THE
NEW YORK PUBLIC LIBRARY
PRESENTED BY
George Klein
1929
FOR CHRISTMAS WEEK
A VICTOR SCHERTZINGER PRODUCTION

Give them a picture that carries the spirit of Christmastide with its message of "Peace on earth and good will toward men".

Presented by PRODUCERS SECURITY CORPORATION

The KINGDOM WITHIN

WILL STIR THE HEARTS OF THE WORLD

HODKINSON PICTURES
WHY SHOP around for Chapter Plays when it is a known fact that Universal makes the best on the market? Any exhibitor will tell you that they are money-makers—crowd-getters! Book them—and clean up!

Be sure to get the Press Books on these wonderful continued features! They're full of practical help for any exhibitor.

EXHIBITORS' LIST of the BEST CHAPTER-PLAYS

"THE SOCIAL BUCANEER"
Starring Jack Mulhall
Directed by ROBERT HILL

"AROUND THE WORLD IN 18 DAYS"
Starring William Desmond
Directed by ROBERT HILL

"THE RADIO KING"
Starring Roy Stewart
Directed by ROBERT HILL

"IN THE DAYS OF BUFFALO BILL"
Starring ART ACORD
Directed by EDWARD LAEMMLE

Coming!
"The Oregon Trail"
Starring ART ACORD
Directed by Edward Laemmle

The same Star-Director Combination that made "In the Days of BUFFALO BILL."
BOOTH TARKINGTON'S Masterpiece

"The Flirt"

Directed by HOBART HENLEY

NOW PLAYING at the

RIALTO

Dr. RIESENFELD Mang. Dir.
NEW YORK CITY

The Picture that will Live Forever!

THE GREATEST DRAMA OF
AMERICAN LIFE EVER SCREENED

UNIVERSAL-JEWEL Presented by CARL LAEMMLE
Presented by
Producers Security Corporation

featuring
Evelyn Creeley and
Carlyle Blackwell

Directed by
Oscar Apfel

Produced by Hollandia Film Corporation

HODKINSON PICTURES
QUIT GETS
BULLDOG DRUMMOND ALIVE!
for 
75 days
HERE'S a big virile story by the author of "While Satan Sleeps," and like that, a powerful story of regeneration.

Holt is at his best in this, and he is supported by a distinguished cast including Eva Novak, Bert Woodruff, J. P. Lockney and Robert Dudley.

This advertisement is made from the 4-column cut you can get at your exchange.
Do They Use Them?

An average of 5000 cuts and mats are used by exhibitors on every Paramount Picture. To be in such demand, these press book advertisements must produce results.

Many theatres, large and small, use them exclusively. Others adapt them to local needs. They are prepared for exhibitors by a staff of specialists—a staff that no theatre in the world could afford to hire.

You get their services, Paramount pays their salaries.

The advertisements on this and on the two preceding pages are made from the 4-column press book cuts.

ADOLPH ZUKOR PRESENTS

Thomas Meighan
in GEORGE ADE'S
"BACK HOME AND BROKE"

When you are on top, looking down, the view is different.
—George Ade.

A BIG comedy-drama racy with wholesome American fun. Written by America's foremost humorist directly for the screen. Tom Meighan as the lovable "go-getter" who comes back and shows up his home town. Lila Lee as the girl.

Directed by Alfred Green

This advertisement is made from the 4-column cut that you can get at your exchange
JACK PICKFORD
in
"GARRISON'S FINISH"

Based on W. D. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson • Photography by Harold Rosson

Here is What Exhibitors Get
in Booking "Garrison's Finish"

The return to the screen as star and independent producer of Jack Pickford.
A widely praised screen version of one of the greatest racing stories ever filmed.
The picturization of a story that has been read and re-read by millions among all classes in all sections of the country.

"Garrison's Finish"
A title known and used everywhere by everybody every day—a sure-fire box-office title.
A thrillingly beautiful love theme that dominates the whole story.
An exceptional supporting cast with Madge Bellamy, Charles Ogle, Ethel Grey Terry, and Charles A. Stevenson in important roles.
All this, plus action that will hold any audience.

Romance With Melodrama,
Mystery With Adventure

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—
NOW BOOKING!

D.W. GRIFFITH'S

"THE BIRTH OF A NATION"

Founded on Thomas Dixon's story "The Clansman"

A Great Big Picture That Revolutionized a Big Industry

D.W. Griffith's "The Birth of a Nation"—the picture that always plays to capacity; that has had millions of dollars worth of publicity and advertising—that is known everywhere—may now be booked through United Artists Corporation for exhibition in the following states:

- New York
- Pennsylvania
- Michigan
- Indiana
- New Jersey
- Maryland
- Missouri
- Oklahoma
- Arkansas
- Texas
- Mississippi
- Louisiana
- Alabama
- Tennessee
- Florida
- Georgia
- South Carolina
- North Carolina
- Virginia
- Kentucky

Exhibitors in the above-named states—whether "The Birth of a Nation" has played in their towns or in their own theatres—may now book this picture that has an appeal as strong today as when first made by applying to their local United Artists exchange.

"The Birth of a Nation" was the forerunner of the great big photoplay of grandeur in spectacle, magnitude in settings, tremendous scenic effects, realistic mob scenes, terrific suspense in thrilling climax.

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
Beginning a New Year in a Big Way

AMERICAN RELEASING CORPORATION starts the 1923 season by announcing collectively to the exhibitors of the nation the productions for its second quarter of the releasing year that began September 1, 1922—pictures of fine calibre: of great exploitation value: of fine star and player values: of sustained technical and production standards.

<table>
<thead>
<tr>
<th>Release of the Season</th>
<th>Title of Production</th>
<th>Producer</th>
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<tr>
<td>15th Dec. 10</td>
<td>THE MARRIAGE CHANCE</td>
<td>Hampton Del Ruth</td>
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<td>16th &quot; 17</td>
<td>THE PRINCE AND THE PAUPER</td>
<td>Mark Twain Co.</td>
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<td>17th &quot; 21</td>
<td>THE DANGER POINT</td>
<td>Halperin Productions</td>
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<td>18th &quot; 31</td>
<td>THAT WOMAN</td>
<td>F. C. Mims Productions</td>
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<td>19th Jan. 7</td>
<td>AS A MAN LIVES</td>
<td>Gilbert E. Gable</td>
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<td>20th &quot; 11</td>
<td>THE BOHEMIAN GIRL</td>
<td>Harley Knoles</td>
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<td>21st &quot; 21</td>
<td>THE WEB OF THE LAW</td>
<td>Tom Gibson</td>
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<td>22nd &quot; 28</td>
<td>MILADY</td>
<td>Diamant-Berger</td>
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<td>23rd Feb. 4</td>
<td>A SON OF THE DESERT</td>
<td>F. W. Kraemer</td>
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<td>24th &quot; 11</td>
<td>A MILLION IN JEWELS</td>
<td>J. P. McGowan</td>
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<td>25th &quot; 18</td>
<td>THE GRUB-STAKE</td>
<td>Nell Shipman-Bert Van Tuyle</td>
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<td>26th &quot; 25</td>
<td>VENGEANCE OF THE DEEP</td>
<td>A. B. Barringer</td>
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Every production in the above group is completed. Seven have been delivered to our branches and the remaining productions in the group will be in the branches by January 15th.

Our first quarter's productions included these splendid attractions now showing in the nation's best theatres:

1st Sept. 3 THE SIGN OF THE ROSE. George Beban 
2nd " 10 QUEEN OF THE MOULIN ROUGE Pyramid Pictures 
3rd " 17 TIMOTHY'S QUEST Dirigo Films 
4th " 24 FOOLS OF FORTUNE Sunset Films 
5th Oct. 1 THE WOMAN HE LOVED J. L. Frothingham 
6th " 8 WHEN THE DESERT CALLS Pyramid Pictures 
7th " 15 THE PILLAGERS (in work) A. B. Davis 
8th " 22 SOLOMON IN SOCIETY (ready) Cardinal Pictures 
9th " 29 WHAT FOOLS MEN ARE Pyramid Pictures 
10th Nov. 5 THE OTHER SIDE (in work) Hugh E. Dierker 
11th " 12 THE DEERSLAYER (in work) Pyramid Pictures 
12th " 19 THE SUPER-SEX P. H. Burke 
13th " 26 AT THE CROSSROADS In Work

*The four productions in work will be ready for exhibitors early in the new year.

Arrange for screenings in any of our twenty-six branch offices in the United States or the offices of Canadian Releasing Corporation in the Dominion of Canada.

W. E. GREENE, President  F. B. WARREN, Vice-President
Trade Mark Registered
LOUIS B. MAYER presents

REGINALD BARKER'S PRODUCTION OF

HEARTS AFLAME

Distributed by METRO PICTURES CORPORATION

Big-timber drama

Adapted from HAROLD TITUS'S novel TIMBER
Directed by REGINALD BARKER
Scenario by J.G. HAWIC'S and L.G. RIGBY
Spectacles the eye cannot forget...
The picture was taken in the midst of a forest fire that charred a whole county.

It was too hot for this wolf!

A whole mountainside was blasted to check the sweep of the flames -- and the camera caught the upheaval.

Drama that drives home with the trenchant force of a lumberjack's axe.
S. B. MAYER
presents

J. B. BARKER'S
production of

IS ABLAME

Adapted from HAROLD TITUS'S
novel TIMBER. Directed by
REGINALD BARKER
Scenario by J. G. HAWKS
and L. G. RIGBY

A river was diverted
from its course to
float the logs. The
story required this,
and it was done.

METRO PICTURES CORPORATION

Tory Imperial Pictures, Ltd., Exclusive Distributors thro
the Great Britain. Sir Wm. Jury, Managing Dir.
It's a bear, all right!

Bull Montana in
Glad Rags

Presented by
Hunt Stromberg
Directed by HUGHIE FAY

Photographed by IRVING RIES
Story by
RENE RIVIERRE and HUNT STROMBERG
Supervised by HUNT STROMBERG

Metro Pictures Corporation
The story has primal power.
The situations are high-tension.
The drama has impact.

"No lack of dramatic tension... Many thrills, acute emotional phases"
— Exhibitor's Trade Review

"Acted with virile power—"
— San Francisco Chronicle

"Dramatic story... Milton Sills gives clear, strong portrayal"
— San Francisco Examiner

"Filled with dramatic situations"
— Motion Picture News

Produced under the personal supervision of MAX GRAF

Adapted by JOSEPH FRANKLIN POLAND from CAROLINE ABBOTT STANLEY'S famous novel A MODERN MADONNA... Directed by JAS. W. HORNE Photographed by JOHN STUMAR, art direction by EARL SIBLEY...

The critics saw this

Distributed by METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Managing Dir.
Your audiences will see it, too —

The story has primal power: it is built upon a law which wrenches apart a mother and her boy.

The situations are high-tension: the man who gains custody of the boy fights against returning him to a mother he deems unworthy.

The drama has impact: it is the harder for the man to resist the widow's entreaties for her boy when he realizes he loves her.

The FORGOTTEN LAW has STRENGTH

Produced under the personal supervision of MAX GRAF

Distributed by METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain — Sir Wm. Jury, Managing Dir.
STAN LAUREL

is the world's champion matador of melancholy

in

MUD AND SAND

A lightning thrust of laughter, and your patrons' blues are dragged out by the heels . . .

Produced by AMALGAMATED PRODUCTIONS Inc.

Distributed by METRO PICTURES CORPORATION
Metro Announces

A Burlesque of Bull-Bulliers

The most riotously absurd comedy that ever entered the arena of the ridiculous . . . . . . .

Stan Laurel as Rhubarb Vaseline

in

Mud and Sand

Produced by AMALGAMATED PRODUCTIONS, Inc.
Directed by Gil Pratt Photographed by
Irvin Reis

Distributed by
METRO PICTURES CORPORATION
An Advance 24 Sheet - which will be posted nationally.

Co-directed by
Marshall Neilan
an
Frank Urson

Watch for our unusual publicity—
Goldwyn
The Big Prize Picture!

The winner of the $30,000 Chicago Daily News Contest

Allen Holubar's Production of the story by WINIFRED KIMBALL

BROKEN

with Colleen Moore, Malcolm McGregor,

Now Playing at New York's Capitol
"Best Picture of the Year"

If there are any medals laying around waiting to be awarded to "best pictures of the year," let the gentlemen of the jury step right up front and pick a few on this one. There will be none to dispute the verdict.

"Broken Chains" is the best picture Goldwyn has released this year and this company has offered the industry a goodly quota of really great productions. It is the climax of Allen Holubar's career as a director and a director's facton. It presents the gifted Colleen Moore in one of the most remarkable bits of character portraiture the screen has ever seen. It brings back Ernest Torrence, who was on everybody's lips following his appearance in "Tol'able David" and who in this picture sends shivers up and down the spinal column with his villainy. We fail to recall few roles that equal his interpretation of Boyan Boone. It introduces Malcolm McGregor as a new star of filmland and shows him in a series of fistic combats with Boone that are the acme of realism. It is a picture that carries more suspense throughout its entire length than a dozen ordinary productions. It's nothing less than a living, breathing thing that seems to spring right off the screen. Its dramatic moments will thrill you as you have never been thrilled before. Its love theme will strum at the heart strings.

Most folks know that this is the scenario that won the first prize in the Chicago Daily News contest. And be it said right here that Mr. Holubar has done justice to the story. It's a prize photoplay as well as a prize scenario. The feature has been given an appropriate setting, many of the exteriors being gems of scenic grandeur. The plot starts with a bang. We are shown, in a realistic holdup scene, that our hero is a coward. Then we are transported into the wide-open places of the west and shown the primitive passions of men at full play. It should meet with world-wide approval and the plaudits of those who have been demanding bigger and better pictures. It's the victory of the screen!

Directed by Allen Holubar for
GOLDWYN

CHASES
Claire Windsor and Ernest Torrence

Booked at Balaban & Katz, Chicago

— M. P. NEWS
Runs Finished or Booked with Play Dates—
the Best Proof in the World of its
Popularity with Exhibitors

Syracuse Motion Picture Co.

presents

Wyndham Standing in
"The Isle of Doubt"

with George Fawcett and Dorothy Mackaill

Directed by Hamilton Smith
Photographed by Arthur Cadwell

From the Story by Derek Bram

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The Woman Who Fooled Herself

SPECIAL CAST IN
THE WOMAN WHO
FOOLED HERSELF
(ASSOCIATED EXHIBITORS)

Here is a fine production in every sense of the word. Excellent acting, beautiful sets, an interesting story, told against picturesque background makes it a feature meriting every consideration. Many exploitation angles and will live up to everything said for it. Directed by Charles A. Logue and Robert Ellis. Six parts.

"The Woman Who Fooled Herself" is one of the best pictures presented by Associated Exhibitors for some time. With Miss Allison and Robert Ellis in featured parts supported by such players as Frank Currier, Robert Schable, Louis Dean and Rafael Arcos, interpretation of the first order is given a story that is interest-absorbing and pleasing from start to finish. Miss Allison does unusually fine work in an exacting role.

It is a picture that is probably best described as being "rich" in all its phases. The photography is above reproach, and scenes on sea and in tropical country where much of the action takes place are elaborative and beautiful. From New York to Porto Rico the scenes shift, unfolding the tale of a pretty chorus girl on a mission for unscrupulous capitalists who are about to inherit the wealth of a southern family.

The action is fast throughout and the production combines virtually every angle that assures audience appeal of a high-class photodrama.

Briefly the story tells of a young actress, "broke" and out of work who accepts a commission to bring strife between a wealthy old Porto Rican and his grandson in order that her employers may obtain control of certain properties. She goes to Porto Rico and following a series of events is taken into the household of the old man and his son. She learns to like both, but her employers force her to bring about the break between the boy and his grandfather. She obtains the option on the boy's land but later her love for him proves too strong and she returns it.

Edward A. MacManus
Presents

The Woman who Fooled Herself

WITH

MAY ALLISON
AND
ROBERT ELLIS

Frank Currier
Robert Schable
Louis Dean
Rafael Arcos

STORY BY
CHARLES A. LOGUE
DIRECTED BY
MR. LOGUE AND MR. ELLIS

Will stand up anywhere under any conditions. It's a picture you won't go wrong in playing. Variety, Nov. 17th, 1922.

WOMAN WHO FOOLED HERSELF

This is the first of a series of Edward A. McManus productions being made in Porto Rico. Because of the locale of production the first story which Charles A. Logue developed is laid in New York and Central America. As author and director Logue has done a worthwhile job. The picture has May Allison and Robert Ellis as the featured players of a good cast. The subject is one that will stand up anywhere under any conditions and it is strong enough to be given more than a single day run. As a matter of fact, it could well have stood up with some of the pre-release productions that are getting the Broadway showings in the big houses.

In photography and action it is far and away ahead of the general run of pictures that play the Loew houses without first having had a pre-release showing. And in story there is nothing than the average motion picture fan could ask for that isn't in the picture. Possibly a slight comedy relief might have been added to the other good qualities.

Miss Allison has a corking role as the showgirl out of work, who lends herself to a Central American trip as a star dancer for one of the big cayas to share the grandchild of a wealthy old Spanish rancher, so he will sell his interest in the estate to a large American exporting combination. Robert Ellis plays the young man who is to be the victim of her wiles, the thread of the story hinges on the fact that the man she is supposed to vamp to his ruin, with the result that after he has signed away his share of the land she wins back the papers for him and time to prevent the company taking over the lands.

Frank Currier plays the venerable and excitable old Spaniard to perfection, and the two heavies of the cast are done by Robert Schable and Lewis Dean, both of whom give finished performances.

Miss Allison looked decidedly pretty on the screen and showed to great advantage in the dancing scenes, she at least stepping when it was necessary to do so. Among the emotional portions of the story she was equally at ease and handled herself properly.

From a production standpoint; the picture looks as though considerable money had been spent on it, there being two or three rather big scenes that stand out. It is a picture that you won't go wrong in playing.
A romance based on Bertha M. Clay's immortal story and play

Adapted by Hope Loring
Edited by Eve Unsell

Portrayed by
Kenneth Harlan
Edith Roberts
Arthur Hull
Estelle Taylor
Evelyn Selbie
John Cossar
Carl Stockdale

B.P. Schulberg presents
"SHADOWS"
A TOM FORMAN PRODUCTION

A picture that has spoken so strongly and so emphatically in box office records that words from us would be weak in comparison. Lon Chaney's interpretation of Yen Sin is a characterization that will never be forgotten.

Adapted from Wilbur Daniel Steele's famous prize story, "Ching, Ching, Chinaman."

Played by
Lon Chaney
Marguerite de La Motte
Walter Long
Harrison Ford
John Sainpolis
Buddy Messenger
The Millions Who Read the Book and Saw the Play are waiting to cheer and applaud the picture. Every city, town and village has endorsed this immortal story; from Garvers Ferry with its twenty-one people to New York City with its seven million.

*Capacity Audiences Are Waiting Everywhere*

---

**B.P. Schulberg presents**

**“RICH MEN’S WIVES”**

A Gasnier Production

Played by
House Peters, Claire Windsor, Baby Richard Hedrick, Rosemary Theby, Myrtle Steadman, Charles Clary, Mildred June, Carol Holloway, William Austin and Martha Mattox.

Capacity business all week with last three days especially strong.

Leland, Albany, N. Y.
Packed the house from beginning to end. The best business getter in weeks.

Lester's Rivoli, Columbia, S. C.
Three days of capacity crowds.

Majestic, Dallas, Texas.
Played to full houses both afternoons and nights.

*The Voice of the Box-Office. Exhbitors Trade Review.*

A Proven Capacity Getter

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Distributed by **AL-LICHTMAN CORPORATION**

576 FIFTH AVENUE 
NEW YORK CITY
PRINCIPAL PICTURES COMPANY

presents

DOROTHY PHILLIPS
BY ARRANGEMENT WITH ASSOCIATED FIRST NATIONAL PICTURES INC.

IN

The World's a Stage

ELINOR GLYN'S VERSION
OF THE ROMANCE
OF A SCREEN STAR.

1211 Loew State Bldg.

New York
At Last,—the star and the production you’ve been waiting for—

Pearl White

"Pathe’s peerless, fearless Pearl," in

"PLUNDER"

her new dynamic house-filling Patheserial, the climax of her illustrious serial career

Produced and directed by Geo. B. Seitz

Written by Geo. B. Seitz and Bertram Millhauser
The country is hungry for this new Pearl White Patheserial.

Grandma and the kids, and all the family in between, devotedly followed Pearl White's past Patheserials, while the flood of admission money made music in the tills of ten thousand box-offices.

They are waiting for "Plunder."
Superlative box-office satisfaction to any exhibitor, anywhere.

The most successful serial star the business has ever seen in a production offering unparalleled opportunities for profits.

In star, story, cast, direction and production the Patheserial supreme.
FOR five dazzling years Pearl White made Patheserial history.

She made her fame and achieved her popularity as a Patheserial star. The public wants her as such a star. Now, after an extended stay abroad, she returns to star in her greatest Patheserial.

Hundreds of exhibitors got their start on the road to independence by playing her in Patheserials. They still talk of the amazing profits they made.

The same brilliant and unapproachable combination of star, authors and director that created the never-to-be-forgotten "House of Hate" has made in "Plunder" a serial better than any of the past, for it is thoroughly modern, thoroughly censor-proof.

The unbeatable combination, then, has made the unbeatable Patheserial.
J. Parker Read, Jr. presents

"PAWNED"

by Frank L. Packard, Author

OF "THE MIRACLE MAN"

Directed by Irvin V. Willat

Cast includes Tom Moore
Edith Roberts and Chas. Gerard

A melodramatic thrill picture possessing limitless possibilities for public appeal. Its producer, its author, its director, its cast—in fact, its every feature is a magnet with which to draw patronage to the box-office.
MULTITUDES MOURN DEATH OF MEDICAL MIRACLE MAN

THE NEW YORK HERALD
“Baby Doctor Dies; City’s Prayers and Operations Vain.”

NEW YORK EVENING POST
“ ‘Miracle Man’ Succumbs, Despite Prayers of Thousands of Child Patients.”

NEW YORK JOURNAL
“Babies’ Doctor Dies Martyr to Science.”

NEW YORK AMERICAN
“Children’s Doctor, Long Sick, Is Dead.”

NEW YORK EVENING MAIL
“Death of ‘Baby Doctor’ brings grief to all.”

The passing of this devoted “children’s friend,” who eased the pain of thousands and restored hundreds of little ones to complete health, is mourned by multitudes in America and all over the world. His work for humanity will be remembered long after the achievements of many of our “successful” men have been forgotten.

His work was much like that of Dr. Randolph Adams, the lovable character portrayed by Richard Wayne in

“WASTED LIVES”

a photoplay strong in human interest and romantic appeal, produced by Mission Film Corporation, Hollywood, California, and issued as a December release by

SECOND NATIONAL PICTURES CORPORATION
140 West 42nd Street
New York City
Announce ~
That Following the Release of
"Heroes of the Street"
At the MARK STRAND Theatre, New York City, Week of Dec. 17
WESLEY BARRY
Will Be Starred in a Super Production of
Charles Dickens' Masterpiece
"David Copperfield"
To be followed later by
Little Johnny Jones & George Washington Jr.
Adapted from the Popular Plays
by GEORGE M. COHAN
Watch for Warner Bros.
18 Classics of the Screen for 1923
What Is the Desired Relationship Between the Independent Producer and the Independent Distributor?

"Is the Producer merely a source of supply and a means of production, or is he a necessary accomplice to a mutually successful business?"

"It must, of necessity, be our undivided object, through the rendering of a perfectly continued advertising, exploitation and distributing service to foster the relationship between ourselves and the state right buyers throughout the country to that point where they will say—"

"The Independent Pictures Corporation is a necessary adjunct to ourselves—we need not alone their product but their service."

B. W. R.

The above is not a slogan but our creed and in offering to the state right buyers the opportunity of doing business with us, we do so with the intent that such business relationship once established will continue.

NICK CARTER SERIES

We offer to state right buyers and independent exhibitors a new series of twelve subjects in two reels each of the famous mystery detective story exploits of Nick Carter. Productions mounted a la special features with a cast of Broadway and picture favorites. They are of that rare species known as first run two reeler.

FAVORITE STAR SERIES

Twelve subjects in two reels each revived because of the fact that the stars who appear in them owe their present reputation to these very attractions.

Lillian Gish,  
Harry Carey,  
Blanche Sweet,  
Henry Walthall,  
Mac Marsh,  
Lionel Barrymore.

appear in these productions directed by David W. Griffith.

These are the only re-issued productions we will handle and we have bought them for state right distribution only because of their box office drawing power.

"THE DEVIL'S PARTNER"

A five reel feature production produced by Caryl S. Fleming with Norman Shearer, Edward S. Rosenman, Charles E. DeLancy, Henry Sedley and Stanley Walpole in the cast.

A Canadian north woods story of gripping intensity and human appeal.

"THE VALLEY OF LOST SOULS"

Adapted from the story by "Mr. X." directed by Caryl S. Fleming with Muriel Kingston, Edward Rosenman, Annie Hamilton and Victor Southerland.

Here is a production dealing with the superstition of simple folks of the woodland country. A five reel production.

We will shortly announce a series of twelve super-features now in course of production. This ambitious program of 1923 releases should spell prosperity to all state right exchanges and exhibitors dealing with them.

INDEPENDENT PICTURES CORPORATION

Jesse J. Goldburg, President

1540 BROADWAY  Loew State Bldg.  Phone Bryant 3993  NEW YORK
All through the year these Short Subjects will bring good cheer to your patrons and your box office—

CHRISTIE COMEDIES

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MERMAID COMEDIES

Jack White Productions

CAMEO COMEDIES

THE ADVENTURES OF SHERLOCK HOLMES

By Sir Arthur Conan Doyle

EARL HURD COMEDIES

WILDERNESS TALES

By Robert C. Bruce

LYMAN H. HOWE’S HODGE-PODGE

TONY SARG’S ALMANAC

KINOGRAMS—NEWS WEEKLY

and

SHORT LENGTH SPECIALS, LIKE

“THE ENCHANTED CITY”

“MAN vs. BEAST”

“VIA RADIO”

They are constantly being advertised nationally to YOUR patrons.

Educational Pictures

“THE SPICE OF THE PROGRAM”

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President
DON'T TRY TO GUESS THE PUBLIC TASTE

Play Safe By Laying The Foundation Of Your Motion Picture Production On
A SUCCESSFUL, BOX OFFICE-TESTED STOCK PLAY

A Play Which Has Gone Over in Stock

HAS back of it the Publicity and Advertising value of a two-year run on Broadway.

HAS been seen by Ten Thousand People in each of nearly One Hundred Key Cities from Coast to Coast.

HAS been Advertised in Newspapers having a combined Circulation of over Twelve Million, and an estimated total of Forty Million Readers.

HAS all of the Elements the Great Mass of Theater-Goers seem to want in a Motion Picture.

HAS the Sales Advantage of being known to Thousands of Exhibitors from Boston to Frisco.

HAS Countless Ready-made Audiences waiting for it to make its Appearance on the Screen.

HAS received the Stamp of a Nation's Approval.

A Successful Stock Play Will Make a Sure-Fire Box Office Picture

We Have a Choice List of Such Plays, Varied Enough to Satisfy the Requirements of Every Producer, Director and Star in Motion Pictures.

We Supply With Each, Attendance and Advertising Figures, in Addition to Tested Exploitation Material of Inestimable Value to Sales and Publicity Departments.

Play and Story Brokers
Authors' and Producers' Representatives

Successful Broadway Plays
Magazine and Book Stories

THE CENTURY PLAY COMPANY
W. H. LEAHY, Manager of Motion Picture Dept.
EARL CARROLL THEATRE BUILDING, 7th Ave. & 50th St., NEW YORK CITY
Telephone, Circle 6740
Phil Goldstone presents

"Deserted at the Altar"

With an all star cast
Tully Marshall
Bessie Love
William Scott
Barbara Tennant
Wade Boteler
Frankie Lee
Eulalie Jensen
Queenie the Dog

For Territorial Rights
Phil Goldstone
6060 Sunset-blvd.
LOS ANGELES, CAL
THE BEST PICTURES
YOUR MONEY
CAN BUY

CHARLES C. BURR PRODUCTIONS are built in the belief that there is no substitute for quality.

Somewhat more than two years ago this organization began with the making of a two reel comedy series.

Slowly, steadily, its production grew, the staff responsible for the various pictures being increased by careful selection and thorough training.

"Entertainment always—but quality first" has been the principle upon which this growth progressed.

In features, in comedies, in cartoons, in scenic pictures, that slogan reveals itself.

Independently made pictures should be quality pictures. We believe no producing organization puts more of its sense of responsibility to exhibitor and public upon the screen.

THE BEST BUY
FOR YOUR MONEY

CHARLES C. BURR PRODUCTIONS
FEATURES:

SURE FIRE FLINT
Starring
Johnny Hines
with
Doris Kenyon
Effie Shannon
Robert Edeson
Edmund Breese
J. Barney Sherry
Charles Gerard
Matthew Betts
Directed by
Dell Henderson

LUCK
Starring
Johnny Hines
with
Violet Mersereau
Mary Carr
Robert Edeson
Edmund Breese
Warner Richmond
and little
Russell Griffin

I AM THE LAW
Gaston Glass
Kenneth Harlan
Alice Lake
Rosemary Theby
Noah Beery
Wallace Beery
Directed by
Edwin Carewe

THE LAST HOUR
Milton Sills
Carmel Myers
Walter Long
Alec Francis
Pat O'Malley
Jack Mower
Directed by
Edward Sloman

SECRETS OF PARIS
Lew Cody
Gladys Hulette
Buster Collier
Dolores Cassinelli
Effie Shannon
Montague Love
Directed by
Kenneth Webb

SHORT SUBJECTS:

BURR SCENICS
Photographed by
Rollin Lester Dixon and W. A. Van Scoy

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with
Raymond McKee
Mary Anderson
Charlie Murray
Flora Finch
Directed by
Gregory La Cava
Distributed by
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Adapted from the famous "Torchy" stories by
Sewell Ford, as published in
newspapers, magazines, and
book form.

EARL HURD COMEDIES
A sensation to the trade—a reel
combining real people acting with
drawn characters.
Distributed by
Educational

MASTODON FILMS INCORPORATED
United Studios (INC)

The efficiency with which orders are executed
The unlimited facilities, equipment and highly specialized staff have made
THE UNITED STUDIOS

The most economically operated motion picture plant available to independent producers
The largest leasing studio in the World
M.C. Levee Pres.
Los Angeles
TRUART FILM CORPORATION PRESENTS
EDWARD DILLON'S
WOMEN MEN MARRY

A SURE FIRE STATES RIGHT SUCCESS
New York and No. N. J.
REnown Pictures, Inc.

Eastern Pa. and So. N. J.
METRO, PHILADELPHIA

Dominion of Canada
REGAL FILMS, LTD.

TRUART FILM CORPORATION
1540 Broadway, New York
We wish to thank those many exchanges who have contributed to our success in the past, and wish them a full measure of happiness and prosperity for the year to come.

CHAPLIN CLASSICS, Inc.
117 West 46th Street, New York City
A few brief facts about

“LOVE’S OLD SWEET SONG”

A title which has had ceaseless publicity for generations

It is more than a title.

It is a picture with all the sweet charm and pathos of the famous song which inspired it. The theme of the famous old song, a favorite in American homes for years, runs throughout.

Oscar Lund, who has directed 93 other screen productions, considers its theme the most beautiful foundation for the strongest story he has yet filmed.

The cast includes Louis Wolheim, star of the unique and much-discussed stage hit, “The Hairy Ape”; Donald Gallagher, now scoring heavily on Broadway in “So This is London”; Helen Lowell and Helen Weir.

“LOVE’S OLD SWEET SONG” is a romantic melodrama, unusual enough in title, theme and treatment to meet the good showman’s desire:

*to get them in, and to please them after they are in.*

Book now from your nearest exchange handling Norca Pictures

NORCA PICTURES, Inc.

1540 Broadway
New York City
Announcement

In keeping with the marked progress shown in the improvement of machinery and equipment for the highly perfected projection of motion pictures, the Feaster Manufacturing Company announces that, beginning with the New Year, there will be ready for distribution the

NEW IMPROVED
FEASTER NO-REWIND MACHINES

with one and two thousand foot magazines for the Simplex, Power's and Motiograph Projectors.

The progress of the management in perfecting a modern device that

REPEATS WITHOUT REWINDING

evidences the most marked mechanical development since the inception of the industry. It is an accomplishment that supplies the missing link in the chain of mechanism that assures perfection in projection.

Territorial representation through distributors of recognized ability will be established throughout the United States to provide efficient installation and service for Feaster No Rewind Machines.

In announcing plans for enlarged production activities, the Feaster Manufacturing Company extends New Year's Greetings to its many friends in every branch of the motion picture industry.

FEASTER MANUFACTURING COMPANY
General Offices:
Sixteen West Forty-Sixth Street
New York City
First National wins 3 best out of 6 in December Photoplay

PHOTOPLAY'S SELECTION OF THE SIX BEST PICTURES OF THE MONTH

- Omar the Tentmaker
- The Bond Boy
- The Old Homestead
- Skin Deep
- Tripling Women
- Broadway Rose

Omar, the Tentmaker—First National

A SERIES of murals, done in the manner of Maxfield Parrish, come true. The rare brilliance of the orient blended with the more sombre shadings of real life. Pathos, unadulterated romance, and a story that will grip and hold any audience.

This would sound like over extravagant praise. But in reality there is much that could be said of Richard Walton Tully's second picture. Guy Bates Post is the star of the production, but—though as the old Omar his interpretation touches the high places—Virginia Browne Faire tender and yet fiery. She is gentle springtime in a rose garden—patient old age in a stone-flagged kitchen. Her emotions are as varied, and as beautiful, as the changing colors of a prism.

The plot is, in a truly historical sense, a chronicle of the life of Omar Khayyam—poet and astrologer. It tells of his trials and disappointments and of his final triumph over despair. Almost a tragedy, it is. But there are woe touches of finely drawn humor—for people were human, even in the Persia of a thousand years ago.

The cast, to the smallest detail, is quite worthy of an unusual play. It includes Patay Ruth Miller as the little Shirleen, Maurice Flynn (the erstwhile "Lefty" of Yale football fame) as the Christian, Noah Berry as the Shah of Shahs, and such fine actors as Walter Long, Nigel de Brulleire, and Boris Karloff in minor parts.

Due credit should be given to the camera man, or whoever it is that takes credit for the use of soft focus in the early garden scenes. There is a misty loveliness about them that would make the picture worth while, even if the rest of it were not so utterly satisfactory. It's for every-

Adapted by Richard Walton Tully from his big stage success; Art director, Wilfred Buckland; Photography by George Benett. Directed by James Young.

A First National Picture
We don't often make a statement like this—but we mean it when we do.
Guarantees from age
0%

How they did pack 'em in when the word got around!

VARIETY

"Dangerous Age" (First National (Chicago). (Seats 4,200; mats, 50; nights, 65.) Declared to be "pippin," with Louis Stone in for extra praise. Business first half way below par, same as in legit theatres, with last half of week tremendous. Around $36,000.

The John M. Stahl Production

Presented by Louis B. Mayer
Directed by John M. Stahl

By Kirkpatrick Boone; Scenario by J. H. Hawks and Bess Meredith; Photographed by Jackson J. Rose; Assistant Director, Sydney Algier.

A First National Picture
Maurice Tourneur presents

Lorna Doone

The world’s sweetest love story

R. D. Blackmore’s famous novel directed by Maurice Tourneur and produced at the studios of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

Best Romance of the Year
Say the New York Critics

"Maurice Tourneur has done a thing of which he may well be proud. It would have stirred enthusiasm in the author."—New York Evening Journal.

"As choice a bit of seventeenth century romance as was ever screened."—New York Sun.

"A fine picture—a feast to the eye—photography and settings magnificent—with thrills and romance."—New York Tribune.

"One of the worthwhile pictures of the year."—New York Daily News.

"Excellent acting—pictorial artistry."—New York Herald.

"Seldom, if ever, has an audience gazed on such photographic magic."—New York Morning Telegraph.

"A film play that will rank with the best. A story of compelling interest to old and young. Full of action, thrills and excitement."—New York Evening Mail.

"An excellent picture—one to be given a high rating. An extraordinary production."—New York Globe.

"Maurice Tourneur has taken a great romance and made of it a great picture."—New York Evening Telegram.

"A picture worth while—as great as the novel."—New York Evening World.
IN THIS ISSUE

OF SPECIAL INTEREST

"Just an Old One Reeler," a story by Martin J. Quigley... 59
Greetings to the Motion Picture Industry from Will H. Hays... 75
Opinions of Theatre Owners on Questions of the Day... 63
"The Cohen Distribution Plan," an Editorial by Martin J. Quigley... 43
Rapid Fire of Important Events Mark 1922 by Edwin S. Clifford... 73
Herald Service Reaches New Height in 1922 by William R. Weaver... 83
Aims of Public Rights League Realized During Year by Jay M. Shreck... 79
"The Cohen Distributing Plan," an Editorial by Martin J. Quigley... 39
High Spots in the News of 1922... 87
Heralding the "Herald" by Harry E. Nichols... 85
A Review of "Peg 'O My Heart" by Martin J. Quigley... 130

NEWS OF THE WEEK

A. B. C. May Compete with Cohen Distribution Company... 41
Amendment for Free Screen Loses in Missouri... 41
Reported Agent of Cohen Firm Negotiates for Studio... 41
Harding Sees Great Possibilities in Screen as Educator... 42
North Carolina League Meets at Greensboro Dec. 27-28... 42
Vitagraph Abolishes Deposit, Demands Definite Play Dates... 45
Bill in Congress Proposes Another Admission Tax Cut... 45
1921 Production Totals Nearly $80,000,000, Census Shows... 46
Music Tax Must Be Fought in Congress or the Courts... 47
Sennett Product to be Issued by Allied Distributors... 47
Laemmle Labels First Runs "Pure Bunk" and a Menace... 49

PICTURES OF THE WEEK

Pictorial Section, in color... 51
Exhibitors of Illinois, Indiana and Ohio... 86 and 118
Cartoon Depicting Activities of Will H. Hays... 72

WRITTEN-BY-EXHIBITORS DEPARTMENTS

What the Picture Did for Me... 149
Letters from Readers... 148
Money Making Ideas... 50
Theatre Letters... 119

SERVICE FEATURES

The Theatre, a department of practical showmanship... 119
Reviews, staff appraizement of current offerings... 129
Public Rights League, a workable defense of the screen... 147
Theatre Construction and Equipment... 169
Guide to Current Short Subjects... 186
Newspictures, making the screen a newspaper... 127

MISCELLANEOUS DEPARTMENTS

The Week in New York by John S. Spargo... 48
Purely Personal... 144
Pictures and Players, news from the studios... 144
Topics of the Day, briefs for the program... 164
Chicago Trade Events by J. Ray Murray... 175
**EXHIBITORS HERALD**

**MARTIN J. QUIGLEY**

Publisher & Editor

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**Rembusch Writes**

Mr. Frank J. Rembusch of Indiana has been and, under certain conditions, might continue to be a valuable force in furthering the aims and aspirations of the organized exhibitors.

Recently he launched what appeared to be an intelligent offensive on the music tax matter. He seemed to have taken hold in a determined manner of a problem which the exhibitors would like to see disposed of and he seemed to be in a fair way of contributing a service — whether successful or not — that would be appreciated.

In the midst of this comfortable position, last week, he broke from his moorings and went on a mental rampage in the form of a letter addressed to Mr. Will H. Hays. This letter is very long and very silly. It suggests a very bad soap-box orator at his worst. It is, of course, a rash bid for publicity and a rather hazy idea of "starting something."

Mr. Rembusch might be reminded that the exhibitors of America, and the film business generally, have had enough noise and loud talking and that if his repertory is limited to these he is not wanted.

* * *

**A "Plot" Detective**

Just why a unit of the exhibitors' organization should have the proprietor of a dance hall as one of its officers is a circumstance that we do not quite understand. However, that is probably, strictly speaking, the business of the Illinois Motion Picture Theatre Owners and Mr. J. B. Dielhka, its secretary and treasurer and proprietor of a Chicago dance hall.

The question came to us as we read certain assertions of Mr. Dielhka in a recent issue of a pamphlet which boasts of Mr. Dielhka's editorship. After reading Mr. Dielhka's comments we felt that while he may be a very competent dance hall manager, his casual attentions to the film business are not particularly constructive.

Mr. Dielhka has brought across the water with him the old world failing of seeing a "plot" wherever he looks. The pre-war Russian who saw a nihilist behind every tree would have been a congenial companion to him. His favorite "sinister intrigue" at this time is that Mr. Will H. Hays is really not doing anything of the things that we all know he has been doing but, rather, that his whole endeavor is to limit production and increase prices.

The danger with a person like Mr. Dielhka is that occasionally something he says is liable to be given credence by someone unacquainted with the source.

* * *

**The Artist Suffers**

An interesting situation which the unique nature of the motion picture makes possible is to be found in the unsuccessful attempt of Mr. Douglas Fairbanks to prevent the reconstruction for present use of pictures which he appeared in many years ago.

The complaint of the artist is reasonable and understandable. He is opposed to having his early, novice efforts thrown at his public of today; like a successful author, for instance, who would not like to have his beginner's efforts mistaken for or compared with the product of his mature genius.

Despite the merit of Mr. Fairbanks contention it is not surprising that notwithstanding a technicality on his side the court held against him because there is a property interest represented in the old films which the courts must uphold.

* * *

**Reid**

Aggrieved wives and mothers-in-law of errant film stars should refrain from telling their troubles to newspaper reporters. Perhaps Mr. Hays, realizing the necessity from the recent occurrencen, will establish a trouble-receiving bureau for this purpose.
Mr. Laemmle Says—

(Special to Exhibitors Herald)

NEW YORK, Dec. 19.—When interviewed concerning the new Theatre Owners Distributing Corporation, Carl Laemmle, president of Universal Corporation, would not commit himself as to the probable success of the venture.

Pressed for his ideas on the situation, he said:

"Such combinations never would be necessary if all producers and distributors patterned themselves after the Universal. This company has always dealt with the exhibitor on a live and let live basis. By reason of our immense studio facilities, we are able to make first-class pictures at an economical cost. This enables us to sell them to the exhibitor so he can still make money with them."

Amendment for Free Screen in Missouri Loses

(Jefferson CIty, Mo., Dec. 19.—Missouri hopes for a constitutional amendment to provide free screen in Missouri were abandoned, and press reports indicate that the amendment was defeated in the legislature last week. The Missouri legislature had earlier rejected a similar amendment, and the defeat of this amendment was seen as a setback for the free-speech movement in the state. Missouri has long been noted for its strict censorship laws, which have been criticized by many as an infringement on freedom of expression.

Clergy Move to Close Richmond, Ind., Houses

(Richmond, Ind., Dec. 19.—Petitions asking for the closure of the Richmond pictures have been delivered to the Rich- mond Board of Health. The move was initiated by a group of local clergy, who are concerned about the low quality of the films being shown. They believe that the movies are contributing to moral decay in the community.

Negotiates for Studio?

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 19.—J. W. Glenister, president of a New York publishing house, who has been known in the motion picture business, has acted in an advisory capacity to the Theatre Owners Distributing Corporation, which is negotiating for Federal studios. He declines to comment on the negotiations, but it is believed that the negotiations are for a studio which he has in mind.

To Open Drive in St. Louis

(St. Louis, Mo., Dec. 19.—An organization of the $6,000,000 Theatre Owners Distributing Corporation organized in Chicago last week by officers and members of the Motion Picture Owners of America is expected to arrive in St. Louis soon. The purpose of the organization is to interest local theatre men in the new enterprise.

(Continued on page 42)
Harding Sees Great Possibilities
In Screen as Educator

President Writes Will H. Hays Assurance of Cooperation
Of Federal Department of Education

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D.C., December 19.—President Harding, despite the many national problems facing him for solution, has given thought to the motion picture and its possibilities as an educational and recreational institution. His ideas, together with approval of the steps taken by the Motion Picture Producers & Distributors to cooperate with the National Education Association, are embodied in a letter to President Will H. Hays of the M. P. P. D. A.

In expressing his satisfaction with the progress of the Hays movement, President Harding pledges the cooperation of the federal department of education, adding that "I am mindful of the efforts being made by you and your associates for the general betterment of pictures, work which is a distinct contribution to the general good."

After explaining his lack of technical information about motion pictures, the president says: * * *

"Inequitably, for the purpose of merely imparting information, the most effective approach to the mind is through the medium of believing. Much of what we study rather mechanically and zestfully in youth, and therefore, rather futilely, might be made dramatically interesting if we could see it. Imagine how thrilling the study of geography would be if it meant actually touring the world, seeing countries, cities and peoples, and having the essential facts about them explained by qualified persons with the gift of being truly interesting!"

"Then imagine how inevitable would be the combination of studies in history and geography, under such a plan. From my earliest thrillings of the primary geography and the elements of history it has seemed to me that geography and history could not be taught properly in separate compartments. They naturally and inevitably belong to each other. Neither can be studied and assimilated properly without the other."

"It seems to me that the screen could be made an effective medium for illuminating our studies in history and geography. Next to studying geography by seeing the world, its people and its institutions, would be studying it with the aid of the moving picture. Next to studying history by the procedure of living through its epochs, its areas and its periods, would be that of seeing its acts and evolutions presented before our eyes."

"Let me hasten to say that I have no formula for effecting a co-ordination of the printed page and the picture screen, in the process of education. I have some general ideas, however."

The president then enters a discussion of a number of books, especially those of an historical nature, which he has read and enjoyed and which, he believes, are reduced by a big enough genius of the movies to accomplish this and to make it an extremely useful work. He mentioned specifically, Wells' "Outline of History," Van Loon's "Story of Mankind," "Henry Esmond," "The Cloister on the Heath," "In the Days of Poor Richard," and others. Commenting on the latter book, he writes: * * *

"Now it seems to me such a book, not lavishly reproduced on the screen, but used rather as inspiration and general theme, might be made the basis of a most inspiring and illuminating treatment, for educational purposes, of the revolutionary period."

He states that he would by no means confine the study of history, geography and like courses to motion pictures, but would merely utilize the screen to illuminate studies and make them fascinating. In conclusion, he says:

"If I have thus far confined myself to the possibilities of the screen in the study of geography and history, it is not because I doubt its usefulness in other directions."

Harry Redmond Plans
$750,000 Theatre at East St. Louis, Mo.

(ST. LOUIS, MO., Dec. 19.—Harry Redmond, owner of the Majestic theatre, and several prominent East St. Louis business men, has, under consideration plans for the erection of a combination theatre and projection house on the Majestic site to cost upward: of $750,000. Eventually a new theatre will go up on the site. Just when will depend on the cost of construction, etc. Tentative plans call for a 2,200 seat house with a parquet and balcony. A five story building to house a 1,200-seat theatre, seven stores and forty-eight apartments will be erected on Delmer boulevard near Limit avenue. The structure will cost $400,000."

Ohio Bars Love Triangle

(COLUMBUS, O., Dec. 19.—A new adjustment in the policies of the state motion picture censors, to the end that lovelmaking scenes, involving the love triangle and other illicit love affairs, will be banned from motion picture productions in Ohio in the future, has been announced by Director of Education Vernon Riegel. Legitimate love-making scenes that do not border on licentiousness will not be banned, however, Mr. Riegel stated.)

 Alleged Embezzler Not With Hammons’ Firm

NEW YORK, Dec. 19.—In view of recent newspaper publicity given a Norman E. Cameron, supposed to have been president of an Educational Films Corporation, and alleged to have embezzled $15,000, E. W. Hammons, president of Educational Film Exchanges, Inc., has issued the following statement in order that any possible confusion may be avoided:

"I never heard of this Norman E. Cameron, nor has he ever had any connection with any of our companies or subsidiary companies. It is possible, as stated in some of these newspaper clippings, that he organized an Educational Films Company but I never heard either of him or his company before."
The Cohen Distributing Proposal

By MARTIN J. QUIGLE Y

THE FORMATION of the Theatre Owners Distributing corporation, as announced last week by Mr. Sydney S. Cohen and his associates, is a development of signal importance.

Whether it is what Mr. Cohen and his fellows represent it to be or whether it is something else—it is still a matter that requires, and is entitled to, thorough consideration and frank discussion.

This publication, in its customary manner, meets the development as an important trade issue—which it certainly has become—and, fortunately, our policy saves us from the ignoble position, quite common in this business, of waiting "to see which way the cat is going to jump" before undertaking even a preliminary analysis of the proposition for the benefit of our exhibitors.

The Theatre Owners Distributing corporation may be a thoroughly legitimate and above-board effort of a group of exhibitors, with hope of profit for themselves and those who join with them, to establish an independent system of distribution. This would mean a straight-away, commercial enterprise, daring in its conception, yet not without many valid and encouraging precedents.

IT IS FREELY admitted, even by veteran distributors themselves, that the existing system and the existing channels of distribution are not without a multitude of faults and that on the entire problem of motion picture marketing there is great room for constructive development.

Because of this situation it cannot be denied that there is an opportunity and, under certain conditions perhaps a great future, for a distributing system which would be owned by thousands of exhibitors and operated for their benefit and the benefit of independent producers who, at this time, almost without exception, are not entirely satisfied with what they have been able to realize out of existing channels of distribution.

If the Theatre Owners Distributing corporation had issued from other sources than Mr. Cohen and those he has assembled about him it would have been possible to drop consideration of the development here and rest simply on the hope that the real opportunity which exists would be realized to the fullest for the benefit of both exhibitors and independent producers.

But our familiarity with Mr. Cohen's record and with the records of many of his associates who have stood for the Cohen code and who are now identified with the new proposition compels us to give heed to other aspects of the development.

THE THEATRE OWNERS Distributing corporation is not and can never be a legitimate activity of the Motion Picture Theatre Owners of America—the association that stands for the organized exhibitors of the country. For the exhibitors' association to join in a commercial, direct profit-making enterprise would be a suicidal step. It would risk everything that has been gained in a long uphill fight in an extremely hazardous undertaking which, even if successful, could not half compensate for what would be lost through a deflection from the proper activities of the association.

The connection of Mr. Cohen and the group of men whom he has placed in important positions in the exhibitors' association with the proposition suggests that it may be more a political than a commercial undertaking. Out of the five men already named for the board of directors of the new corporation we do not discover a single person who is experienced in motion picture distribution. With reference to financing, it appears that all the money required—$5,000,000—is to be sought from the exhibitors. Altogether, it appears that Mr. Cohen and his associates have gotten nothing for the new enterprise and are contributing nothing to it except their political influence—which is one thing, if the proposition is to be successful, that it can do very nicely without.

Mr. Cohen knows very well that with the next national convention he is done for as an exhibitor leader. If, however, he were to arrange the next convention somewhat as he did the past one in Washington, so that it could only do as he wished, he knows that the association for sometime to come would be done for.

Hence, there arises the question of whether the Theatre Owners Distributing corporation is not an effort of Mr. Cohen and his associates to perpetuate themselves in position and authority among the exhibitors of America.

If this is the case the enterprise should fail

(Concluded on next page)
and will fail because a proposition so conceived cannot collect the necessary $5,000,000 from the exhibitors of the country.

** IF MR. COHEN and his associates cannot prove beyond question that this is not a political undertaking, that it is not intended to involve the Motion Picture Theatre Owners of America and that, through it, they are not seeking to create a political machine, we warn theatre owners to beware.

If, on the other hand, they can successfully demonstrate that they are endeavoring to build a legitimate commercial organization which shall depend upon service to its customers and profit to its owners and that it will be totally divorced from certainly-disastrous political manipulation, then it may be considered by the individual exhibitor for what it is worth to him, just like any other business proposition that is proposed to him.

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**Maurice Chase Named General Manager for Universal in Europe**

(Special to Exhibitors Herald)

NEW YORK, Dec. 19.—Universal has appointed Maurice A. Chase, who has been Eastern Division sales manager for the company during the past twelve months, to be general manager for Universal in Continental Europe. Mr. Chase will leave for abroad in December and will be in charge of the English and French branches of the company and its European exchanges. His territory will embrace all European countries except the British Isles.

Mr. Chase will visit each of the fifty Universal exchanges on the Continent.

He has been with Universal almost five years, first as a salesman in the New York exchange, then as a special representative in New England, next as the general manager’s representative throughout the United States, then in the Orient, and finally as exchange manager and division sales manager in various sections. He has made his headquarters in Buffalo during the last two years.

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**Try to Hasten Return Of Films by Theatres**

(Special to Exhibitors Herald)

ALBANY, N. Y., Dec. 19.—The Albany Film Board of Trade has started a crusade against exhibitors who are holding over film and causing annoyance and inconvenience to other exhibitors. A letter has just gone out calling attention of exhibitors to the practice and asking everyone to ship film on time.

In some instances exhibitors have laid the blame on the express company.

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**15 Firms Get Charters**

(Special to Exhibitors Herald)

ALBANY, N. Y., Dec. 19.—Fifteen concerns incorporated and embarked in the motion picture business in New York state last week. These represented a capitalized amounting to $703,800. With one or two exceptions, all companies will have their principal office in New York City.

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**Bankruptcy Is Asked**

(Special to Exhibitors Herald)

NEW YORK, Dec. 19.—A petition in bankruptcy has been filed against the Sun-Light Arc Corporation by the Queensborough Brass Company, Inc. for $415; General H. Michaels for $150, and the Yorkville Tool Company for $451.
Bill Before House to Cut Tax On Admissions Of Less Than 25 Cents

WASHINGTON, D. C., Dec. 19.—Amendment of the revenue law so as to exempt from the admission tax after January 1, 1923, all admissions of 25 cents or less than 25 cents is provided for in a bill introduced in Congress by Representative MacGregor of New York.

The measure was introduced, declared the Congressman, primarily for the benefit of the motion picture industry, which he believes should be assisted in every way possible. The educational argument included the fact that it is the amusement of the bulk of the people.

Trade Body Hits Film Distributor

WASHINGTON, D. C., Dec. 19.—The Federal Trade Commission has issued a formal complaint against Signet Films, Inc., New York, charging the company with having purchased a negative of an old photoplay and thereafter distributing prints of the material with a title different from that ordinarily used, but with such advertising material as to lead exhibitors and the public to believe that it was a new film.

Patrons Make Orderly Exit at Theatre Fire

KANSAS CITY, Mo., Dec. 19.—What might have developed into a tragedy was prevented by the old fashioned school fire drill Thursday when the Circle theatre, a Kansas City neighborhood house, caught fire. Scores of persons were in the house when a fire in the basement was discovered just after the second nightly show had started. The fire started from an oil furnace, which ignited some waste paper. Attendents were instructed to quickly open the side exits while Manager D. J. Steele calmly walked upon the platform and said: "I am sorry, folks, but we will have to stop the show. We requested to use the side and rear exits in leaving the house. There is imminent danger, but do not be alarmed."

The fire alarm was extinguished and the loss was estimated at $8,000, including damage to another building adjoining.

Hold Last Rites for Ewan Justice Dec. 16

NEW YORK, Dec. 19.—Funeral services were held at the Church of St. Paul the Apostle, 60th street and Columbus avenue, Saturday, December 16 for Ewan Justice, who died in Berlin, Germany, October 16.

Mr. Justice was a well known newspaper man and at one time was publicity and advertising director for Fox Film Corporation.

Joins Warner Brothers

NEW YORK, Dec. 19.—George H. Dumond, former manager of Clune's Auditorium, Los Angeles, has been engaged by Warner Brothers as special representative. Mr. Dumond has started on a visit to Warner exchanges.

Vitagraph Abolishes Deposit, Demands Definite Play Date

Action Taken, Says President Smith, Because 97 Per Cent of Exhibitors Are Responsible; Payment Required to Postpone Date

WASHINGTON, DEC. 19.—Declaring that "fully 97 per cent of the exhibitors today are thoroughly responsible," Albert E. Smith, president of Vitagraph, announces that his company, beginning with the new year, will abolish the deposit system.

In making his statement, Mr. Smith declared that Vitagraph would demand a definite deposit on every contract. Under the new policy exhibitors must make full payment for each picture contracted for seven days prior to play date.

Must Pay Full Amount Before Postponing Date

A feature of the plan is the clause which makes it imperative that the full amount due on a contract be paid seven days prior to the original play date so that the exhibitor desire to postpone presentation of the picture.

Mr. Smith states that the action of Vitagraph is not retroactive and that no deposits already received for existing contracts will be refunded, but that every dollar of deposits so received will be applied strictly according to the terms of the contracts as they read at the time the contracts were made.

The producer says that Vitagraph will expect and demand the same fair treatment on the part of the exhibitor as the exhibitor receives from Vitagraph.

Times Have Changed

In explaining this very important change in the methods of dealing with the exhibitor, Mr. Smith says that ten years or more ago, when in the majority of cases the exhibitor represented only a small theatre with a few hundred seats and under a short lease, it was deemed necessary to require a substantial advance payment, not to be in the hands of the producer or distributor for use, but in order to insure dealing with the great majority of exhibitors and he holds that the great majority of exhibitors are responsible.

Will Enforce Contracts

Vitagraph, however, intends to enforce its contracts with such exhibitors who are not thoroughly reliable, by requiring them to live up to the letter of their contracts. To carry out the plan of enforcing the same treatment from the exhibitor that Vitagraph gives him, the exhibitor will be compelled to meet his obligations and pay the full amount due under all contracts regardless of whether or not the pictures are played. The delinquents will be brought to terms.

Already many delinquent exhibitors have learned that a breach of contract demand means merely the loss of a deposit, he points out, referring to the judgment recently secured by Vitagraph against one theatre for more than $8,000.

This was a case where the theatre management, it was alleged, attempted arbitrarily to ignore a contract. The court held that Vitagraph had sufficient cause to give judgment in the full amount although the theatre never played the pictures. All other exhibitors who have breached their contracts with Vitagraph will have the same issue to meet.

Optimistic Over Plan

In making the announcement, President Smith expresses the hope that it will not be necessary to bring suit against many exhibitors to induce them to meet their obligations and pay the full amount under any contracts they have signed previous to the new arrangement.

But, he says, the industry has reached that point where it is absolutely necessary for every exhibitor to thoroughly understand and know that every contract signed must be honored.

Mr. Smith is exceedingly optimistic over the non-deposit method of booking. He predicts that by the close of 1923 there will be no necessity of bringing suit against any exhibitor to force him to meet the terms of the contracts he has signed, because the rapid elimination of irresponsible exhibitors has convinced him that it will not be long before the theatre will be in the hands of a thoroughly reliable exhibitor.
New York City school children parading to the Lyric theatre to see "Douglas Fairbanks in Robin Hood." Through a stunt engineered by Pete Smith in cooperation with a New York newspaper the public school having the best attendance record was treated to a special showing of the Fairbanks production.

1921 Production Totals Nearly $80,000,000, Census Shows

Survey of Industry to Be Made Every Two Years by Government Bureau in Washington

In a preliminary report, just issued, the census bureau gives the following summary of its investigation:

<table>
<thead>
<tr>
<th>Number of establishments</th>
<th>127</th>
</tr>
</thead>
<tbody>
<tr>
<td>Totals</td>
<td>127</td>
</tr>
<tr>
<td>Motion picture reproducing establishments</td>
<td>63</td>
</tr>
<tr>
<td>Reproduction from negatives</td>
<td>44</td>
</tr>
<tr>
<td>Salaries and wages</td>
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<tr>
<td>Contract work</td>
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</tr>
<tr>
<td>Cost of materials</td>
<td>$31,196,000</td>
</tr>
<tr>
<td>Value of products</td>
<td>$77,397,000</td>
</tr>
</tbody>
</table>

*These figures do not include eight establishments reporting products under $5,000.

WASHINGTON, D. C., December 19.—The first census ever taken of motion picture production in this country shows that 127 establishments were engaged in the business on a large scale in 1921, with a total value of production of $77,397,000. The difficulty of placing a market value on finished pictures was a great obstacle to the speedy conclusion of the survey, according to officials of the census bureau, which did the work, and the value of products reported is to a great extent the cost of production, although some establishments reported an estimated value based on rentals received or on the value of similar pictures previously disposed of.

The greater part of the producing activity, of course, was in California, where sixty-eight establishments, more than 50 per cent of the total, reported 61.3 per cent of the total production. The other establishments were scattered throughout the country, New York reporting twenty, New Jersey thirteen; Illinois, eight; Pennsylvania, five; Michigan and Minnesota, three each; Ohio, two, and Indiana, Iowa, Oregon, Rhode Island and Washington, one each.

For the purposes of the census the business was split into two groups, and eighty-three establishments were classified as producers of motion pictures and forty-four as producers of projection films (positive). The latter classification included the development of exposed films and other laboratory work. The majority of producers confined themselves exclusively to production, their laboratory work being done by independent companies, or, in the case of some of the larger concerns, in separate plants of their own.

The cost of materials reported by the producers included amounts paid for unexposed film; for building materials for scenery, etc.; wardrobe, purchased or rented; expenses for locations, light and storm effects, titles and inserts, scenarios, stories, etc. The film producing establishments reported as materials negative stocks, positive raw film, developing chemicals, dyes, artists' materials, miscellaneous supplies, containers, etc. A few establishments did both kinds of work, though the motion picture work was limited to short scenic subjects, educational, advertising and business films.

Although in 1919, no census of production was made, statistics were collected in regard to the reproduction or printing from negatives which showed that fifty establishments reported products valued at $31,778,000. These figures could not be used for comparison with the activities of the industry last year.

The report shows that, based upon a theoretical demand requiring full running time, the output of the industry last year was approximately 65 per cent of maximum.

As a result of the 1921 inquiry, a census of motion picture production will be taken every two years hereafter, in connection with the biennial census of manufacturers.

Children Guests at "Robin Hood" Show School With Best Attendance Is Rewarded—Form Big Parade to Theatre (Special to Exhibitors Herald)

NEW YORK, Dec. 19.—Hundreds of children received a reward for faithful attendance at school when, as guests of a New York newspaper, they witnessed a special showing of "Douglas Fairbanks in Robin Hood" at the Lyric theatre. The presentation was arranged by Pete Smith, exploitation man for the Fairbanks picture, in conjunction with the New York Globe.

Line Ties Up Traffic

Starting at Madison Square the children formed a huge parade proceeding up Broadway to 42nd and thence to the theatre. At 24th street the procession tied up traffic and drew the attention of thousands of people.

Three boy scouts carried a large sign which read: "New York Public School Pupils are going to see Douglas Fairbanks in Robin Hood at the Lyric theatre as guests of the Globe." 

At the theatre the boy scouts acted as ushers. "The Star Spangled Banner" was sung and following this George J. Ryan, president of the board of education spoke to the children. He was followed by Col. Robert M. Watkins, operating manager of the U. S. Shipping Board who talked on loyalty to the flag.

Read Wire from Doug

A telegram from Douglas Fairbanks was read which said in part: "No matter how difficult life may seem always be true to yourself and loyal to your friends and you are sure to succeed. Hard work is what wins and laughter is the salve that heals all heart bruises and disappointments. I am with you in spirit today while you see me on the screen."

Lloyd-Rogers Films in Run Over Loew Circuit

(Special to Exhibitors Herald)

NEW YORK, Dec. 19.—An unusual bood was made for the Loew circuit of theatres whereby the three reel Pathé production "Fruits of Faith" starring Will Rogers will play over the Loew circuit of theatres, with George J. Ryan and Lloyd's "Dr. Jack." The combination will open at the Rialto theatre the week of December 31, following which the Loew houses will plug the Rogers program uninterrupted for 110 days.

The two pictures and the stars are declared to be about perfect foils for each other.
Music Tax Must Be Fought In Congress or the Courts

"Herald" Herewith Presents Survey of Situation Facing Exhibitors Conducted by Its Own Washington Bureau

EDITOR'S NOTE: The "music tax" is one of the vital problems facing the theatre owner. Various exhibitor leaders, possibly from political motives, have shown activity recently in regard to it. In the meantime, exhibitors in all parts of the country have been catching at straws in an effort to dodge paying the tax and in many cases have landed in court and are threatened with heavy penalties.

To clarify the situation, the HERALD instructed its Washington correspondent to investigate and forward a complete report. His message follows:

WASHINGTON, D. C., December 19.—It is not likely that the department of justice will take any action which will draw the government into the fight between the national association of Motion Picture Theatre Owners and the American Society of Authors, Composers & Publishers.

Headed by Sydney S. Cohen, a delegation from the theatre owners association recently visited the department of justice and the federal trade commission to lay before officials charges that the "music tax" which theatres are now required to pay on copyrighted music was not legally imposed by the copyright law and that, by its actions in this and other respects, the authors and composers organization had laid itself open to provocation of the laws against monopoly and restraint of trade.

Courts Handling Issue

The delegation conferred at the department of justice with Judge Lovitt, assistant to the attorney general, who pointed out that the courts now are taking care of the copyright question and that there appeared to be no cause for federal intervention. Their charges of restraint of trade, however, were to be taken under consideration and, if it was felt that the situation warranted it, the department would proceed with a more detailed investigation.

The theatre men made similar representation of a number of the federal trade commission but officials of that organization are reluctant to divulge what transpired at such meetings and refused to comment upon the matter. It is understood from outside sources, however, that the case presented did not of itself impress the commission as necessitating immediate action.

Legislation is Required

It is the general opinion in Washington that the copyright law is sufficiently strong and that the action of the courts in regard to the "music tax" adequately deals with the matter. If any relief is to be had, it has been pointed out, congress is the body to afford it through legislation to amend the copyright law. At the time of their visit to Washington the theatre men did not file any formal complaints.

Rembusch Fined $1 for Operating on Sabbath

MARTINSVILLE, IND., Dec. 19.—A jury in the Morgan circuit court returned a verdict of guilty today in the case of Frank J. Rembusch, owner of the Grace theatre, who was accused of operating the theatre on Sunday. Mr. Rembusch was fined $1. Frank Jewell, manager, was acquitted on the same charge.

Mr. Rembusch owns a number of theatres in Indiana including the Ohio at Indianapolis. He contested the case on the theory that the theatre on Sunday afternoon afforded an opportunity for mental rest and also that it was a dissimulator of news. Rembusch was represented by J. E. Sedwick, and E. F. Branch, lieutenant-governor.

Vote on Sunday Shows

ALBANY, N. Y., Dec. 19.—While advocates of Sunday shows won out a few days ago in Ballston Spa, N. Y., at a referendum, there is evidence that the matter will again be threshed out in the spring elections. At that time the village board will seek re-election.

Hays Agent Marries

WASHINGTON, D. C., Dec. 19.—Jack S. Connelly, Washington representative of Will H. Hays' organization was married at Rockville, Maryland, to Miss Lucile Marie Maule.


**The Week in New York**

They put over a mean one on Claudio Saunders at Denver when the exhibits of Paramount's division of exploitation stopped over there on his way back from the coast.

Just as he stepped off the train and was greeting his Denver exploiter, Rick Ricketson, up stepped a policeman flanked by a couple of juvenile offenders.

"Are you Claudio Saunders?" inquired the copper. On being answered in the affirmative, the officer said:

"Well, I've got a Federal warrant for you. You gotta come along with me."

Explanations were unavailing. Saunders was bundled into a patrol wagon, carted to headquarters and placed incommunicado in a cell. After a time he was taken before the chief of police and put through the third degree, at the end of which he agreed to confess to anything they wanted him to if it would secure his release. Finally the chief pronounced this sentence:

"You are hereby sentenced to visit Denver oftener than once in every two years, and in consideration of your promise to do so you are given your liberty."

And it is said that Saunders promised not only this but also to rely on Kid Volstead and buy for everyone in sight if they would show him where.

And it is also a matter of record that they stayed. • • •

More than a thousand people attended the annual Goldwyn dance on the Hotel Astor roof last Thursday night. In addition to dancing, there was an entertainment, including some of the most popular acts on Broadway. A number of prominent motion picture stars were present, including: Betty Blythe, Montagu Love, Lila Lee, Al Roseo, John Willerton, Gertrude Astor, Florence Dixie, Wesley Barry, Harry Morey, Johanie Hues and Juanita Hansen. Representatives from the daily newspapers, trade papers and motion picture magazines attended the ball as did exhibitors and others, from most of the producing and distributing companies. Among those seen during the evening were: Nate Ascher, T. H. Magnafeld, Felix Feist, J. R. Grainger, S. E. Berman, Ned Hay, Nels Grandlund, Gabriel Hess, Erich Schay, W. F. Rodgers, J. E. Flynn, Eugene Mollen, Howard B. Hubbell, L. J. Sam, John R. Murphy, L. Abrams, C. H. Potter, Tom Wiley and J. Gordon.

E. O. Van Pelt, for the past two years director of exploitation and manager of the foreign department of the Producers Security Corporation, last week severed his connection with that company. Mr. Van Pelt was in San Francisco for a conference, had been in Los Angeles, where he was in charge of advertising and publicity for the company's film "The Son of the Sheik," and was also in charge of advertising and publicity for the company's film "The Son of the Sheik." Mr. Van Pelt was in Los Angeles for the purpose of appearing at the Variety Club of America. He was in charge of advertising and publicity for the company's film "The Son of the Sheik." Mr. Van Pelt was in Los Angeles for the purpose of appearing at the Variety Club of America.

**Charles McCarthy**, director of publicity for Famous Players-Lasky, was down at Washington last week, where he showed Tommy Meighan's newest picture to the convention of governors of the industry.

On his return he stopped off the train at Washington for a few minutes, and bumped into Jack Connolly.

"Where are you headed for in this part of the country?" asked Connolly.

"Back Home and Broke," replied McCarthy.

"If you need some money I can let you have some," said Connolly.

"What did you ask me?" quizzed McCarthy.

Connolly repeated his first question.

"Oh, I thought you asked me what picture I had down in this part of the country," said the Paramount man. "I'm down here with Meighan's picture 'Back Home and Broke.'"

Hugo Riesenfeld will again be Santa Claus to more than eight hundred children during the holiday week at the Rivoli Theatre, where he will present special programs for the little folks during the forenoons. This has grown to be an annual event for the children in the orphanages and city institutions. The holidays for the children are arranged through the co-operation of the Department of Public Welfare and the United Hebrew Charities.

The Selwyn theatre is being equipped with the "Television" which Bon Lone, who is writing the advertising, says is "Binocularly stereoscopic cinematography."

That bird must have used a monkey wrench to get his adjectives lined up.

R. W. Baremore, for the past several years on the staff of the Morning Telegraph, has resigned, and yesterday installed himself in the offices of C. C. Burr, where he is in charge of advertising and publicity for the various film interests of that producer.

The new Burr advertising and publicity staff will pay particular attention to aiding the exhibitor in putting over the wide variety of films distributed by the Burr enterprises. Mr. Baremore's long and varied experience in handling motion picture news, publicity and exploitation, makes his entry into the Burr organization a propitious connection for all concerned.

Associated with Mr. Baremore is Boone Mancall, another with more long experience.

While sporadic attempts have been made to use the radio for publicity purposes, the first attempt of the First National is to make it a regular daily feature. From station WBN, located at Ridgefield, L. I., which has a thousand mile radius on a 580 meter wave length, daily chats are being broadcasted by stars under the First National banner.

Over at the First National offices they give Horace Judice credit for the idea.

**Sam Palmer**, one of the important factors of Famous Players-Lasky publicity staff, is back on the job again after a tough siege of grip which laid him up for a week.

There is still a lot of guessing being done as to which director will be given the job of making "Ben Hur" for Goldwyn pictures. Von Stroheim was one of the latest guesses but Goldwyn officials say this is all wrong.

W. E. Shallenberger, president of Arrow, has gone to the coast on a thirty-day trip for the purpose of discussing producing plans for the coming season.

J. M. Naulty, formerly with Famous Players, has joined the fast growing organization of Arthur Friend, and is now studio manager for Distinctive Pictures.

John M. Stahl left last week for the coast, where he will resume production for Louis B. Mayer.

John S. Sparco.

**TOM TERRISS** is the latest American director who has gone to England to break the jinx that has seemingly camped on the trail of American producers abroad; and according to journalistic reports the omens are favorable.

For one thing Tom has every auspice in his favor. He is English by birth, knows the country by heart and is familiar with the temperaments of English players. His father was the late William Terriss, a famous Adelphi actor; and the picture Tom is now making is the famous Drury Lane melodrama, "The Harbor Lights," by George R. Sims, which was first produced by William Terriss and marked one of the high spots in a memorable stage career.

For his leading man he has Tom Moore and a supporting cast that includes Isabel Elsom, Mary Orke, Annette Benson, Percy Stading, Gilbert Gowland, Gerald McCarthy and A. B. Imeson.

H. M. S. Courageous is being loaned Mr. Terriss by the British admiral for the filming of scenes around Portsmouth harbor.

"The Harbor Lights" is Tom's first abroad but it will be followed by four more, to constitute a series, for which he is now under contract.

Production in England is the latest step in Tom's career that began with a series of Tom Terriss productions at Vitagraph including "The Heart of Maryland," "Trumpton Island" and "Dead Men Tell No Tales." Later he directed several pictures for Cosmopolitan: "Boom-bang Bill" and "Find the Woman."—J. S. S.

**Promoters Are Jailed**

(Special to Exhibitors Herald)

PHILADELPHIA, PA., Dec. 19.—Pleading guilty to a charge of promoting a fake motion picture company, Irvin A. Whitman and his son, Vincent, were sentenced to terms in the Eastern penitentiary by Judge Davis. The case involved sale of stock in a corporation known as "Animated Studio of America."
Laemmle Labels First Runs "Pure Bunk" and a Menace

Universal President Orders Exchanges to Deny All Exhibitors Bookings on "Leather Pushers" Until Each Film Has Been Viewed

(Special to Exhibitors Herald)

NEW YORK, December 19.—President Carl Laemmle of Universal Pictures Corporation, in two statements just issued and directed at the exhibitors of the country, raps the present first run system of presentation, declaring it to be "pure bunk and a great menace to the industry," and further denounces the practice of exhibitors booking their programs before viewing them.

The Universal chief in voicing his disapproval of the first run system declares that nearly every first run house is controlled and that the purpose of control is "to exploit pictures there so you will book them."

Plans to Experiment with New Feature Series

In an effort to find a solution for the "blind buying" of programs, President Laemmle will make a test of the new "Leather Pusher" series, orders having been issued to all exchanges that no bookings shall be taken on any of the series until "the prospective purchaser has seen the entire six."

President Laemmle also offers his "book before you book" plan as a solution of the first run method, declaring that the latter misleads "you into booking pictures that you should not book."

"You are making the mistake of your life if you are booking your pictures according to the first run situation:"

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Carl Laemmle

"It Meant Something Once"

"In the great majority of cases nowadays, the quality of a picture has precious little to do with the case. If a company produces a picture and the same company owns or controls theatres, it is going to run that picture in those theatres for the sake of the impression it will make upon you."

"There was a time when first run houses were really owned by individuals, that the first run meant something. In those days, if the man who owned the theatre and made his living out of it picked out a picture to exhibit, it was a safe bet for you to follow his lead and book the same picture.

"Today, in most cases, first run does not mean first run, but simply means first exploitation."

Has "Handful of Theatres"

"I know what I'm talking about, because the same has tried out the scheme of controlling a handful of theatres in order to exploit pictures."

The only place where Universal pictures were frozen out of first runs because competitors controlled all the good houses in the area. The only place where Universal will ever own or control a theatre is in such cities as that! Heaven knows, we want to stick to the producing and distributing end of the business and never compete with our own customers, but in a few cities we have been driven into the theatre end of the business in self-defense.

"Therefore, I am speaking as an exhibitor as well as a producer when I tell you that in all except a mighty few instances first runs are bunk. They are the greatest menace to the business and they are a double menace to you, because they do not only compete with you but they mislead you into booking pictures that you should not book."

In explanation of his new policy of "book before you book," President Laemmle says:

Shows Importance of Plan

"I have taken a radical step, and I realize how far-reaching it may be. But if it serves to bring to the attention of exhibitors the impracticability of seeing the pictures they buy, before they sign up for them, I will be vindicated."

"I don't mean that I don't want you to attend a film revolution in the distributing end of the industry. Neither do I expect a country-wide demand that every picture be screened for every exhibitor."

"I know only too well that there are many exhibitors who find it inconvenient and sometimes almost impossible to screen the pictures they buy. No two exhibitors are surrounded with the same conditions. But I do know that in a majority of the cases, the exhibitor could preview his probable bookings for a month or so in advance and assure himself that he was getting value received."

"Many exhibitors who today are signing up for big blocks of pictures, some of which are not even on paper, and who mortgage the future of their theatre for a mess of pottage in the shape of some alleged 'super' production, could 'shop' for their screen and buy only what they know will be box office hits, if they but took the trouble to do so, and took the stand that they were determined to do so."

Customer and Producer Protected

"As the producer and distributor of the new Leather Pusher series, I consider that it is my right to request that each man, who wants to buy this series, should see it first. I do not feel that this is in any way an imposition on the exhibitor."

Laemmle Reorganizes Studio Staff in East;
Prepares for Big Year

(Special to Exhibitors Herald)

NEW YORK, Dec. 19.—A reorganization in the technical force of Whitman Bennett studios at Yonkers has been made by Mr. Bennett. Many of the persons formerly connected with the Fifty-sixth street studio of Famous Players in the past, are now at the Bennett plant.

At present the staff includes Elsa Lopez as art director, Jack Striker, technical editor, and William Klein, head of the paint department. W. O. Hurst has been assigned to certain work in connection with Pyramid Pictures, his detail having been taken over by Mr. Ellis.

The busiest Spring in many years is anticipated by Mr. Bennett. At present the third series of Betty Blair's productions is under way. During the past twelve months the studio has only seen three weeks of idleness, he declares.

Stereoscopic Device To Be Introduced at New York Playhouse

(Special to Exhibitors Herald)

NEW YORK, Dec. 19.—An electrical invention called the "Television" is to be introduced as a theatrical attraction at the Selwyn theatre, New York, on December 25. It is described as an instrument attached to each orchestra chair and is synchronized with the screen to project moving pictures. The invention is the creation of Laurens Hammond, a young Cornell University graduate.

Every seat in the Selwyn theatre will be equipped with the "Television" instrument. The first production to be seen by means of the invention will be a comedy called "M. A. R. S.," in which Grant Mitchell will have the principal part. Following the opening on December 25, the "Television" performance will be given twice daily.

Trailers to Be Issued On All Hodkinson Film For Exhibitor Preview

(Special to Exhibitors Herald)

NEW YORK, Dec. 19.—Beginning with the feature, "Hearts' Haven," W. W. Hodkinson Corporation will issue trailers for all pictures which is sent to the branches. In place of sending a print to the theatre for pre-viewing this reel is taken by the salesmen direct to the theatre and screened for the exhibitor.

The reel shows the salient points affording the exhibitor an opportunity of gauging the worth of the feature in a short space of time. This sales reel is to be a regular part of every feature attraction issued by Hodkinson.

"Suzanna" at Mission

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 19.—Mack Bennett's production "Suzanna," starring Mabel Normand will have its premiere at the Mission theatre, elaborate preparations for which are already under way.
Fox Offers New Series of Six Specials for New Year

Demand on Part of Exhibitors Prompts Greater Activity in Production, Declares Company

FOX FILM CORPORATION announces a new series of specials for the season of 1922-23, preparation of these pictures having been prompted by the demands made by hundreds of exhibitors, states the company. These features supplement the original program of specials for the current season.

In announcing the new series, the company says:

"A large proportion of the important exhibitors in America have already contracted for and played the original set of pictures and are now ready for the additional releases. It is in compliance with this overwhelming demand that Fox Film Corporation has decided to release at this time six special features announced for distribution early in 1923. "Exhibitors who have already played the entire or greater portion of the first series, which included 'The Fast Mail,' 'Silver Wings,' with Mary Carr, 'Monte Cristo,' 'A Fool There Was,' 'Nero,' 'My Friend the Devil,' 'Who Are My Parents?' and 'Lights of New York,' have been insistent in their demands that the Fox company does not hold back the specials hinted at in their former announcements, but release these special pictures for immediate play dates now while the season is good.

"The Village Blacksmith,' which is a 1923 melodrama directed by Jack Ford, is based upon the famous poem by Henry W. Longfellow. This recently completed a month's run at the Forty-fourth Street theatre, New York.

"It is replete with thrills and vibrant action. William Walling scores heavily in the role of the Blacksmith and has given to the screen a character long honored in the poetry of America. The exceptional cast selected for this Fox special includes Bessie Love, Virginia Valli, David Butler, George Hackathorne, Gordon Griffith, Tully Marshall and Ralph Yeasley.

"'A Friendly Husband,' the feature length comedy starring Lupino Lane, is the second of the series. It was directed by Jack Blazley, and is without doubt one of the funniest comedy specials ever offered the exhibitor.

"'Paradise Road' is the third on the announced list. It is an adaptation of the widely-read novel, 'The Crucified Cup,' by Florence Livingston Bingham.

For the first time, Mary Carr, who is featured in "’A Friendly Husband," which is entirely different from the "mother" story which has made her famous, the character of a woman who possesses the rare quality of always seeing the bright things in life and doing all within her power to help others is that of Tappelfiel, ‘Penny’ of the book. Mrs. Carr does her work nobly. The picture is thoroughly endowed with thrills, mystery and melodrama.

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The exterior scenes were all shot in an exceptionally picturesque section of the Coast, and many of the vistas are on a par with the best of scenes. Henry B. Walthall and Ruth Clifford are the 'lead' in a brilliant cast of characters which contains such personalities as Alma Benet, Walter Emmeron, Frederick Sullivan, Novel McGregor, Michael Dark and Gus Saville.

"The fifth of the announced series is "’The Net", from the story by Maravene Thompson and adaptation by Scholl. J. Gordon Edwards, who directed 'Nero' and 'The Shepherd King,' will direct the super-special. In the cast are Barbara Castleton, Albert Roscoe, Raymond Bloomer, Alma Benet and a long list of well-known actors.

"Does It Pay?" is the sixth of the new list and boasts one of the most prominent casts in pictures. It is a comedy-drama of modern life and possesses a story that will hold the interest of the most jaded of motion picture fans. Hope Hampton heads the cast, among which are the names of T. Haines, Mary Thurman, Florence Short and Peggy Shaw, the famous Follies girl."

MONEY MAKING IDEAS
Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

VICTORY THEATRE

ATTRACTIONS

DECEMBER, 1922
Where Everybody Goes

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

3 THE VICTORY THEATRE MANAGEMENT Wishes You One and All A MERRY CHRISTMAS

4 5 6

WALLACE REID

"CLARENCE"

Ala Lilt Educational Comedy
Admission 10 c.

VERA GORDON

"The Greatest Love"

Admission 10 c.

7

Jack London

"Son of the Wolf"

Admission 10 c.

8

Thos. Melban

"The Man Who Saw Tomorrow"

Admission 10 c.

9

"In the Name of the Law"

Admission 10 c.

10

RODOLPH VALENTINO

"THE YOUNG RAJA"

Admission 10 c.

11

E. Hammerstein

"Under Oath"

Admission 10 c.

12

JANE NOVAR

"Colleen of Donne"

Admission 10 c.

13

DORIS MAY

"Up and at ‘em"

Admission 10 c.

14

JACK HOLT

"White Saloon Slops"

Admission 10 c.

15

BETTY COMPSON and Bert Lytell

"TO HAVE AND TO HOLD"

Admission 10 c.

16

EVEN BALDOR

"Children at Destiny"

Admission 10 c.

17

JOHNY WALKER

"MY DAD"

Admission 10 c.

18

DOROTHY DAWSON

"On High Seas"

Admission 10 c.

19

WIN. S. BALE

"Traveling Ov"

Admission 10 c.

20

BLAND LLOYD

"Never Smend"

Admission 10 c.

21

WALLACE REID

"WORLD'S CHAMPION"

Admission 10 c.

22

23

24

25

26

BARBIE ROBERTS

"THE OLD DOMESTIC"

Admission 10 c.

SAMUEL BACHRACH

"FAR EASTERN TRAVELER"

Admission 10 c.

27

WALTER REID

"Beyond the Rainbow"

Admission 10 c.

28

29

30

31

Here's New Fox Series

1. The Village Blacksmith.
2. A Friendly Husband.
3. Paradise Road.
4. The Face on the Barroom Floor.
5. The Net.
6. Does It Pay?

‘Picture Monopoly’

By Hays Associates

In an open letter to President Will H. Hays of the Motion Picture Producers and Distributors of America, Mr. Rebusch, circuit owner of Indiana, declares that with the producers organized and the exhibitors "dis-organized," the members of the Hays organization are "dominating prices and trade conditions and really functioning as a highly organized picture monopoly." As such, he adds, "we must object to your organization and must make every effort to protect ourselves.

Mr. Rebusch writes that he believes if President Hays were aware of conditions he would use every means to correct them, but "It seems to me that you have no desire to work a hardship on the theatre owner through the fact that we are un-organized.

In his letter, Mr. Rebusch protests against high rentals, the report system and block sales.

W. T. Blair, Victory theatre, Poteau, Okla., sent Christmas greetings to his patrons in this form, the original measuring 14 by 10 inches, printed in red on heavy white cardboard.
Upon this Holiday occasion, with the New Year dawning just ahead, the staff of the Exhibitors Herald conveys to the people of the motion picture industry its earnest wishes for happiness, success and prosperity and reaffirms its allegiance to those principles and policies which shall make for a greater and still greater industry.
It's a dog-gone lively Christmas when Santa Claus pays his annual respects to the Ben Turpin household. Ben says he hopes he never gets too old and decrepit to hang up his (or somebody else's) stocking. After watching his many antics on the screen you might ask, "What's age to a comedian?" Some of the Mack Sennett star's comedies which you have laughed at are, "Step Forward," "Love & Doughnuts" and "Bright Eyes." These comedy subjects are distributed through Associated First National.

Somebody's going to have a merry Christmas. Helene Chadwick is seeing to that. Miss Chadwick, a featured player in Goldwyn productions, appears in "Brothers Under the Skin," one of that company's current attractions which has had its New York premiere.

A gift for each of the kiddies. The youngsters have the time of their life in the newest Carter DeHaven comedy, "Xmas." This picture, an especially timely subject for the Yuletide period, is being distributed by Film Booking Offices.

Al St. John, star comedian for Fox, does a little pinch hitting for Santa Claus on Christmas.

Viora Daniels, Educational-Chr istie comedies, finds Xmas merry and cold in mountains.

Reginald Denny never scored a better knockout in Universal's "Leather Pushers" than he did Christmas when he showed his little daughter, Barbara, her Christmas tree and presents.

Christmas scene in Warner Brothers "Heroes of the Street," starring Wesley Barry.
"You can't get away until you buy these Christmas seals," says Virginia Brown Faire to Maurice Tourneur. And her word was law. Mr. Tourneur's newest production, "Lorna Doone," distributed by First National, is meeting with unusual success.

Shirley Mason, petite Fox star, tacks up her Christmas greeting where the world may see it. The star's latest attraction under the Fox Film Corporation banner is "Shirley of the Circus," heralded as one of Miss Mason's best.

"It was the night before Christmas —" Half of the fun of Christmas is decorating the tree for some younger, thinks Gertrude Olmsted, Universal player.

Work must wait until they have read the latest news. In the picture, Director Mal St. Clair of F. B. O.'s "Fighting Blood" series, and Clara Horton.

Loaded down after an afternoon of Christmas shopping. Claire Windsor is one of the featured players in Rupert Hughes-Goldwyn picture, "Souls for Sale."
Edward Bowes and Abraham Lehr, Goldwyn vice-presidents, witness June Mathis signing contract as editorial director of company.

President E. W. Hammons of Educational visits Lloyd Hamilton and his leading woman, Ruth Hiatt, at the United Studios.

A striking scene from Gloria Swanson's new vehicle, "The Impossible Mrs. Bellew," which has just been published through Famous Players-Lasky exchanges.

Dorothy Devore, featured player in Christie comedies, which are distributed through Educational exchanges, wishes her many friends in the industry a Merry Christmas and a Happy New Year. And our reply to the clever player is: "Same to you."

Mae Busch in the costume she wears in her portrayal of Glory Quayle in the screen version of "The Christian," which Goldwyn has produced for distribution at an early date.

Katherine MacDonald has a few pet youngsters whom she never forgets when Christmas comes around. The one little fellow in the picture looks happy enough. Miss MacDonald's pictures are produced by B. P. Schulberg for distribution by First National.

Marguerite De La Motte and Myrtle Stedman, stars in Fred Niblo's "The Famous Mrs. Fair," paste Christmas seals on every page of the script to bring good luck in every scene of this forthcoming Maver-Metro attraction.
Jake Stein, owner of Palace and Columbia theatres at Cleveland, O.

Felix Greenberg, general manager of the Orpheum theatre at Peoria, Ill.

Messrs. Bingham and Cohen, owners of the Colonial theatre at Indianapolis, Ind. Mr. Bingham is prominent in the activities of the national exhibitor league.

O. K. Reddington is to remodel his Central theatre at Laporte, Indiana.

Herbert D. McNally, treasurer-general manager Robinson Theatres, Peoria.

Members of the executive committee of First National are tendered a banquet by Gore Brothers, Sol Lesser and Adolph Ramish during the recent visit of the distribution officials to the Coast. Among the guests were Mr. and Mrs. Harry O. Schwabhe, Mr. and Mrs. E. V. Richards, Jr., Mr. Saenger of New Orleans, Watterson R. Rothacker, Mr. and Mrs. Mike Rosenberg, B. P. Schulberg, Al Lichtman, Sam Katz, Mr. and Mrs. Jack Coogan, Jackie Coogan, Harry D. Wilson, Mr. and Mrs. Abe H. Blank, Colleen Moore, John Emmett McCormick, Mr. and Mrs. Moe Mark, Louis B. Mayer, Harry T. Nolan, Richard Rowland. Banquet was held at Hillcrest Country Club. Photo by M. F. Weaver.

Al St. John, Fox comedy star, believes in doing his Christmas giving early. While on location recently, he visited an orphan asylum and while there assembled the children about him and presented each with a bright silver dollar.

Personification of the Christmas spirit. Helen Lynch, here surrounded by everything that smacks of the Yuletide, is one of the attractions of the Louis B. Mayer picture, "The Dangerous Age," which is being distributed by Associated First National.
Claire Windsor, Goldwyn player, hopes some day to have long hair, but, oh, how slow it grows.

Dorothy Mackaill plays in Edwin Carewe picture (still untitled) for First National.

Cullen Landis, Goldwyn player, gives you his impression of Santa Claus. Wouldn't children have the time of their lives if they could get to that hobby horse and all those packages scattered at the base of the tree?

Arthur Trimble is featured in two reel productions which will be distributed by the Anchor Company.

When Marcus Loew, president of Metro, and Richard Rowland, general manager of Associated First National, were on the Coast looking after theatre and production activities, they were tendered a banquet by Louis B. Mayer, whose production of "The Famous Mrs. Fair" will go through Metro. Other of Mr. Mayer's product has been going through First National.
Leave it to policemen to give their bit to Salvation Army at Christmas time. This is a scene from the Warner Brothers attraction, "Heroes of the Street," starring Wesley Barry.

A scene from "The Night Before Christmas," which was produced by Bray for the Film Mutual Benefit Bureau for distribution through the exchanges of W. W. Hodkinson Corporation. This picture should give the children a happy matinee and evening entertainment.

Jane Novak as Mrs. Santa Claus and Snowy Baker as St. Nicholas himself. The two players are appearing in Chester Bennett productions which are being distributed by Film Booking Offices.

How would you like on Christmas to find this big stocking filled with a doll as pretty as Shirley Mason, Fox star? Shirley says everybody's stocking should be this big and filled just as full on Christmas.
They called him "The Master." He is admired and envied by the world at large, cordially disliked by those who know him casually—and loved by those who know him well.

In his work he is a beneficent tyrant. Under his autocratic rule the stuff they make actors of is hammered, shaped, polished, and refined, eventually being alchemized into idols of the screen. About the studio he is the court of last resort, the undisputed captain of the ship. What he says goes—and that's all there's to it. Fame and fortune come at his beckoning to those he appoints, yet a full-fledged star of his making is reduced to rank oblivion for a single lapse from doing just what the Master expects, and when he expects it.

But, quite in the natural order, it was not ever thus. The Master found few soft spots and fewer helping hands in his long, uphill struggle for recognition.

In the first place, he allowed himself to fall into motion picture work, not because he wanted to but—well, one must eat. In those early days he despised the flickering photographs a lot. Their pretense maddened him and their cruelty sickened him; but he went on...

Yes, he had had other hopes but now he must hide them away with his ideals of other days, just as he felt he must hide himself away from his friends of other days—now that he had become a motion picture director.

But a turning point came for him, just as it does for most of us, and his was a sharp one indeed.

After days and days of distracting tediousness and monotony, days when his soul rebelled against the cheapness, the tawdryness and the futility of it all; days when he was ready to drop from sheer physical exhaustion, the result of ceaselessly drilling men and women, boys and girls, whom he knew were not really actors and whom, he was quite sure, never would be, a most extraordinary thing happened.

He had been laboring on desperately and at times hopelessly with the crude and deficient facilities of the pioneers. He thought it was indeed a cruel turn of fate that compelled him night after night to sit in a small, poorly ventilated projection room and have flung back at him from the screen the "rushes" that had been ground out during the day. He might at least, he felt, be spared the mental ignominy and physical discomfiture of viewing, foot by foot, these puny efforts, these outrages against art, drama and good taste in which fate compelled him to be an accomplice during the day. The thought repeatedly flashed through his mind of a murderer being brought back to the scene of his crime. And night after night he would slink from the projection room, like a criminal dodging away from the environ of his sinister deed. Then came the turning point...

It seems that there had been taking place a transformation in what the camera had been recording which had wholly escaped the director for the very reason that while he was striving doggedly to accomplish something worthwhile his innate prejudice against the whole business of the flickering photographs blinded him to a realization that day by day he was mastering a new and wonderful method of thought transmission and dramatic expression which needed only a skilled manipulator to yield up a real art which, being phrased in the universal language of pictures, would enthral the whole world.

On the night of the great turning point the stuffy and darkened projection room was still except for the monotonous clicking, grinding and rattling of a wobbly projection machine. Suddenly there was a sharp, yet half-repressed, cry. The director leaped to his feet and his rickety chair clattered noisily over backwards.

"Look, look—did you see that...?"

"Well, what is it?"
he cried. "That's the stuff we want, that's the stuff we want," he repeated.

He was trembling as if he had received a great fright, although he had really only wakened from a prejudiced stupor to realize that by means of the almost omnipotent motion picture he had succeeded in fixing real paths, real sentiment and real art upon the screen. Somewhat unnerved by the shrill sound of his voice, he blinked through the darkness, waiting for someone to speak. But there was no answering voice. He was alone in the room, as the hum and click of the projector ceased, followed by much noisy jumbling about of film cans, he dropped into a chair, limp from the shock of his new discovery.

For many minutes, perhaps hours, he sat there staring into the darkness and beyond to the screen which had upon it only a faint streak of light beaming through a transom from a hall lamp.

As he gazed upon that screen it was transformed brilliantly. Enkindled by his imagination, there appeared there in motion views of marvelous splendor, dramatic scenes of pulsating realism and fairy-like views of touching sentiment—a quality and kind of thing that the then makers of motion pictures had not even dreamed of. He resurrected there upon that screen, the long-dead splendors of Babylon, the picturesqueness of an English countryside, peopled by actors engaged in portraying a great drama—and all of this was brought back as things of living realism to be seen and understood by the people of the day. He saw mankind awakened to the horrors of war more forcibly than it had ever been before; he saw love scenes made plain to all in only the way that the language of Shakespeare had previously been able to bring up for the scholarly alone; he saw history, ancient, medieval and modern reenacted understandingly for all. Altogether, his imagination fixed upon that shabby curtain what the motion picture was to be and was to do.

With his mind a maddened chaos, the scene of tumultuous imaginings, he arose mechanically and feeling his way around chairs and along the wall, he staggered into the hallway. Continuing, he went into his tiny office which adjoined a rather pretentious room of the producer and in a trance-like manner put on his hat and overcoat. As he reached the street he commenced to walk briskly toward his hotel amid the quiet solemnity of a great city just before dawn.

* * *

In the days immediately following the nocturnal revelation of the artistic possibilities of the motion picture the director worked feverishly, throwing every atom of his mental and physical being into the task of achieving with these pictures in motion what he now knew to be possible.

Unlike every predecessor among the arts, the motion picture did not receive its first recognition from the intelligentsia, from those persons who customarily keep abreast of all developments which seem to point to a widening and improving of the mental scope and power of mankind. The first patrons of motion pictures were not patricians, swathed in cloth of gold, but rather the utter dregs of the great cities, clothed in tattered garments, who held out enough from their supper money to be able to drag themselves from the unfriendly chill of the streets to the warmth and comparative comfort of a rickety chair in a nickelodeon.

Hence, there was no overnight recognition awaiting this artist as has so often been the case with writers, painters, musicians and others; he was forced to struggle on month by month and year by year, breaking upwards through one strata of society after another, finally compelling the high and mighty to drop their disdain toward motion pictures, which was born only of ignorance, misunderstanding and an idea that these attractions of the nickelodeon should, and doubtless would, remain just where they started—as questionable adjuncts of shooting galleries and penny arcades.

But even such barriers as these could not long stay the progress of this great new force, so dynamic, so influential and so far-reaching. The world soon bowed before it—and saluted its master. With each new picture greater than its predecessor and everyone of them carried to the furthestmost ends of the civilized world, bringing inspiration, new ideals and necessary diversion to countless millions, the Master soon became an international figure. Stage artists of fame sought opportunities to work under his direction; the greatest living authors hoped to have their works immortalized for the masses through the Master's pictures; famous artists competed for the privilege of decorating his settings and celebrated musicians wrote scores for his productions. Statesmen and diplomats counselled with him because of his unparalleled influence over the thoughts and aspirations of the people. His niche in the hall of fame was secure!

* * *

Despite all this we found him late one October afternoon in the study hall of his studios which ramble over many acres of one of the hillsides that border the town of Hollywood, despondently and dejectedly complaining and bemoaning what, to my very great surprise, he called the failure of his work.

The unquestionable fame which he acknowledged was his he declared to be but a mockery of what he had hoped for. "Nothing but a hollow plaudit of the froth of society," he said. The pretensions of the business and its people he abhorred. He, too, feared, was rapidly sailing toward the port of lost ideals.

"The picture ship is captained by a crew of maniacs," he snapped out as I exhibited surprise at his assertions. "What have we done, what have I done, with this marvellous instrument that has been intrusted to us? We have amused the people a little and, perhaps, we have made millions but I tell you it has been a damn bad bargain.

"With opportunities to really make the world a better place to live in, we have been satisfied if we got only a few handclaps, some money and we have let it go at that. Where have we, where have I, championed the finer things in life at the expense of a profit? Tell me, are we making a stuff that reaches to the hearts of the people, that takes those hearts and enkindles them with a better love of their fellows? Are our pictures messengers of goodwill on earth? Do they lend a hand in knitting father and son, mother and daughter, husband and wife closer together? Are they doing anything to make mankind a happier family, outside of, perhaps, giving it a little mental relaxation and rest from its customary worries?"

"I'll answer," he continued brusquely, "no, no, no—we have failed utterly in our opportunity. Many a verse of poetry and many a short story, scribbled off by some half-starved writer in a chilly garret, has accomplished better and finer things than all the pictures. With our audiences of millions we only thrill and amuse them although there rests in the power of the motion picture over which we preside the ability to transform the hearts of the world, to drive intolerance and prejudice back to hell, to inspire the youth of today with the knowledge of the wonderful heritage which is his, to lead husband and wife safely over the stony places of life by dignifying and idealizing marriage and, well—you know the rest . . ."
A strange mood, we thought, but obviously a sincere one. There was no doubt of the Master's discouragement, not only his speech but his manner proved this.

As the chill of the California evening commenced to permeate the study hall, an elaborately liveried servant kindled a log fire in a huge Gothic fireplace at one end of the room. The director sat slouched down in a divan facing the fire and the brightly blazing logs cast dancing shadows on his head of curly white hair. The care-lined features of his countenance were given a ghostly radiance by the flickering blazes. Although his was a name triumphant with the world, as he sat there he appeared as a figure of utter despondency.

An awkward silence followed his outburst. He moved as if about to resume his tirade but instead turned, picked up a cigarette from a taborette at the side of the divan and continuing to look into the fire, he held a lighted match to the cigarette. As he flecked the burnt match into the fireplace a telephone bell jingled and he reached for the instrument.

"Tell him I won't see him," he snapped sharply into the transmitter.

Turning, he commenced speaking again. "I'm going to chuck it all," he said. "I'm tired, sick and discouraged. I've made my last picture. The world may call it a success but I know too well that all I have done is to receive only a momentary applause and will shortly be forgotten about.

"Just to think," he was speaking slowly and bitterly, "after the years I've spent making these pictures, and the millions, too, I cannot point to a single human being and say, 'Here's a heart I've ennobled, here's a man or woman I've made happier, here's a life I've saved from despair and set on the road to contentment and happiness.'"

There was a scuffling of feet just outside the door. In a

"We were running a picture of yours, 'Wandering Home.'"
moment the door opened and a figure hurtled through, obviously having pulled away from two beruffled office attaches.

The Master was annoyed visibly but sought to ignore the unwelcomed stranger.

The persistent visitor was a man approaching the twilight of life. Slightly bent but with a firm step and assured manner, as if he were being awaited by the director, he walked to the end of the room and stood with his back to the fireplace.

"Tell these men," he said in an authoritative voice, jerking his head toward the two office men who had followed him into the room with the obvious intention of removing him, since they had failed to bar his entrance, "that I have something to say to you and that we will not need them."

The Master looked up quizzically, saying, "Well, what is it?" With this the clerks withdrew.

"I've been an exhibitor for eighteen years," the stranger commenced. "I guess I've run every picture you ever made. But that's not what I'm here to tell you . . . " He paused abruptly, passed a handkerchief over his forehead and continued, "I've given up my theatre; in fact, gave it to my operator. He's a fine lad and I don't need it any more—since my partner died . . . ."

The speaker's strange sincerity and stranger manner obviously intrigued the interest of the director who was now listening intently.

"My partner," the old exhibitor began again, "she was my wife. I laid her away last month and I placed her by her side—but I'm getting ahead of my story . . . ."

"You'll have to pardon me if I wander a bit. I rehearsed this story to tell you many times but now that I'm here my head is in a jumble."

"I want to take you back to a Christmas Eve, away back in the days of the one-reelers. My partner and I had been struggling hard as we all had to do in those days. I had had a harness store and when the pictures started to come along Rhoda and me decided to have the front knocked out and we started a picture show.

"I ran the machine and she took tickets until the people were in and then she played the piano—and she played beautifully, too. Pretty soon our baby came but he did not stay long. We were broken-hearted. Then came the Christmas Eve, a Saturday night, and we were running a picture of yours, 'Wandering Home'—you probably don't remember it but God bless you for making that picture! It was the story of a couple like ourselves who had lost their baby. We both saw the picture during the show and after the picture Rhoda came to me and said, 'Daddy, let's run that film again, after the people go.' We did run it, she and I sitting there with old Bob, who helped us clean up, grinding the machine. Hand in hand we sat there and cried and cried but afterwards there was a smile through our tears. That scene where a title says, 'And a little baby reunited them'—oh, you must remember it—"

"Well, we never sent that film back. We wrote the exchange and bought the copy. And many, many times Rhodas and me would run that picture after the people had gone and we would sit there hand in hand, learning from that picture that in just a little while we would both be reunited with our little fellow. Sometimes we quarreled, just as all married people do. Then night would come and we'd run that picture and time after time it would lighten our sorrowing hearts, bringing us closer together."

"That's about all there's to it, only I come here because I promised her I would some day tell you what that little picture meant to us. It was just one of those old one reelers but it made the difference between despondency and hope for Rhoda and me."

The old man sank into the divan, sobbing softly. The Master seemed transfixed, his hands clenched before him and his eyes peering steadily into the fire.

"Do-I—remember-that-old-one-reeler . . . " the director was speaking slowly and evenly as if to reassure himself. "Why, that night, all alone in the projection room, do I remember it, my God! . . . ."

Finally standing up the director went to the old man, placed his arm tenderly about his shoulder and together they walked out into the steely moonlight of California.

Following at a respectful distance I heard the Master call to his secretary,

"Tell Regan to send over that new continuity. We'll start shooting Monday."
Opinions of Theatre Owners

"Herald" Readers Join in Lively and Interesting Discussion on Pictures, Distribution, the Public and the Immediate Needs of the Industry—Present Many Views on Topics of General Interest to Trade

Exhibiting is the intermediary branch of the motion picture industry. The exhibitor stands between the public, the deciding factor in the progress of the industry, and the other branches of the business, particularly those of producing and distributing. Because of his position, the theatre owner is given a hearing on questions affecting the entire trade. Around his opinions are formulated many policies directing the operation of other branches.

The industry at the present time is confronted by a number of problems of vital concern, the solution of which probably will rest upon the composite views of the entire trade—producers, distributors, exhibitors, etc. That the trade may know the exhibitor's stand on a number of these questions, the following opinions are published:

What Was the Greatest Picture in 1922 and Why?

Harold Lloyd in "Grandma's Boy" because it got more money, according to cost of production, and actually pleased more people.—J. L. DAVIS, Grand theatre, New York.

"Manslaughter".—J. S. LATIMER, Merit theatre, Hartford, Ark.

"Strongheart" was as good a picture as I played—because it was the character of plays that suit us. All of so much interest.—W. E. EDGETT, Lyric theatre, Earlville, Ill.

"Where Is My Wandering Boy?"—CLIFFORD I., WILES, Grand theatre, Anamosa, Iowa.

Universal's "The Storm." It was capably directed, had an easy to follow story; had some most remarkable natural settings and scenery; had the advance propaganda of a most successful stage success, not only in the big cities but the smaller towns, and got money almost wherever shown.—BEN L. MORRIS, Temple theatre, Bollaure, O.

"The Storm." Universal appeal, melodramatic, well acted and produced with no "dragged in elaboration."—E. D. KIELMANN, Grand theatre, Topeka, Kan.

"Smilin' Through." A story that has great audience appeal. Holds box office record for me in three houses.—J. B. STINE, Wonderland theatre, Clinton, Ind.

"The Storm" for box office.—J. J. BURKITT, Lyric theatre, Morrison, Ill.

"Manslaughter," with "The Old Homestead," a close second, for being the best picture that this house has run in 1922. We take issue with no one regarding which is the best picture, we are judging from the comment and satisfaction that was expressed by the audiences, as they left the theatre, also both these pictures built up in attendance as the run continued, this with the advertising being lessened after the first day. Why? "Manslaughter" had action, conveyed a lesson against the ever prevalent danger of too much speed, audacity; "The Old Homestead" has been done when the law has been broken, the direction of the picture was near perfect and the principles popular. Meighan has a real box office and an increase in sales of this production. Leatrice Joy has ability and a peculiar appeal in this picture, not beauty alone, but actual ability.—ARTHUR H. HANCOCK, Columbia theatre, Columbia City, Ind.

I take it that this inquiry has to do with the returns at the box office and not upon information furnished by some off-tongued film hound, or upon the blab sent broadcast by some publicity vender. If I am right in my assumption, "Way Down East" easily wins first place.—WILLIAM E. TRAGSDORF, Trag's theatre, Neillsville, Wis.

"The Sheik." Love, that's what they want anywhere and action with some stars doesn't have to be big.—J. TEACHER, Star theatre, Exposition, Ill.

Haven't been in a position to run big pictures, on account of the cost. Have been running program pictures, all of which were very good with a few exceptions.—HERMAN SALMON, JR., Cassna Park movies, Cissna Park, III.

"Manslaughter," without question. Because of its terrific lesson to the speed of the idle rich, and the thought that a money picture would be punished in particular cases.—WALTER CODDINGTON, Home theatre, Kantou, Ill.

"The Sheik" from a financial standpoint, not that we made any money on it, but think we would have if it had not rained first night and as we were only showing two nights we only got one night on it you might say. For good clean picture "The Price of the Cup" beats all of them.—BRITTON & LUNDGREN, Melba theatre, Alexis, III.

Right," "Over the Hill," "Bachelor Daddy" and "Skin Deep."—CHAS. H. RYAN, Garfield theatre, Chicago, Ill.

"Smilin' Through" was the best picture I showed this fall with "The Storm" second. I haven't seen all pictures released, so cannot say as to the best. "Smilin' Through" pleased me a little better than "The Storm," although close. "Smilin' Through" had charm which held everyone's attention from low brow to high brow.—BERT NORTON, Kozy theatre, Eureka, Ill.


"Grandma's Boy"—good box office. Please all and good clean moral.—EDWARDS & CASE, Opera House, Paw Paw, III.

"One Exciting Night"—D. W. Griffith production. Because it has everything a picture should have and then some.—HERMAN MEYER, Niles Center theatre, Niles Center, Ill.

"The Storm" was the best in my estimation.—A. B. HIRD, Opera House, Arlington, La.

"The Sheik:" Because it brought capacity crowds without any exceptional advertising campaign and pleased a large percentage of those in attendance.—J. C. POWELL, Loew's theatre, Wellington, O.

Both from a box office standpoint, and the way it pleased our patrons, "Manslaughter" stood out as the biggest picture of 1922. The reason it was the biggest is that the picture contained practically all of the pre-requisites that go to make up a perfect picture, and in just the right amount—heart interest, cast, thrills, comedy, action, photography and direction.—ROSS D. ROGERS, Mission theatre, Amarillo, Tex.

"The Storm" from box office and entertainment standpoint of Zendra from production.—R. G. WILLIAMS, Majestic theatre, Streator, III.

Greatest drama was in my opinion "Over the Hill."—Greatest comedy was in my opinion "Grandpa's Boy." They got the joke.—ELMER E. GAILEY, Crystal theatre, Wayne, Nebr.

"I cannot judge the greatest picture of '22, but of those I have run, would say "Ten Nights"—as its drawing power is unusual and pleased over 100 per cent of all classes.—E. J. MILLION, Cozy theatre, Hazelwood, Ind.

"The Four Horsemen of the Apocalypse." Big travel, wonderfully directed war scenes, introduces Yanks hence patriotism.—PHILIP RAND, Rex theatre, Salamon, Ind.

I personally think that the greatest picture we ran in 1922 was "The Silent Call" because it attracted the largest business and we had more comments on it than any other individual picture we have run. It pleased our patrons and that is what we want to do.—C. H. POWERS, Strand theatre, Dunsnuir, Cal.

This is a hard question to answer as there have been a number of excellent productions that had a story worth while. All sermons are not delivered from a pulpit today.—MR. & MRS. C. L. GERMAN, Royal theatre, Bonner Springs, Kan.

"Smilin' Through," in our estimation, stands out as the masterpiece of 1922. Perfect photography, marvelous acting, and above all, the beautiful theme which is likened to the fragrant odor of crushed roses, places this wonderful picture in a class by itself.—D. G. ROLLMAN, Catalina theatre, Catalina, Iowa.

Played this year—1st. "Forever" (commerically a failure). "Manslaughter" for both box office value and delivering the goods as an "audience picture." 2nd. "The Old Homestead" for appeal to all classes and "Grandma's Boy" as the premier box office "bet" that caused the most advertising.-—STERLING THEATRE, Greeley, Colo.

"Over the Hill," because it reaches a good moral. —G. HELD, Sterling theatre, Paitment, N. D.

"Over the Hill" because it was a good picture from every standpoint and cost very little to make. The exhibitor and the public were "held up" however on this picture.—CHARLES J. LAW, New Palace theatre, Pana, III.

"The Storm"—because it's clean, because it doesn't depend entirely upon a star who is apt to "go wrong" and because it can't be exploited cheaply and will please small town audiences—the most critical there are. —M. L. GUIER, Auditorium theatre, Slater, Mo.

"Over the Hill." It had comedy, heart interest and I would say everything to make a good picture.—GEORGE HAKE, Lyric theatre, Belmont, La.

The greatest farce comedy we have shown in 1922 is "Reported Missing." It has all the elements of a great picture—action, comedy, which provokes laughter throughout and a good plot.—H. G. SWEET, Royal theatre, Royal Center, Ind.

"The Four Horsemen of the Apocalypse" is the best picture ever shown here.—REX THEATRE, Virden, Ill.

"The Storm."—What every neighborhood likes is in this picture.—ELD M. STEWART, My theatre, Indianapolis, Ind.

From an artistic standpoint, production and acting I consider Norma Talmadge in "Smilin' Through" first, "Orphans of the Storm" third,—Storm.—J. G. STURDIVANT, Hoyburn theatre, Evansville, III.

"Smilin' Through." A picture that got under the skin. A picture that convinced that this material life is only the beginning of real life. A picture without a flaw as to staging, costume and acting. The greatest picture that Norma Talmadge ever appeared in. We doubt if she will ever duplicate it.—J. M. & B. B. GARDNER, Arc theatre, Delphi, Ind.

From our limited number of showings, this would be difficult to answer. Considering only the pictures we have shown, I would rank "Tantalus David" as the greatest on account of its perfect balance of heart interest, drama and humor, its simplicity of story, the perfection of the cast and the comments of our patrons.—I. O. O. F. THEATRE, Grand Gorge, N. Y.

"The Silent Call." Because it got more money for money spent on it. Exhibitors are after money and not glory. Who cares about expensive sets and stars and directors when they do not get money.—C. R. SULLIVAN, Fair theatre, Amarillo, Tex.

It would be easy to state which made the most money, but quite impossible to mention one as the best as there were many fine pictures this year.—W. A. DIETZ, Garfield theatre, Ithaca, N. Y.

"The Old Homestead," because it appeals to all classes and ages.—CHARLES
PETERSON, Windsor theatre, North main street, Hampton, Iowa.

The picture appealed to me most was "McDougald," a number of others I did not see.—W. M. REEVES, A-Mus-U theatre, England, Ark.

The greatest picture I have run this year was "About Face," as far as my number of tickets on it. The biggest drawing picture I ran this year was "The Sheik."—S. A. BERGER, Star theatre, Public Square, Paterson, N. J.

The "Sheik" because our box office showed more money than any other picture we played.—GEORGE J. KRESS, Hudson theatre, Rochester, N. Y.

The greatest picture I played during 1922 was played the first of the year, and that was "Black Beauty," by Vitagraph, Inc. Story good, interesting, and clean. Good acting. Please and entertained all age groups. old and young.—J. H. J. MEE-HAN, Orpheum theatre, Muncie, Ind.

"Over the Hill," universal appeal, censor proof.—E. O. FORD, Broadway theatre, Brooklyn, la.

Sonny," starring Richard Barthelmess.

The mother love type. "The Storm," Universal—the Northwoods type. "Smiling Through," in its type; "Shadown," in its type; "Sure Fire Plot," in its type. These are so many beside some of its own type that one cannot say this or that one is the best.—H. J. LONGAKER, Howard theatre, Alexandria, Minn.

Have not seen them all, so cannot say.

ARTHUR W. WILLET, Empire theatre, Milan, Ind.

I don't know.—LINDO THEATRE, Freeport, Ill.

From an audience standpoint I would say, "They all have their spot."

"The Four Horsemen" was a more costly and higher class production, but it missed with some of its patrons.—F. E. SABIN, Majestic theatre, Eureka, Mont.

Either "Tol'able David," or "Smiling Through." Both of these had good stories, good acting, or you might say, good story, good acting.—C. F. KRIEGBAUM, Paramount theatre, Rochester, Ind.

"Orphans of the Storm" because Mr. Griffith's masterful direction in missing any details. His only thought above all was production.—J. B. STINE, Wonderland theatre, St. Louis, Mo.

Honesty, both of the production sources and of the exhibitors. Further, prices are needed that will allow of the running of good pictures while the picture is at its best, complete, after the big town showings. Absolute cleanliness of productions, both feature and comedy; clean up the stars with their light treatments. These papers are now carrying articles pertaining to this subject that hurt country town business.—ARTHUR E. HANCOCK, Columbia theatre, Columbia City, Ind.

Distributors to quit the gaping process of doing business. Missrepresentation on the part of salesmen should be stopped. Rural districts are still way below normal and will be for two more years at least, regardless of weather conditions. Independent producers praise a picture to the sky, put four prices on it and expect us to bite.—L. J. BURKITT, Lyric theatre, Morrison, Ill.

More light comedy pictures. People want to laugh. Exhibitors also know the war. But please, no "greatest need." These things are pretty nearly always individual, and what one city wants another has no use for. —ARTHUR H. MARIS, Temple theatre, Belleair, Ohio.

A general reduction in price on film to the smaller town theatres.—HERMAN WAX, Niles Center theatre, Niles Center, Ill.

Less rental prices. Film companies hold their rental prices in face of the fact that everyone is running lower prices.—A. B. BIRD, Opera House, Arlington, Iowa.

Distributors on the order of "The Storm," "Manslaughter," "Grandma's Boy," "Smiling Through," etc., that give good wholesome entertainment of the highest order, continued healthful, constructive publicity; elimination of sale of pictures for entertainment purposes to schools and colleges in competition with picture houses; abolish of censorship.
boards.—W. J. POWELL, Lonet theatre, Wellington, Ohio.

Better stories for pictures. Less quality in press books and more in the production.—E. J. MILHON, Cozy theatre, Hazelwood, Ind.

Lower rentals on pictures; advertising, war tax, and house rent, because we little boys down town here in the little towns all about gobbled up. We almost think there is no chance.—J. W. BOAT-WRIGHT, Atchison, Kan.

Pay stars less money and give us pictures at a price we can afford to pay.—CLIFFORD L. WILES, Grand theatre, Anamosa, Iowa.

Good pictures at lowest cost to the exhibitor. Fewer super-specials—that those a small town exhibitor can't touch. Patrons see them advertised to the sky limit in the city papers and wonder why these pictures are not shown in their hometown theatre.—MRS. A. HALL, Dupo theatre, Dupo, Ill.

Elimination of "black selling" methods that compel the exhibitor to kill his business with mediocre productions. (2) Rentals for really good pictures that are out of the question for any theatre except the big first run houses. (3) Lack of common business honesty in dealings between distributor and exhibitor. Example: Many prominent exchanges sell a big picture at a high rental and then deliberately ship a box of junk.—E. E. SPURGE, Lyric theatre, Goodland, Kan.

The elimination of cheap pictures. Meaning not in price, but in construction. The more close relationship of the producer and exhibitor. The elimination of the curse of auctioneering off productions and the commercial slaying of the crooked salesman.—WALTER CODDINGTON, Home theatre, Rantoul, Ill.

Treat the legitimate owners of theatres in a business way and not like a lot of dead beats. No other business on earth does business that way. Down with deposits.—J. M. EDGE, Lyric theatre, Earville, Ill.

The greatest need of the motion picture industry today is to regain, or rather to secure, the proper respect and opinion of the American people. This can be gained only by creating a businesslike confidence between the exhibitor and the producer. As long as each distrusts the other, the public will never consider our business as a legitimate and permanent one.—ROSS D. ROGERS, Mission theatre, Amarillo, Tex.

Cutting down cost of film, especially in rural districts. The rural exhibitor has not made expenses the last two years. Ano abolition of war tax.—HERMAN SALMON, J.R., Cissna Park Movies, Cissna Park, Ill.

Lower rental by all means. People have not so much money to spend. They better off a week to the big theatre and pay a big price than to go three or four times in a small one.—J. TEACHER, Star theatre, Evanston, Ill.


Good pictures at less film rentals.—T. G. HELLER, Victory theatre, Kokomo, Ind.

Eliminate suggestive Shakespeare and let the pictures tell a human story.—J. S. LATTI-MER, Merit theatre, Hartford, Ark.

Cooperation between the producer and exhibitor, and abolition of the tremendous cost of selling and distribution of film.—R. C. WILLIAMS, Majestic theatre, Streator, Ill.

Clean pictures, nothing in the nude, as is shown in F. B. O. picture, "Heedless Moths." Although this may be classed as art, it doesn't get very far in medium-sized towns, and is a sure source of bringing on more censorship. Let's cut it. In regards to rentals, they should be lower, as we are paying nearly as much on these as we did in the good old days.—ELMER E. GAILE, Crystal theatre, Wayne, Neb.

Recognition of small exhibitor. To build up more houses in small towns and stimulate more fans.—PHILIP RAND, Rex theatre, Salmon, Idaho.

There is nothing the matter with the pictures. We have not the money to spend to attend picture shows. I know absolutely this is the reason our business has fallen off.—H. G. STETTMUND, J.R., Odeon theatre, Chandler, Okla.

Sane, sensible advertising by both producer and exhibitor. Worthless pictures have been boosted until the exhibitor has no confidence in the producer's advertising and the public has no confidence in exhibitor's advertising.—I. L. DAVIS, Grand theatre, New Castle Ind.

The greatest need of the business today is better pictures, also stronger cooperation between producers and exchange managers. Let's live and let live.—MR. & MRS. C. L. GERMAN, Royal theatre, Bonner Springs, Kan.


Eliminate the liars and the bunk.—REX THEATRE, Virden, Ill.

Constructive efforts on the part of producers and distributors that would tend to eliminate discrimination unfavorable to small exhibitors as regards rentals.—V. G. BOLLMAN, Castalia theatre, Castalia, Iowa.

Bigger and better pictures—more cooperation between distributors and exhibitors—more confidence in each other—less "bunking."—H. G. SWEET, Royal theatre, Royal Center, Ind.

Omit producing and booking combinations. It is my private opinion nearly all producers are thoroughly combined in a way and exhibitors are mobilizing their purchasing power.—C. R. SULLIVAN, Fair theatre, Amarillo, Tex.

Less of the theatrical and what is called by many "the bull" in pictures (for example, "The Young Rajah" and "The Man Who Saw Tomorrow"). Back to normality, back to pictures with heart interest and the home.—STERLING THEATRE, Amarillo, Tex.

Good clean big pictures.—CHARLES PETERSON, Windsor theatre, Hampton, Iowa.

Consistent prices for rentals so that the exhibitor can also be consistent at the box office. Pictures should be sold at box office value, but instead are sold in most cases hundred percent over the real value.—W. S. ODELL, Strand theatre, Ithaca, N. Y.

Cannot answer.—C. H. POWERS, Strand theatre, Sacramento Avenue, Dunsmuir, Cal.

Clean pictures. The public wants them.—F. G. HELD, Sterling theatre, Fairmont, Minn.

The cutting down of big features to 6 or 7 reels instead of 8 to 12. Also lower film rentals.—R. HENRI, and let the pictures tell a human story.—J. S. LATTIMER, Merit theatre, Hartford, Ark.

Cooperation between the producer and exhibitor, and abolition of the tremendous cost of selling and distribution of film.—R. C. WILLIAMS, Majestic theatre, Streator, Ill.

Clean pictures, nothing in the nude, as is shown in F. B. O. picture, "Heedless Moths." Although this may be classed as art, it doesn't get very far in medium-sized towns, and is a sure source of bringing on more censorship. Let's cut it. In regards to rentals, they should be lower, as we are paying nearly as much on these as we did in the good old days.—ELMER E. GAILE, Crystal theatre, Wayne, Neb.

Recognition of small exhibitor. To build up more houses in small towns and stimulate more fans.—PHILIP RAND, Rex theatre, Salmon, Idaho.

There is nothing the matter with the pictures. We have not the money to spend to attend picture shows. I know absolutely this is the reason our business has fallen off.—H. G. STETTMUND, J.R., Odeon theatre, Chandler, Okla.

Sane, sensible advertising by both producer and exhibitor. Worthless pictures have been boosted until the exhibitor has no confidence in the producer's advertising and the public has no confidence in exhibitor's advertising.—I. L. DAVIS, Grand theatre, New Castle Ind.

The greatest need of the business today is better pictures, also stronger cooperation between producers and exchange managers. Let's live and let live.—MR. & MRS. C. L. GERMAN, Royal theatre, Bonner Springs, Kan.


Eliminate the liars and the bunk.—REX THEATRE, Virden, Ill.

Constructive efforts on the part of producers and distributors that would tend to eliminate discrimination unfavorable to small exhibitors as regards rentals.—V. G. BOLLMAN, Castalia theatre, Castalia, Iowa.

Bigger and better pictures—more cooperation between distributors and exhibitors—more confidence in each other—less "bunking."—H. G. SWEET, Royal theatre, Royal Center, Ind.

Omit producing and booking combinations. It is my private opinion nearly all producers are thoroughly combined in a way and exhibitors are mobilizing their purchasing power.—C. R. SULLIVAN, Fair theatre, Amarillo, Tex.

Less of the theatrical and what is called by many "the bull" in pictures (for example, "The Young Rajah" and "The Man Who Saw Tomorrow"). Back to normality, back to pictures with heart interest and the home.—STERLING THEATRE, Amarillo, Tex.

Good clean big pictures.—CHARLES PETERSON, Windsor theatre, Hampton, Iowa.

Consistent prices for rentals so that the exhibitor can also be consistent at the box office. Pictures should be sold at box office value, but instead are sold in most cases hundred percent over the real value.—W. S. ODELL, Strand theatre, Ithaca, N. Y.

Cannot answer.—C. H. POWERS, Strand theatre, Sacramento Avenue, Dunsmuir, Cal.

Clean pictures. The public wants them.—F. G. HELD, Sterling theatre, Fairmont, Minn.

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Public more critical. Not particular, but they want their meat well done.—E. D. KEILMAN, Grand theatre, Topeka, Kan.

Yes. Lost interest to a considerable degree. Funds are not spared. Disgusted over star exposures through the press. Had the religious class interested and looking up to the movies until scandals broke loose.—L. J. BURKITT, Lyric theatre, Morrison, Ill.

The public, through the many movie magazines, has been educated to pictures. They know what they are looking for and what they want. They do not "go to the movies" any more—they go to see a certain picture or a certain star—usually the star.—A. C. MORRIS, Temple theatre, Belleville, O.

Yes, mediocre productions are bound to lose money. The public is choosing to a greater extent what pictures they will pay their money for. To hold them will take good pictures with logical stories. The day is fast with us when a producer can throw together five reels and expect it to get popular support.—ARTHUR E. HANCOCK, Columbia theatre, Columbia, City, Ind.

In a small town there is only a small percentage of patrons who can be classed as regulars. You must look to support your theatre. If a fellow had to depend on the many who only come once in a blue moon, and then to the specials, he would starve to death.—WILLIAM A. GINGSFORD, Traga theatre, Neillsville, Wis.

Yes, I think people as a whole prefer something in the comedy line where they can get a good laugh rather than be bored with some old job stuff and long drawn out affair. BRITTON LUNDGREEN, Melba theatre, Alexia, Ill.

A radical change has taken place in the quality of films produced during the past year, in my opinion. A year ago some of the church-going and better class of people would say, "I am afraid of the general character of the pictures presented. Elimination of profane words in sub-titles, fewer de-bauched and cabaret scenes, lesser crook pictures and sex productions. Also the effect of salutary publicity by Will Rogers and others. These, I believe, are responsible for the change.—W. J. POWELL, Lonet theatre, Wellington, K.

My patrons are stronger for plays based on books read than they were, and are not as partial to stars.—E. J. MILHON, Cozy theatre, Hazeland, Ind.

Decidedly—public seems to be looking for other kind of entertainment, due to being compelled to pay admission so high that movies are no longer the poor man's amusement.—A. B. BIRD, Opera House, Arlington, Iowa.

Ordinary program pictures do not interest the shopping patron who is on the lookout for big pictures which have both star and story value.—CHARLES H. RYAN, Garfield theatre, Chicago, Ill.

The public demand clean, moral stuff. The day of slap and vamp stuff is over. The clean plays, devoid of suggestive staging, are the ones the public want.—C. F. KING, Grand theatre, El Paso, Ill.

Yes. The public is far more critical than hereofore. It used to be that any picture was right if it only furnished amusement, but they want good stories and good stars now.—ANDREW & JOHNSON, New home, Kansas, and others.

In small towns. Are not spending as much and are waiting for bigger and better pictures. Are sick of so many inferior, padded, so-called features.—A. J. INKS, Crystal theatre, Ligonier, Ind.

It has changed, and a decided change, inasmuch as the patrons of the picture theatre look to a very large extent to the movies to criticize instead of enjoying the efforts of the producer and cast. Another thing they look for are public resents and that is advanced admission prices at the box office for

Has Public Attitude Towards Pictures Changed and How? :

December 30, 1922

Exhibitors Herald

which will result in decreasing expenses for express.—I. O. F. THE- ATE, Grand Gorge, N. Y.

To my knowledge is: Good comedy- dramas, young, pretty stars; catchy titles and foreign stars are successful.—WALTER GERRTH. Eagle theatre, Westville, Ill.

A uniform contract with a uniform can- cellation clause.—M. L. GIER, Aud- torium theatre, Slater, Mo.

Cheaper film. Small towns can't pay prices, which causes people to go to larger towns.—W. A. HILLHOUSE, Lyric thea- tre, Glasco, Kan.

Business methods between the exhibitor and distributor and producers. Instead of cutting lengths—GEORGE HAKE, Lyric theatre, Belmond, Iowa.

Lower film rentals, cutting out of the admission tax and music tax. Some ex- changers who will not cut the films some are not. Good prints of pictures at all times for the small exhibitor. Ex- change managers who will back up their salesman's written-in promises on con- tracts.—J. M. & B. B. GARDNER, Arc theatre, Delphi, Ind.

Sell pictures on their merit, pay accord- ingly to their drawing power. Let the ex- change and exhibitor be more truthful as to what pictures are doing and not each one always trying to grip the other.—ELDO M. STEWART, My theatre, Indianapolis, Ind.

The greatest need today is to spend some money to advertise, as it pays to advertise. If a good story is seen, a good feature, let them know about it.—S. A. BERGER, Star theatre, Jasper, Ind.

Abolish the deposit system. Big- ger, better theatre, the time.—GEORGE J. KRESS, Hudson theatre, Rochester, N. Y.

A picture, new prints, and at rea- sonable rentals. Many producers are still grudging out the same old type of story. People are growing tired of pictures to some extent, and it will take stories with a new twist to renew interest. One of the greatest mistakes made in the motion picture industry is the over-rating of pictures and over-advertising them to the public. As a result, many are not fooled, but their patrons are, and they are tired of being hoodwinked. Sand- bagging exhibitors by forcing them to take uncertain films and if the exhibitor one good one is also a poor policy.—H. J. LONGAKER, Howard theatre, Al- eman, Min.

Better pictures. More reasonable prices of rental. Exchanges to give more atten- tion to inspecting department, seeing that prints are put in a physical condition to run through machines. Exchanges to pay re- turn express. The big stars should be made to share their salaries with the exhibitor who booked them.—JOHN MEEHAN, Orpheum theatre, Muncie, Ind.

Fewer and better stories. They have started doing this very thing. More power to SABIN. Majestic theatre, Eureka, Mont.

Something to stop the hounding that the industry is subject to from reformers of various sorts.—AR- THUR W. WILLYM, Empire thea- tre, Milan, Ind.

Less film rental.—LINDO THEATRE, Freeport, Ill.

Lower film rentals. Small town exhib- itors have about them in a past two year or more.—E. O. FORD, Broadway theatre, Brooklyn, Iowa.

I consider one of the greatest of the need that the small exhibitors to give their patrons the better class of pictures. Giving the ex- hibitor the option of signing up for one or a series of features.—WILLIAM D. WEBB, Star theatre, Corinth, Miss.

Good pictures are very bad.—J. GOLDMAN, City theatre, West Hoboken, N. J.

Something different in pictures that will create a demand to go to the theatres. Lower film rentals, better cooperation be- tween exchanges and theatres.—A. H. DODGE, Palace theatre, Capac, Mich.

Fair play and everything above board.—F. F. FLIMP, Fremont theatre- atre, Boston, Mass.

Cheaper rental of films.—C. F. KRIEGEBBA. Paramount theatre, Rochester, Ind.

Fewer distributing companies, more efficient, help, and a greater knowledge of show requirements outside of first runs.—DICK CHARLES, Bowman & Charles Theatre Circuit, Vader, Wash.

Same old story—fewer and better. There is also too much publicity of the industry, good, and bad.—JAMES CLAYTON, Strand theatre, West Frankfort, Ill.

A more systematic way of buying. Be- cause the small exhibitor should not pay these high prices for films, especially in this part of the state.—F. S. DONA- THAN, Crystal theatre, Booneville, Ark.

Business men to take the place of "chair warmers," positions occupied by relatives, in most cases, without any knowledge or ability.—WILLIAM C. SMALLY, Small- ley theatre, Corinth, Miss.

Real stories, well produced in every way with the best of casts. Many poor pictures are produced to form a piece of M. McMinn, Capital theatre, Superior, Wis.

Standardization. That is credit rating for all theatres. Also reduction in prices of Standard pictures. Standard pictures given in a given town so that the exhib- itor would know when he had been quoted a certain price. —E. CORRINGTON, Clinetia theatre, Clinton, Ind.

Less bull in advertising, fewer $100,000 pictures sold on exhibition values of a mil- lion or more, the eradication of the stock- broker, old clothing men and their breed from the business. This would mean econ- omy, better and cheaper pictures, lower admission prices, a theater patron- ized by people who are regulars out of all of them instead of having to call a family meeting every time they want to go to the movies.—FRANK FOR- REST, Forrest's theatre, Boonville, Ind.
any so-called special attraction.—W. H. BRENNER, Cozy theatre, Winchester, Ind.

They demand the best and the small town exhibitor, in order to comply, is simply working for the producing concerns, and if conditions do not change soon there will be only small exhibitors.—H. E. MEYER, Niles Centre theatre, Niles, Ill.

Yes. Many of the old patrons have ceased to attend because of price, then cause lack of blood and thunder, serials, etc. However, new patrons readily took their place. Many have formed opinion that movie stars are immoral.—KARL B. GAST, Argonne theatre, Akron, Ind.

Has not changed.—H. G. STETT-MUND, JR., Odon theatre, Chandler, Okla.

Yes. They want bigger and better pictures.—PHIL RAND, Rex theatre, Salmon, Idaho.

Public is more discriminating than formerly, paying little attention to stars, but more to pictures and admission price.—BERT NORTON, Kozy theatre, Eureka, Ill.

Business about 60 per cent of normal. People don't seem to have the loose change in their pockets.—CLIFFORD L. WILES, Grand theatre, Anamosa, Iowa.


Yes, it has changed. Instead of simply “going to a movie,” as in other days, they choose the production they wish to see. They're more authorizing shows as often as formerly, not because they like pictures less, but because dollars are harder to acquire.—J. B. STINE, Wonderland theatre, Clinton, Ind.

No.—S. E. PIRTE, Orpheum theatre, Jerseyville, Ill.

Want good pictures, but are not as keen for them as they were.—EZRA RHODEN, La Salle theatre, South Bend, Ind.

I believe not. Only they want clean moral stuff and seem to want it right off the press. (For nothing.)—J. W. BOAT-M, 'NIGHT, Radio theatre, Ozark, Mo.

Yes. More people every day are looking upon the motion picture as part of the program of daily life, and that its educational value is far-reaching and important. I believe the public is tired of pictures of the jazzy sort, yes. They want humor and thrill, but they also want body to it. A story. Stories that will leave a peaceful feeling.—MRS. A. HALL, Dupo theatre, Duplo, Ill.

No demand for pictures unless they are clean and free from sex stunt.—H. L. MC DONALD, Royal theatre, Malvern, Ark.

Yes. Our public are shopping for entertainment. The old phrase, “Let's go to a show,” is followed by the question, “What is on?” The day of the “program” picture is gone.—E. L. WHAR TON, Orpheum theatre, Glasgow, Mont.

Yes. Most people look upon pictures as instructive and helpful.—FRANK DOUGLAS, Sherrard Show Company, Sherrard, Ill.

Yes. It is recognized as the most and best amusement for the money.—EDWARD WARD & CASE, Opera House, Paw Paw, Ill.

Yes. Nothing but the very best will ever attract picturegoers from now on. The pictures have cut out everything but the so-called “super.” The small showman will have to do the same thing that means close his theatre to the “program” releases entirely, running only when he has a real picture to offer. I haven't made a dime on a “program” picture for a year.—E. E. SPRAGUE, Lyric theatre, Goodland, Kan.

Yes—instead of going to shows regardless of the picture they are picking what they like, thus dividing up into groups—making it hard to get big houses on any picture.—EUGENE SAUNDERS, Palace theatre, Hesston, Ind.

It has changed. No longer can the public be entertained by trash. Pictures must contain both an entertaining as well as a moral lesson. The normal moral lesson all classes, and in unity there is commercial strength and public. —WALTER CODDINGTON, Home theatre, Rentoul, Ill.

The public's attitude has not changed—but high admission prices have forced millions to stay away and consequently they have gotten out of the habit.—I. L. DAVIS, Grand theatre, New Castle, Ind.

Yes, the public has changed toward pictures. There are not only clean pictures, but they demand them, and they want them in such condition that there are no stops on the screen. The time for junk film is passed, or should be, but still continue to get it at times, but on the other hand some exhibitors still insist on running a junk projector. Let's clean them both.—ELMER E. GAILEY, Crystal theatre, Wayne, Neb.

Yes. It is impossible to make a dime on ordinary program pictures. They will have to go out to see the best.—R. C. WILLIAMS, Majestic theatre, Strator, Ill.

Yes, the public's attitude has undergone a very material change. Bigger and better pictures are demanded more than ever before. However, the big change in the public's attitude is that it has lost confidence in the industry, which up to 1920 had been steadily growing for the five years to a fair advance. It must create a business-like confidence between exhibitor and producer.—ROSS D. ROGERS, Mission theatre, Amarillo, Texas.

It's not exactly for pictures, but for prices of admission, especially in rural districts where money is scarce attendance has fallen off 25 per cent.—HERMAN SALMON, JR., Cissna Park Movies, Cissna Park, Ill.

Not the least bit, except the distributors call them specials to get more money and not as good as 1920 or '21.—I. TEACHER, Star, Evanston, Ill.

Very greatly. They are all from Missouri and you guys ain't no 'em. The cheap knock-em around stuff will not go, even in the smallest towns.—J. S. LATIMER, Merit theatre, Hartford, Ark.

Yes. They ignore costume pictures in Kokomo and want modern pictures of today, such as “Manslaughter,” “Three Lusty Infants,” etc. It is impossible to get business on ordinary pictures.—T. G. HELL ER, Victory theatre, Kokomo, Ind.

In our locality taking anything used to go, but now a good title or author has considerable to do with it. They are fast swallowing fish, line and sinker.—P. M. EDGERTON, Lyric theatre, Earlville, Ill.

Yes, the public demand pictures that are good and wholesome, that have a heart appeal. People becoming educated to the moral side of a picture, rather than just watching a screen with pictures on it.—MR. & MRS. C. L. GERMAN, Royal theatre, Bonner Springs, Kan.

Yes. The price is too high. It keeps the poor away because he cannot afford it to come very often.—CHARLES J. LAY, New Palace theatre, Pana, Ill.

The public is tired of sex situations and the so-called “good books” are going over big.—W. G. STURDIVANT, Hoyburn theatre, Evanston, Ill.

With the best of them it is hard to tell.—GEORGE HAKE, Lyric theatre, Bel mond, Iowa.

They have changed so that they don't care any more for a cheap picture, and you can't fool them like before with lots
Should Pictures Be Sold Individually or in Program?:

Picture plays should be sold individually, on merits.—E. L. WHARTON, Orpheum theatre, Glasgow, Mont.

Individually and on merits separately.—E. D. KEILMANN, Grand theatre, Topeka, Kan.

Good pictures could be sold either way. Cancellation clauses in contracts would soon do away with the poor pictures.—C. J. BOYD, CURRIE, Lyric theatre, Morrison, Ill.

Individually. Whichever way we could buy at more reasonable prices.—J. W. BOYER, North Star theatre, Orland, Ind.

Program, the cost of selling individual pictures is too great.—E. Z. RHODES, La Salle theatre, South Bend, Ind.

Individually for small groups.—EUGENE SAUNDERS, Palace theatre, Harvard, Ill.

A happy medium is the most satisfactory solution of the above question. Sold as a program (compulsory) is 100 per cent wrong. Exhibitors must take the bad with the good and go along under the program system is, without doubt, the most perfect system. Absolute sale individually, promotes bidding, splits property, and causes business antagonism.—WALTER CODDINGTON, Home theatre, Bantam, Conn.

Individually or in blocks.—CLIFFORD L. WILES, Grand theatre, Anamosa, Iowa.

In program, price is fixed when sold individually.—E. PIRLTE, Orpheum theatre, Jerseyville, Ill.

Pictures should be sold individually—each on its own merits.—W. J. POWELL, Lonet theatre, Wellington, Ohio.

For a house running a daily change program, a new picture every day, the old program or group plan is the best. For the theater running three days and a week, by all means the individual picture, as you know best what suits your audience and not over estimated.—WILLIAM C. SMALLEY, Smalley's theatres, Cooperstown, N. Y.

They are educated and know what good pictures are.—J. GOLDMAN, City theatre, West Hobbs, N. M.

Yes, the pictures we are giving our patrons today would have been absolutely impossible to “put over” three years ago. As a whole, the producers and distributors have gradually educated the public to the better class of pictures.—WILLIAM D. WISE, Star theatre, Cornith, Miss.

I believe people are eager for good pictures, good stories, regardless of star. It is a well known story, that makes an interesting picture. Of course, every company has stars, it is the producer principally owing to exploitation of exhibitors.—DICK CHARLES Bowen & Charles Theatre Circuit, Vader, Wash.

Yes. They want more for their money and don’t want to pay more.—C. F. KRIEGBAUM, Paramount theatre, Rochester, Ind.

I believe the public by a great majority demand a standard of decency in pictures that they are required to pay for. I have one family to allow free attendance without anxiety that something off color would be shown. How can a producer or exhibitor adequately fill such a void and increase their business 25 per cent?—F. P. LIMPTON, Tremont Temple, Boston, Mass.

About as much as it changed toward the legitimate theatre, after the advent of Klav & Erlanger and the Shuberts. The theatres over the country gradually commenced to have more and more dark nights, more and more of them went into the hands of receivers (even before the picture craze). Answer, Rotten productions at $2.00 al.

We are due for that way now and the weak goes six years hard work. Theaters will be worth nothing.—FRANK FORREST, Forest’s theatre, Boonville, Ind.

They want better pictures. They will not come for program pictures.—C. E. CORRINGTON, Clintonia theatre, Clinton, Ill.

A picture must have real merit and advertising that will convince the public of its merit.—ROY M. HANSON, Capital theatre, Superior, Wis.

The public is getting disgusted with misleadership, overestimation and overestimation.—WILLIAM C. SMALLEY, Smalley's theatres, Cooperstown, N. Y.
Exhibitors Herald

December 30, 1922

THE GREATEST SHOW ON EARTH

THE BEST OF THE BEST

1922—THE EXPLOITATION YEAR

Right This Way Ladies and Gentlemen

BEN HUR IS ON THE WAY

Exhibition is keen, and exhibitors do not cooperate, probably pictures will want to be booked as a program. Where there is no competition, and where exhibitors work harmoniously, pictures should be bought individually.—ROSS D. ROGERS, Mission theatre, Amarillo, Tex.

Individually by all means as a picture that takes well in the city is not liable to go in the small town. A man should want to buy the pictures he can put over.—F. H. EDGERT, Lyric theatre, Earlville, Ill.

Program pictures should be sold in program and truly big specials individually.—L. H. DAVIDS, Grand theatre, New Castle, Ind.

That's up to the exhibitor. If he can buy a good grade of standard pictures on a program he usually gets a better price, but every exchange should be willing to set out a picture once in a while in order to let other exhibitors play a real knockout as they call them, but the trouble is these exchanges, although you give them a date a week, hesitate and drag around if you want to set out one.—ELMER E. GAILEY, Crystal theatre, Wayne, Neb.

Pictures should, of course, be sold individually on their own merits. Think of going into a drug store to get your medicine at Lydia Pinkham's Celery Compound and, in addition, being forced to take some nux vomica, a package of C. C.'s, some ink and a roll or two wall paper. Some producers have perhaps one star with which you could make a little money. However, in order to get him, they force six or seven more "lemons" down your throat. There are others who harp on the prestige your theatre would receive by showing their pictures. This latter class ask so much for their pictures that all you have left after showing them is "pres-tige," and I never heard of anyone paying his taxes or coal or light bill with anything like that. I say, less prestige and more money in the bank after your picture is paid for.—WILLIAM E. TRAGSDORF, Trags theatre, Nellisville, Wis.

Individually. If sold that way less poor pictures will be bought for the simple reason that it would quickly become unprofitable to produce and distribute them—as it already has to show them.—J. B. STINE, Wonderland theatre, Clinton, Ind.

Individually. No distributor knows the needs of a certain community as well as a person right on the ground.—H. C. DOUGLAS, Sherrard Show Company, Sherrard, Ill.

We run four nights best programs and two specials to fill our week.—J. S. LATMER, Merit theatre, Hartford, Ark.

Individually on own merits. If good exhibitors will put in by publicity department as a matter of course.—FRANK E. LEE, Lee theatre, Three Oaks, Mich.

Individually. no program.—EDWARDS & CASS, Opera house, Paw Paw, Mich.

When it is finish one or more as long as they have the story, actor, etc., then it can be sold.—J. TEACHER, Star theatre, Evanston, Ill.

By all means, pictures should be sold individually. You buy a "cat-in-a-bag" when you buy a program and you are forced to exhibit the bad and the good. A man takes a gambling chance when he buys a group of pictures, when in buying one at a time he knows the quality of the product he buys and can be shown what he is buying.—CHARLES H. RYAN, Garfield theatre, Chicago, II.

I believe that the so-called special picture is the worst thing that has been brought into the industry, as it doesn't mean anything to the small theatre manager to buy these great big productions separately, and when they have the box office value to put them together. We would not take in enough money in a month to pay for them. Therefore, I am anxious to see the program basis return.—W. H. BENNER, Cozy theatre, Winchester, Ind.

It makes little difference to small towns whether individually or program if price is right, but with you have to buy several one or two top ones at times or four or four good ones also at top prices, then buy individually.—BERT NORTON, Kozy theatre, Eureka, Ill.

Individually by all means.—A. C. KING, Grand theatre, El Paso, III.

Individually—because all very large exhibitors must buy this way and it is a proper way for very small exhibitors to buy.—KARL B. GAST, Argonne theatre, Akron, Ind.

A program with a one-picture cancellation clause is all right, as also is the picture sold individually. Any other way is unfair.—HERMAN MEYER, Niles Center theatre, Niles, III.

Individually. Service contracts hurt the industry in forcing mediocre pictures on market, thereby making patrons lose interest.—PHILIP RAND, Rex theatre, Salmon, Idaho.

Individually surely. Most companies who rent programs make the exhibitor buy junk to get one good one.—A. B. BIRD, Opera house, Arlington, Iowa.

Individually, by all means. Program pictures are all right for transient trade, but different neighborhoods require different material and only the showman himself knows what the salesman of some film exchange.—ANDERSON & JOHNSON, New Penn theatre, Minneapolis, Minn.

Rather hard to answer. When a producer makes a poor picture he should stand the loss and not pass the buck onto the exhibitor by forcing him to use such product.—H. G. STEMTJUNK, JR., Odeon theatre, Chandler, Ohio.

The following exhibitors used the word "individually" in this manner: A. INKLY, Crystal theatre, Lindsay, Ind.; E. C. Williams, Majestic theatre, Streator, Ill.; D. W. Wilson, Wilson theatre, Rupert, Idaho; A. G. HELLO, Victory theatre, Kokomo, Ind.; E. J. Milhon, Cozy theatre, Hazelwood, Ind.; Herman Salmon, Jr., Cisna Park theatre, Cisna Park, III.; Britton & Lundgren, Melta theatre, East Broadway, Alexis, Ill.; Mrs. A. Hall, Dupo theatre, Dupo, Ill., and H. L. McDonald, Royal theatre, Melvin, Ark.

Pictures should be sold individually absolutely. Every exhibitor should be able to buy what his community likes and admires, let junk take care of itself.—MR. & MRS. C. L. GERMAN, Royal theatre, Bonner Springs, Kan.

We do not like the old program style, that is, where we have to take that is all right, we cannot make none, as there are so many bad with the good and in these days an exhibitor has hard time getting them in with all good pictures. On the other hand, pictures sold individually tend to boost the price, which small-town exhibitors cannot stand any longer.—J. MEYERS, Liberty theatre, Tvedale, Ill.

I am not in favor of the program as I think you might buy just what you want.—CHARLES PETRSON, Windsor theatre, Hampton, Iowa.

Individually, of course. Every picture should be sold on its own merits. A good picture should not have to support a weak sister. We refuse to buy so-called blocks of pictures.—H. G. SWEET, Royal theatre, Melvin, Ill.
Real Help and Needed Now

J. L. Meyers, manager of the Liberty theatre, Ivesdale, III., sends the following letter:

"Am attaching herewith check for my renewal subscription to the HERALD.

The HERALD certainly is a great help to the small exhibitor who needs more, than at any other time in the game, a magazine like the HERALD to help him along.

"Compliments of the season to the entire staff."

Lindo theatre, Freeport, Ill., and ARTHUR WHITLATCH, Empire theatre, Milan, Ind.

Pictures should be sold individually. Producers who do not keep up their standards of pictures would soon be in the discard.

By all means, individually.—E. O. FORD, Broadway theatre, Brooklyn, Iowa.

Absolutely they should be sold individually. No producer should be allowed to force any man to take his output. If they can force this system, then it matters not to them if they do make a few that are a knock to the exhibitors' business. Call them specials with a lot of punk advertising to put them over.—JOHN J. MEEHAN, Orpheum theatre, Mun-

cie, Ind.

Individually by all means.—F. E. SABIN, Majestic theatre, Eureka, Mont.

Pictures should be sold on their individual merit to prevent trying to put over inferior stuff.—F. F. PLIMPTOR, Tremont Temple theatre, Boston, Mass.

I like to buy from one to five pictures at a time.—DICK CHARLES, Bevlyn & Charles Theatre Circuit, Vander, Wash.

Individually, by all means. We must eliminate all the bad ones that we can, if we build up. This applies to towns the size of mine.—F. S. DONATHAN, Crystal theatre, Booneville, Ark.

Pictures should be bought as the different theatre conditions could meet.—A. H. DODGE, Palace theatre, Capac, Mich.

No. Should this become the policy of all distributors, it would work a hardship upon the small exhibitors, as they usually have a short program, not so much from choice, but from necessity, on account of the rental they have to pay. Since buying pictures individually they can select as short a program as their needs demand and the money they have to purchase.—WILLIAM D. WEBB, Star theatre, Corinth, Miss.

The following exhibitors used the word "individually" alone: James Clayton, Strand theatre, West Frankfurt, Ill.; C. F. Kriegsdam, Paramount theatre, Rochester, Ind.; and J. GOLDMAN, City theatre, West Ho-

bon, N. J.

Individually by all means and screened if possible.—WILLIAM C. SMALLEY, Smalley's theatres, Cooperstown, N. Y.

Individually.—ROY M. McCINN, Capital theatre, Superior, Wis.

Individuals if they wish, hold the cost down.—C. E. CORRINGTON, Clintonia theatre, Clinton, Ill.

Helen Jerome Eddy, Harrison Ford and an all star supporting cast appear in "When Love Comes," a Ray Carroll comedy-drama distributed by Film Booking Offices of America, Inc. The two scenes above are taken from the picture.

W. A. DIL-

LON, Strand theatre, Ithaca, N. Y.

Theoretically—individually. Practically—in program, with a cancellation clause in contract. The exhibitive in the sticks cannot view every feature he shows. Read the HER-

ALD and avoid the bad ones.—M. L. QUIER, Auditorium theatre, Slater, Mo.

I think pictures should be sold individually. When the producer has a lemon let him bear some of the loss, for the exhibitor has enough ups and downs.—S. A. BERG-

ER, Star theatre, Public Square, Jasper, Ind.

Should be sold individually and not sold to the exhibitor until they are available. We are buying pictures now and play them a year after, because some other theatre has the first run doesn't set in dates.—GEORGE J. KRESS, Hudson theatre, Rochester, N. Y.

In the good old days pictures were sold on program. Then we came to the star series and then look and buy. You know the result, producers and exhibitors are both hellin' now. Give me program.—C. R. SULLIVAN, Fair theatre, Amarillo, Texas.

They should be sold individually and not in groups, so in order to get one good one you have to take two bad ones.—W. T. RUGGERTH, Eagle theatre, Westville, Ill.

I should say individually every time. This thing of tying up an exhibitor to a certain program is in my honest opinion the worst thing that could happen, because there are so many poor pictures that are forced on you in this way.—C. H. POW-

ERS, Strand theatre, Dunsmuir, Calif.

I think individually. Some producers want an exhibitor to load up on a lot of pictures not even made. It is best to be free and buy them as they come out.

—W. G. STURDIVANT, Houburn theatre, Evanston, Ill.

I think pictures should be sold on their merits and pay for what you get. The exhibitors should have a review board and report more clearly the value of a picture.—W. M. REEVES, A-Mobile theatre, England, Ark.

Program, although it does not mat-

ter so long as they are sold cheap and they should be sold for cash, so as to cut down selling expenses.—CHARLES J. LAW, New Palace theatre, Pana, Ill.

A hard question for the small exhibitor to answer. We are forced to buy a lot of pictures to get a few good ones. If we bought only the good ones we would have to pay much more—so I think it is about an even break—J. M. & B. B. GARDNER, Arc theatre, Delphi, Ind.

We have long since ceased to buy pro-

grams, for in this age it simply can't be done and still give your patrons a square deal.—V. G. BOLLMAN, Castalia theatre, Castalia, Iowa.

The following exhibitors used the word "individually" alone: W. A. Hillhouse, Lyric theatre, Glasson, Kan.; P. G. Held, Sterling theatre, Fairmont, Neb.; Eldo M. Stewart, My theatre, Indianapolis, Ind.; Rex theatre, Virden, Ill.; George Hale, Lyric theatre, Belmond, Iowa;
Gen. Hays Goes Into Action
Rapid Fire of Important Events Marks 1922

Hays, M. P. T. O. A., Booking Combine and Distribution Activities Make Big News During Year

By EDWIN S. CLIFFORD

(Managing Editor of Exhibitors Herald)

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Barry Entertains 2,000 Children of Police

Youthful Warner Brothers Star Also Broadcasts Christmas Greetings During Stay in New York

WESLEY BARRY, youthful star in Warner Brothers features, has won his way into the hearts of more than 2,000 children of New York police. When Wes appeared in person at the special showing of his latest picture, "Heroes of the Street," at the Strand theatre, the 2,000 youngsters greeted him with deafening applause.

ANOTHER exploitation stunt arranged by the Warner Brothers staff during the star’s stay in New York was his broadcasting of Christmas greetings to his many admirers through the courtesy of Westinghouse Electric Company. The Strand party for the children of the New York "coppers" was made possible through the efforts of several officials of the police department and Mrs. Julia M. Loft, deputy commissioner, who acted as hostess.

A special permit was obtained from the police, and a brass band composed of 100 boys marched from Columbus Circle to the Strand, headed by Barry who was arrayed in a junior naval reserve uniform. Behind this procession came the Warner Brothers float, advertising their seven productions for this season, carrying a special display for "Heroes of the Street," which was produced by Harry Rapf.

As Barry came to view police caps were distributed to the youngsters who cheered the freckled star for several minutes. Just before the picture was shown, Barry appeared on the stage and greeted his little friends. He was followed by six of the bravest heroes of the police and fire departments, who were awarded cash prizes through the courtesy of Harry M. Warner. The six men had performed conspicuous feats of heroism during the past year and the cash award was made to serve as an added inspiration to other members of their respective departments.

"Freckles" has left New York on a personal appearance tour which will take him to the Warner Coast studios on or about March 1. His latest feature has received a large number of first run bookings.

The theatres and circuits that have contracted for the feature include Finkelstein & Rubin circuit, Minneapolis; Southern Enterprises circuit; Lublin & Trinz circuit, Chicago; Rialto theatre, Washington, D. C.; Allen, Cleveland; Modern and Beacon, Boston; Third Street theatre, Easton, Pa.; Queen, Wilmington, Del.; Walnut, Cincinnati; Colonial, Columbus, O.; Strand, California, Cranada, San Francisco; California, Los Angeles; Riviera-Tivoli, Chicago.

Hedda Hopper Plays In Goodman Film

Hedda Hopper, stage and screen artist, is playing a prominent role in the Daniel Carson Goodman production "Has the World Gone Mad?"

Miss Hopper was recently featured in the Louis V. Anspsacher stage play "That Day," and this engagement interfered with her going to the West Coast to play a featured role in "The Famous Mrs. Fair." However since deciding to remain in the East Miss Hopper has been an extremely busy person.
Christmas Greeting

Christmas of 1922 brings to me, and I am sure it brings to everyone in the Motion Picture industry, a sense of joy born of the certain realization that we are working with each other in a great service to Mankind.

The motion picture has carried the silent call for virtue, honesty, ambition, patriotism, hope, love of country, and of home to audiences speaking twenty different languages, but all understanding the universal language of pictures; it has brought to narrow lives a knowledge of the wide, wide world; it has clothed the empty existence of far-off hamlets with joy; it has lifted listless laboring folk till they have walked the peaks of romance and adventure like their own Main street, with laughing lips and healthy hearts; it has been the benefactor of uncounted millions.

To the men and women who are actually doing this great service of Motion Pictures I would voice the sincerest appreciation.

To every one in the industry I send Christmas greetings, and the earnest hope that their happiness may be as great as is my gratitude for their splendid cooperation.

Will H. Hays
Star and Noted Singer Arrange Novel Gift

Father and Mother of John McCormack to See Son and Meighan on Screen Christmas Day

This is the story of how an American film actor in New York City played Santa Claus to a family in Ireland. Over in Dublin on Christmas day, there is going to be one family, with a few neighbors, perhaps, who have a Christmas unlike any they ever have had before. It is going to be a Christmas with an entertainment thoughtfully provided for them by a son on this side of the ocean and a close friend of that son.

The name of the son is John McCormack—he who put "Mother Machree" in the hall of fame, who introduced "Macushla" to the masses and who often responds to encores with "At Dawning."

McCormack and Thomas Meighan, the star of Paramount pictures, are great friends. Recently the tenor visited the Long Island studio to see Meighan at work in "Back Home and Broke" and he confided to him that he had told his aged parents so often about Meighan's work in pictures that they wanted to see him.

Meighan had an inspiration. With the assistance of his director, Alfred E. Green, one of the sets of the picture was arranged for an impromptu set. McCormack was lured before the camera—it took considerable persuasion, by the way—and a picture was taken of him singing "Mother Machree" to Meighan and his police dog. An entire reel was "shot," showing McCormack as if he had been in his own living room.

Then Meighan enlisted the co-operation of the officials of the Famous Players-Lasky Corporation and had word cabled to the London office to have a projection machine set up in the Dublin home of McCormack's parents on Christmas, also. The London office is to send a print of his picture, "The Bachelor Daddy."

In the meantime the studio laboratory rushed through a print of the McCormack picture, which is already on its way to England. When Christmas comes, Mr. and Mrs. McCormack will settle themselves in their living room to see a picture of John's friend, Tom, and they will see first of all a picture of John himself—singing just as he has sung to them, with rapt audience consisting of Tom and the police dog. All of which is going to make the best introduction in the world for their private showing of "The Bachelor Daddy."

Norca Obtains Big Feature

Distribution rights to "Love's Old Sweet Song" has been acquired by Norca Pictures, Inc., by a contract signed by R. C. Cropper, general manager, and Hopp Hadley of Land Productions Company. This special will be issued in January following "Just a Mother," in which Isabel Elsom is featured.

"Love's Old Sweet Song" was inspired by the famous composition of James Malloy. The theme of the song runs all through the picture as directed by Oscar Lund.

Louis Wolheim, star of "The Hairy Ape," is a prominent member of a notable cast. Other important members of the cast are Donald Gallagher, Helen Lowell, Helen Weir and Barry Margaret Brown and Warren Cook.

In addition to the recognized publicity value of its title, the production has a strong consistent story and has been made on an elaborate scale. Norca has moved into new offices at 1540 Broadway, New York City on the twelfth floor of Loew's New State theatre building.

Cost of Firemen at Troy Theatres to Be Reduced by New Plan

(Troy to Exhibitors Herald)

TROY, N. Y., Dec. 19.—Proprietors of motion picture theatres in Troy are looking for some relief after January 1, from a system which has prevailed in that city for many years, and which has cost theatre owners thousands of dollars. At the present time each house is obliged to pay out of its own pocket, for firemen who are stationed at the house during the afternoon and evening. These men receive $21 a week, and in some instances two and three men are assigned to a house, which foots a matter of from $42 to $63 a week.

Under a new plan, there will be an ordinance introduced calling upon each theatre to pay a certain definite sum each year for firemen. In houses of 1,500 persons, or more, the fee will be $1,000; in houses from 650 to 1,500, the fee will be $500; and in all other houses, the fee will be $200.

F. B. O. Salesmen Win Posts as Branch Heads

(Troy to Exhibitors Herald)

NEW YORK, Dec. 19—L. F. Young, Kansas City salesman, has been made manager of the exchange in that city.

John McCormack, famous tenor, was a visitor at the Paramount Long Island studios during the filming of Thomas Meighan's Paramount picture "Back Home and Broke." Left to right are: Thomas Meighan, Alfred Green, director; Alice Joyce, John MacSweeney, McCormack's manager; John McCormack, his accompanist, his brother and Lila Lee.
**Herald Service Reaches New Height in 1922**

**Box Office Record Enables Showmen to Buy Accurately and to Advertise with Confidence**

By WILLIAM R. WEAVER  
( Editor of The Box Office Record )

IN MARCH, 1922, EXHIBITORS HERALD performed the greatest reader service in trade journal history when it published "The Box Office Record," the first infallible index to picture values, on the eve of the severest business depression the theatre has ever experienced. Giving incontestable exhibitor testimony as to the sales and satisfaction merit of 600 attractions, determined by actual exhibition test, this storehouse of information enabled showmen to book accurately and advertise with confidence precisely the product required by the theatre to weather the period.

Exhibitors writing, "What the Picture Did For Me," the original and inimitable report department, had made it possible for this paper to supply at that time of dire need the indispensable financial guide by which the theatre, practically alone among business institutions, had been denied previously. Properly, the book was given to the earnest subscribers who had brought about its existence.

With this information in hand the HERALD reader went into the summer with a distinct advantage over other exhibitors. He knew beyond the shadow of a doubt the drawing and satisfying power of the pictures he booked. He knew how much to pay for them. He knew what promises to make for them in advertising and that they would fulfill those promises.

The uncertainty that survives even personal inspection of product was practically removed. The element of chance was eliminated at a time when its presence would have spelled disaster to scores of businesses. Subsequent reports to "What the Picture Did For Me" and continued growth of that department revealed the value of the service to the nation's showmen.

In a letter dated October 20, written before receipt of the second edition of "The Box Office Record," JOHN STEWART, manager of the Wonderland theatre, Kaufman, Texas, indicates the trade attitude toward the publication:

"Enclosed find check covering renewal of subscription for the only trade paper on the market today, EXHIBITORS HERALD. You will also rush me the new September 'Box Office Record.'

"I wish to state that constant use of the reviews and 'What the Picture Did For Me' appearing each week in the HERALD I have eliminated beyond the question of a doubt the showing of a single disappointing picture, and with this thought in mind I am able to stand in the lobby of my theatre night after night and greet the satisfied patrons as they pass by.

**EXHIBITORS HERALD,** (Editor of The Box Office Record)

"I sure like your 'Box Office Record.' It is positively the only reference book as to what pictures are that on the market. I booked thirty pictures the past week almost solely on what exhibitors said about them. Be sure I get the next one."

Various attempts to express in terms of cash the service value of the "Record" were made, among them the following, from C. J. LATTA, Lyric theatre, Harlan, la.:

"The first issue of 'The Box Office Record' at hand and I am as well pleased over it as a kid with a new toy. If I could not get another I would not sell mine for $25."

H. P. THOMPSON, Liberty theatre, Pardeeville, Wis., wrote:

"You just couldn't be wrong if you study 'The Box Office Record' and book accordingly. Don't listen to salesmen, but study 'The Box Office Record,' and you'll win."

Film salesmen apparently found exhibitors studying it wherever they went, for H. W. ROBERTSON, Strand, Covington, Va., wrote:

"We received 'The Box Office Record' all right and a good film salesman carried same off, so we didn't get very much good out of it."

A little later S. N. ANDREWS, Royal, Ponca, Neb., reported:

"I have had a great misfortune and may have to close unless you can come to my aid. One of those traveling picture salesmen got away with my 'Box Office Record' and I don't know how to run without it."

W. S. PENDLETON, Pendleton's theatre, Gate City, Va., had a similar experience, writing, "I received 'The Box Office Record' and liked it fine what time I had it, but it was so valuable some film salesman carried it off," and like complaints were received from every point of the compass. It became apparent very shortly after the first edition was in readers' hands that a better binding would have to be contrived for subsequent numbers if the book was to stand up under the constant reading to which it was subjected.

SAUNDERS, Saunders theatre, Harvard, III., wrote:

"I want to register a kick on 'The Box Office Record.' I have used it so much that I have worn out the cover. Can't you issue them with a raw hide cover?"

MARION WILSON, Happy Hour theatre, Chalmers, Ind., experienced a similar disaster:

"The cover has been off my 'Record' for the past six weeks, but I am still holding on to the internals and hoping it will stay with me until the next copy arrives. Don't care a darn about the 'kiver.' It's the contents that interest me."

Guided by these and countless other letters from subscribers, the HERALD laid plans for enlarging and improving "The Box Office Record" for September publication. The first step was elaboration of contents. Short subjects were included in the second edition, exhibitor appraisals of product by group name and by individual picture being included. Thus the service performed with relation to the feature attraction in the first number was duplicated with reference to the short subject in the next.

As a result of numerous requests an index to HERALD reviews by page and edition was also included. "Money-Making Ideas" printed in the HERALD were classified and presented in compact form, as were Public Rights League screen messages.

Finally, a new method of binding was adopted, in order that the constant use of the book would not again cause inconvenience and so that exhibitors might file successive editions as a library of motion picture performances.

That these efforts were well appreciated is indicated in the following letter from W. E. ELKIN, Temple theatre, Aberdeen, Miss.:

"I have just received my copy of 'The Box Office Record' for September, 1922, and I must say it is the best I have ever seen. This alone is worth the price of a two years' subscription to the HERALD. Your added features, 'Money-Making Ideas' and 'Public Rights League' should be a great help to the exhibitor if he will take the time to read and heed."

Mr. Elkin goes on to express the exhibitor sentiment that has made the great success of "What the Picture Did For Me" and "The Box Office Record" possible in these words:

"Let your slogan be 'They Shall Not Pass,' which I don't believe they can, and

(Concluded on page 115)
A BAND of American pioneers in motion pictures, comprised of less than a dozen men and women, sailed from New York City for the Holy Land by way of London in 1911. They were equipped with a camera, a supply of film, a copy of Tissot’s Illustrated Bible and prints of Herr Scheik’s reconstructed architectural drawings of the ancient buildings of Palestine and Egypt.

The inspiration that sent this band to the mecca of Christianity developed in a fifteen-minute conversation in the old Kalem plant in Twenty-third street. The result was the greatest picture that had been made in the history of the industry up to 1912, and which has lived longer than any picture ever produced.

“From the Manger to the Cross” has been shown continuously from 1912, when the late John Wanamaker permitted the first invitation showing in the concert hall at his New York store, until today when it is being rented to exhibitors in every country in the world, and is being shown in every variety of moving picture theatre, church, school, monastery and convent. It is accepted as the universal picturization of the life of Christ. It cost $100,000 to make and it has grossed more than a million dollars.

The company of picture players under Sydney Olcott, director, did not go to the Holy Land to film the life of the Nazarene, that idea occurred to them after they had spent a winter in Egypt with Cairo as their headquarters. It is difficult to say now who is responsible for the idea, but Gene Gauntier wrote the continuity from which the picture was screened. William “Kalem” Wright, now manager of Vitagraph’s studio in Flatbush, is the authority for this.

When the decision was made to film the life story of Christ, Olcott, one of the serious thinkers among the pioneers of picture directors, gathered his company about him and told the members the plans. He knew that it was the most daring undertaking that any picture producer had ever attempted, because prejudice against the showing of Christ Jesus on stage or on screen, ran high. He determined that this could be overcome by his company only if they assumed the characters assigned to them with reverence and if the scenes were authentic in every detail. The picture must stand the acid test of ecclesiastical criticism; if it did not, the enormous expense estimated for its making would be waste.

The important work was to find the exact location where biblical incidents had occurred. In Cairo the director found his first location, a house on the exact spot similar in architecture, according to Herr Scheik’s drawings, to the house wherein Mary and Joseph and Christ, the babe, found refuge after fleeing from Bethlehem and Herod’s murderous order. But after the locations were found there remained the permission of the Turkish officials, then governors of Palestine and Jerusalem, to be gained. This was accomplished by the payment of tributes to them in American gold. But it gave to the little company encouragement for they found the very spots wherein the recorded incidents of the life of the Nazarene occurred.

The company did have to build the Temple of Jerusalem where Christ, the boy, sat with the learned men, and they followed in every detail the drawings Scheik had reconstructed. It was an exact reproduction of the ancient building. Other locations they found intact, such as the tomb of Lazarus and the garden of Gethsemane. They visited the Sea of Galilee, taking with them hundreds of natives to be used as “extras” and who were carried the 240 miles round the trip on the backs of donkeys. Bandits infested the district and the governors, for pay, detailed a military escort.

The spot on the Via Della Rosa, where the miracle of St. Veronica occurred while Christ carried the cross to Calvary is marked by the Convent St. Veronica, and so deeply did the company impress the Mother Superior with the sincerity of the undertaking that she invited Gene Gauntier and other women of the cast into the convent and gave them refreshments.

The marketing of the prints was of the gravest concern because the producers feared that the prejudice against showing an impersonation of the Christ on the stage would apply to films. The film was titled with the greatest care, each title being a verse from the New Testament. The main title carried only the name of the picture without any extraneous matter that might detract from the solemnity of the showing. After the finished print was ready, several clergymen of both Protestant and Roman Catholic churches were invited to a private showing at the studio. No member of the producing firm sat with them; they waited until the ministers came out. The churchmen pronounced it wonderful.

Mr. Wright then got in touch with John Wanamaker and arranged for the first public showing.

It was an invitation affair and limited to ministers and Sunday School teachers. The concert hall was packed and from that moment, “From the Manger to the Cross” became an assured success for the producers who had risked $100,000 to make a picturization of the world’s greatest story, and for the exhibitors.

The owners of the negative, Vitagraph, who took over the publication of this feature when Kalem disbanded, have never sold a print. Every print has been leased, whether it has been for Peru or for China; and it has been shown in the farthest parts of the world. Masonic societies have rented prints to be carried into strange countries to aid in their work of spreading the Gospel, and wherever there is a motion picture theatre, “From the Manger to the Cross” has been shown. In the company who accompanied Sydney Olcott were Gene Gauntier who played Mary, Mother of Christ; Alice Hollister who played Mary Magdalene; George Hollister, their son George, aged four, who played the child Jesus; Helen Lindroth who played Martha; Robert C. Vignola, now one of the famous directors of pictures; J. T. McGowan who became director and Jack Clark Clark played Joseph and singularly enough he and Miss Gauntier who played Mary, were married in Jerusalem. Vignola was Judy and McGowan, Pontius Pilate. An English actor, R. Henderson Bland, impersonated the Savior. George Hollister was the cameraman.
Aims of Public Rights League Realized During Year
Bay State Victory and Other Free Screen Activities Forecast Greater Achievements in 1923

By JAY M. SHRECK

(News Editor of Exhibitors Herald)

THE principles which inspired launching of the Public Rights League a year and a half ago have been put to a severe test and the results obtained are convincing evidence that these principles are fundamentally right and the logical foundation upon which the industry must build its defense in its fight against censorship.

Public opinion is, and always has been in this democratic country, the deciding factor on any issue directly affecting citizenship. Upon this conclusion the Free Screen League was founded and the Massachusetts victory over censorship was a pertinent example of the forcefulness of crystallized public sentiment.

Results of the Massachusetts ballot disclose that the legislators of that state were influenced primarily by meddlesome reformers and not by the will of their constituents. Herein has been one of the industry's greatest faults in the past. Exhibitors and other members of the industry have rested their case at final enactment of a measure rather than bother with the additional effort necessary to arouse the public to protest against harmful and unwarranted laws.

Massachusetts' victory over censorship should remain for a year to come as an inspiration to exhibitors in other states who are taunted by fanatics. It should inspire faith in the principles of the Public Rights League and should be the urge which prompts concentrated activity along the lines which ultimately mean a free screen.

While the Bay State victory is the paramount achievement of the last twelve months, other states have noticedable strides during 1922.

Missouri, through its constitutional convention, is considering a proposition which would give the screen the same freedom which always has been enjoyed by the press. If the aims of the free screen advocates are realized the statute will be precedential and will give the industry a concrete basis upon which to work in the future.

Both Martin J. Quigley, publisher and editor of the Herald and sponsor of the Public Rights League, and C. C. Pettjohn, representative of the Hays organization, appeared before a committee of the constitutional convention in the interest of the industry. The interest taken in all of the measure in the state are the exhibitors, representatives of the exchanges and laymen.

Another movement among Missouri exhibitors, one that evidences faith in P. R. L. principles, will be shown in the latter part of this month or the first of the new year. The state exhibitors' organization has evolved a plan of unqualified merit whereby a certain day at intervals will be designated "Educational Day." For the event prominent people in the community—ministers and other church workers included—will be urged to participate. The plan has been given the unofficial endorsement of clergymen who see in it itself of a changing attitude away from the fanatic and the intolerant.

Watch this Missouri plan for you may be wise in emulating it. The Public Rights League will keep you posted as developments follow.

One of the most meritorious instances of individual effort in the direction of cooperation between the public and the theatre is that of Harry M. Crandall's Public Service and Educational Department, conducted in conjunction with his string of theatres in Missouri. Mr. Crandall's activities among the juvenile organizations in Washington represent distinguished work. The Public Rights League is engaged in presenting detailed accounts of the Crandall movement and this policy will be continued for the League believes that meritorious service should be recognized and because of the influence it will bring to bear throughout the industry.

Charles Lee Hyde of Pierre, S. D., is another theatre owner whose individual efforts are elevating the screen in the minds of the public. He undertook a project of showing pictures and this was expected to be the deciding factor in defeating Sunday blue laws at the November election. Unfortunately the project was defeated at the polls in the face of a widespread sentiment in the state against the "sour" Sunday. In explaining the defeat in a previous issue of the Herald, Mr. Hyde declared that grouping of a number of referendum measures brought defeat for all. That the public and the theatre eventually will have unspoken understanding is indicated in the recognition of the Pierre exhibitor's work by newspaper editors and other prominent people of the state.

Fred S. Meyer, managing director of the Public Rights League, is one of the most consistent in utilizing his program and his screen for anti-reform purposes. Mr. Meyer has found the screen a valuable asset each week in the Herald (in the Public Rights League department) a valuable asset to his other activities. His comment in this particular connection was: "It is of interest to know that after the first few of these messages had been used each succeeding screening brought applause from the audience." And no audience applauds that which does not register approval.

W. P. Cuff of Missouri is another who believes that the screen itself is the most powerful weapon controlled by the exhibitor. Messages which have been prepared by the management of his theatre have been published from time to time in the Herald. There can be no doubt that the present growing sentiment against the reform element is the result of concerted exhibitor activities. With the pendulum swinging away from the reform forces, the time is opportune for every theatre owner to adopt a policy of applying Public Rights League principles in the operation of his theatre.

During the past few months the Public Rights League has supplied gratis to exhibitors readers of the Herald hundreds of slides on which were transcribed screen messages, the subject matter of which gave a constructive presentation of the industry's stand in the reform issue.

Copy for additional slides is published every week in the Public Rights League department. Exhibitors themselves know the process of transcribing these messages and have purchased transcriptions of slides. In the September issue of the Box Office Record a selected set of messages also is published.

Further, the League during the last twelve months has printed columns of constructive propaganda which may be included and multiplied in the slide anti-reform campaign. Movements launched by state organizations and individuals are detailed so that they may be adopted readily by other theatre men.

The League will supply copy to exhibitors on blue laws, censorship, educational possibilities of the screen, night saving, statistics and like subjects.

The policy of the Public Rights League is and always has been: Go to your public with your case before it, and let it be the deciding factor. If your case is meritorious and properly presented, as it should be, there should be no doubt as to the outcome.

Although the sentiment against fanatic reforms is growing, the exhibitors in Indiana, Ohio and some Southern states are tormented by the activities of the hypocrites. In one respect this may be detrimental to the industry for it serves to bring the issue to the stage where some definite settlement must be made.

Whether or not the activities of the reformers are prevalent, the theatre owner must pursue a guarded course. He must be alert and fighting at every opportunity.

Nineteen-twenty-two has been an encouraging year for members of the Public Rights League. Achievements during the past five months are in themselves a display of the power of the screen. Exhibitors who have watched these developments should strive to make 1923 a year of still greater accomplishments. The Public Rights League will aid you.
The State Right Picture Has Arrived

This Is Consensus of Opinion of Men Who Have Spent Time and Effort in Development

Is the independent producer who distributes his product in the state right market coming into his own? The consensus of opinion of some of the men who have spent their time and money developing this branch of the industry is that not only is he coming into his own, but that he has a very large extent already arrived.

There was time in the not very distant past when a state right picture was supposed to be something for an exhibitor to book when he couldn't get something else that he wanted.

But times have changed. And very much of this change has come about during the past year. Many of the big pictures shown in first run houses throughout the country, and many of the ones that have made fat box office receipts for exhibitors—regardless of run—have been independent productions sold on the open market to state right buyers.

So recognized has this changed condition become that bookers of pictures feel that they cannot afford to pass by an opportunity of looking at state right offerings lest they overlook one of the best bets of the season.

In view of the above, the opinions of some of the leaders in the development of this branch of the industry are interesting. They follow:

Big Year Ahead

W. E. SHALLENBERGER, president of Arrow Film Corporation, in an interview with a representative of the Herald, stated that the independent market had suffered a severe depression during the early part of the year. As an illustration he cited that his own business suffered depression to the extent of 75 per cent during those months, but that beginning with September the business showed a marked and steady advance ment, and up to the present time had showed a 60 per cent increase over that of the summer. Dr. Shallenberger stated that by the first of the year he anticipated his business would be back to normal.

The independent exchange man, according to Dr. Shallenberger, was even yet feeling the effects of the depression; that is, in 1920 he had made a lot of money, but in 1921 he had lost it. Now he is again making money but up to the present time was engaged in wiping out old obligations and recouping his losses.

The independent market was never in a better or healthier condition than it was at the present time and it is the belief of Dr. Shallenberger and his organization that 1923 will be the biggest year in the history of the independents.

Dr. Shallenberger pointed out that it was vitally imperative that the exchange man of today should not lose the opportunity of securing the remarkable product that was being offered on the independent market. It is his belief that they should so finance themselves and their organizations that they can handle the new pictures which are being made and which are sure to be big money-makers for them.

He further pointed out that more independent pictures were being played by the big exhibitors of the country today than ever before and this was due to nothing other than their sheer merit. Exhibitors are not inclined to tie up with any one company for their entire output as they have in the past, for the reason that this has discredited the more important productions. It is becoming more and more their policy to book independent productions, thus assuring themselves of the cream of the market.

Offer the Best

By C. C. BURR

(President of Mastodon Films, Inc.)

INDICATIONS this past season show the independent producer forging steadily ahead. A glance backward recalls two recent independent productions at the Capitol theatre—WARNERS BROTHERS' "Rags to Riche's" and AL LIEHTMAN'S "RICH MEN'S WIVES." The current attraction at the Strand, with the first of five of the WARNER BROTHERS pictures which it is reported, the Strand has contracted for.

To go back a little further, I recall the tremendous success I had with "I Am the Law," the Edwin Carewe special. Before I had given the buyers a look at the print I had dispatched of the foreign rights and six territories in the United States. You will recall that this picture played almost every leading house in the country.

Another was "Burn 'Em Up Barnes." I sold every single territory in this country. That was less than eight months ago. Yet so great has been the demand for productions of this caliber, that my organization is fast nearing completion of a releasing schedule of six big features. Two of these are Johnny Hines features, a particular type of comedy, which I alone have been able to develop with great success. There is also one Edward Slobom production, and two di

rected by Edgar Lewis. Perhaps the one in which I take the greatest pride is "Secrets of Paris," which I made with Whitman Bennett.

And I have just received word that "Sure Fire Flints," the second Johnny Hines feature has been booked into the Chicago, Tivoli and Riviera theatres in Chicago. This picture has already played in the State theatre in Minneapolis and the Capitol theatre in St. Paul.

Three Broadway premieres have been set for the near future, for those features which are completed. The "Torchy" comedies starring Johnny Hines played in the Cleveland, Rivoli and the Rialto. My Earl Hurd film cartoons have played the leading houses, the first, "One Of Cat," playing successively two weeks at the Rivoli, one week at the Rialto, and one week at the Cameo.

I am citing these facts to prove my statement that the independent producer has become an important fixture in the industry. Exhibitors everywhere are encouraging him. The enormous gains which the independent made over last year is due to slow and painstaking work on his output, combined with the dominant idea to give the public the best.

Pictures can no longer he turned out mill-fashion. The taste of the public for amusement changes rapidly. The tendency to flood the market with one type of picture, which for the moment seems to have hit the public fancy, is harmful to the industry. It results in loose and larcenous production, with the result that a flood of inferior productions are left loose.

Personally, I have always remembered that "the play is the thing." Independent productions are an insurance for the exhibitor and guarantee him through the year a share of the best pictures that can be produced. The exhibitor should save at least fifty per cent of his bookings for independent productions.

The year of the independent has surely arrived. It is my aim as one of them to offer the very best.

Advance Marked

By JOE BRANDT

(President of C. B. C. Film Sales Corporation)

WHEN anyone asks me, point blank, "Has this been a year of achievement along any lines?" I say with the surety of the independent—"Has the film industry made strides in this or that direction?" I can't give you an answer warily. It's a very difficult thing to measure any type of achievement or non-achievement. All we have to go by, really, is our personal opinion. Each year sees its good points made, and its bad ones. Each year has seen its definite achievements and with them its inevitable backslidings. There is never a time when, if we are honest, we can write 100 per cent on the credit side of any proposition, and let the debit side go utterly.

But it is safe to say that in all the

(Continued on page 96)
**The Wise Bystander**

*By J. R. M.*

**Unbelievable**

The announcement (don't know who made it) that we are to have perfect pic-

tures of the 20th Century— magazine of the story about the colored
gentleman that had committed murder

and was up for sentence. The judge said:

"Washington Napoleon Johnson, the
court hereby sentences you to be hanged

by the neck until you are dead, between

the hours of midnight and sunrise, August 15."

The negro staggered and grabbed the

railing for support as he cried:

"Fo' God, judge. You all don't mean
dis comin', August, does you."

**We've Seen Him**

I see, also, that Fatty Karr in his latest
color picture, "Long Skirts," is to be sup-

ported by forty chorus girls. I'll take

forty to support Fatty.

**Official**

Valentino won't announce his new

affiliations or comment on any new

independent pictures until after Feb.

1, 1924, the Appellate division of the

Supreme Court announces. The Court

cancelled his personal appearance tour.

**Dark Horses**

There are a lot of 'em being groomed

for the presidency of the M. P. T. O. of

A., but so far no one has picked a fav-

orite or bet any money on him.

**He Ain't Nervous**

Speaking of horses, reminds me of what

A. J. Folks said about the work on any

new independent pictures until after Feb.

1, 1924, the Appellate division of the

Supreme Court announces. The Court

cancelled his personal appearance tour.

**In Pictures—Almost!**

And Muriel McCormick, another one

of the family, is going into pictures. Yep,
she has picked out a name and now she's

looking for a story and a producer.

**It's Up to Them**

When Marcus Loew returned from

England he said English exhibitors must

have new pictures. Now, Joe Schenck

has just come back from over there and

he says they must have new pictures.

Now all the English have to do is to try

and get 'em.

**Needed Them Elsewhere**

There were over 553,000 votes cast

against censorship in Massachusetts, and

26,000 for it, which left some 345,000

extra votes that can be used in Pennsyl-

vania, Ohio or Kansas, if a referendum

vote is ever taken.
No Need for Apologies, Says Thos. H. Ince

Screen Is Established, All Pessimists, Censors and Arbiters to the Contrary

THE motion picture industry is in for a boom that will last and there is no need for any individual connected with the industry to make an apology for lack of audience pictures. So declares Thomas H. Ince, whose latest big feature, "The Hottentot," will be published by First National on Christmas Day.

"THERE have been booms in our industry," says the producer, "but just as the boom days of other industries have slumped into days of lessened popularity so have our periods of the unnatural growth fallen away — we had not built a firm foundation and our periods of hectic prosperity could not endure. "But our day of enduring stabi- lization is here. This season will see the screen permanently estab- lished.

"I am not concerned with the pessimistic reports of 'picturegoers' indifference' — 'poor productions' — 'nothing new in pictures' — 'no new facts' — 'necessity for mixed programs,' or any one of the countless phrases that are being uttered by individuals who do not appreciate the strides we have made in a few years.

"Such unintelligent mutterings are not consistent with the evidences to the contrary that are everywhere throughout the industry.

"Would business men of proved judgment such as Balaban & Katz launch such a house as the magnificent Chicago theatre in the face of a possible waning popularity? And what of Colonel Fred Levy's new house, the Metro at Lexington, the Melba in Dallas, John Kunsky's new Detroit theatre, Sid Grau- man's Hollywood, Gene Roth's Granada in San Francisco, the splendid Eastman in Rochester.

"Out of the general chaos in the motion picture industry following the war — with its under-production and later its over-production — came a steady growth for our art-industry toward a permanent foundation. And I firmly believe this enduring foundation is now established.

"Never before have we had as many big splendiferous productions from American producers as are available in this season. Each producer seems determined to give the best that it is possible for him and his organization to achieve, whether it be spectacle, big drama, program picture or comedy.

"There is no need today for any individual connected in any way with the motion picture industry to make apologies for a lack of a audience pictures. There are plenty being booked this season and there will be none next year.

"We will have pessimists within and without our industry — we may have censors or arbiters, for one kind or another, but they will be outnumbered.

"My faithful hope of twelve years is my certain knowledge of today.

Quality Stressed in New Hodkinson Films

Strong Features and Short Subjects of Varied Nature Announced for New Year

NOT only is it the intention of W. W. Hodkinson Corporation to supply variety in their production output, but special stress is being laid, it is announced upon the quality of pictures scheduled to appear for the year 1923. Every necessary care has been exercised by the company in order to select screen entertainments with strong box office possibilities as well as a variety of subject matter with striking appeal to theatre-goers.

THE holiday season opens with the two Victor Schertzinger productions, "The Kingdom Within" issued December 24, and "Dollar Devils," issued January 28. "The Kingdom Within" is from the story by Kenneth B. Clarke. "Dollar Devils," which is the second Victor Schertzinger Production, is a comedy drama.

Hodkinson Corporation has also acquired the series of four Film Guild Pro- ductions featuring Glenn Hunter. The first three are "Second Fiddle," "The Lap of Luxury" and "The Scarecrow." 1923 will see the Corinne Griffith produc- tions issued through Hodkinson. Charles R. Rogers, former general manager of distribution for the Select Picture Cor- poration and the Roberton-Cole organi- zation, will have charge of the distribution of the Corinne Griffith productions. Edward Small will have charge of pro- duction.

"The Maurice Tourneur production, "While Paris Sleeps," which features John Gilbert and Lon Chaney in the cast, will be published in January. Hodkinson will also offer a variety of short subjects. The All-Star Comedies produced by C. C. Burr and starring Charles Murray, Ray- mond McKay, and Mary Anderson, "Gun From the Press," and "Colonel Hecza Liar" produced by Bray Productions, Inc., are among the short films to be found on the Hodkinson program as well as the Bray Romances.

"Days Afield With Rod and Gun" is among scores backed by an exploitation campaign in conjunction with the magazine "Field and Stream." This series was produced by Eltinge F. Warner, publisher of the magazine, and will be distributed through Hodkinson, is another one-reel novelty to fill out the program.

"Builds" His Characters

Films Point Success of Robertson's Methods

THE year 1922 has seen some splendid photoplays flashed on the screen, and whether they are "Pessimists," or "Light of the World," or "I, the Jury," or "The Chocolate Soldier," which are among those which will be found Mary Pickford in "Tess of the Storm Country," directed by John S. Robertson. It was almost a foregone conclusion that Miss Pickford's reproduction of one of her early successes would be a tremendous success, but scarcely anybody dreamed that star and director would accom- plish anything like the charming suc- cess of the finished product.

In this respect, Mr. Robertson, whose productions have been so confi- dently heralded as" the peak," as" Mr. Hyde," with John Barrymore, "Foot- lights," starring Elsie Ferguson, and "Sentimental Tommy," with May McAvoy and Garrett Hughes, contributes in a large way to the artistry credited to the screen for the year drawing to a close.

Mr. Robertson has achieved striking suc- cess with his public and with the critics as a direct result of "character building" in his screen players rather than in retorting to sudden changes with swift-moving ac- tion developments. Occasional stickistics seldom mar a picture, and Mr. Robertson believes, it is permissible for a light to waver in now and then, but through building character, and showing the betterment wrought by this character building, he has set his mark apart.

By his recent move in signing with In- spiration, to direct Charles Duell's stars, Richard Barthelmess, Lilian and Dorothy Gish, the director will have a charter as free as the wind upon which to base his future directorial activities. Producer-director with Mr. Duell calls for pictures which will be "John S. Robert-on Productions," as well as star pictures with the Inspiration stars.

Late in November, Robertson took a company, including Richard Barthelmess and Dorothy Gish, to Cuba, where a num- ber of subjects among the best of these will be made. There is in Mr. Robertson's new production, "Bright Shawl," a story by Joseph Hergesheimer, in which Mr. Barthelmess will be starred.

Beginning as an actor, and with a wealth of acting experience, Robertson es- sayed screen work with Vitagraph, as lead- ing man with Vitagraph stars under the di- rection of Ralph Ince. After two years, Mr. Robertson took up direction, going hence to Famous Players, where for five years he directed Famous Players-Lasky Corporation's stars.
The fail of 1922 will long be remembered in the film industry as marking the end of a depression which extended over the preceding eighteen months, reaching its high point in the early summer of this year.

The entry of Will H. Hays into the business; the defeat of censorship by public referendum in Massachusetts; the Cohen-Walker split, and many other high lights mark it as extraordinary in many particulars. The files of the HERALD tell the story in the following tabloid:

**JANUARY**

Realart Pictures Corporation ceases to function as an individual organization.

* Canvas of New York state shows that 141 theatres take the Herald exclusively.

* Sydney S. Cohen and James J. Walker tour country, attacks on First National featuring their addresses to exhibitors.

* Carl Laemmle offers to cut prices for exhibitors proving operating loss.

* American Releasing Corporation is launched by Walter E. Greene and F. B. Warren.

* Will H. Hays, postmaster general of U. S., accepts call to head Motion Picture Producers and Distributors Association.

**FEBRUARY**

Films displace stage and vaudeville shows in many important theatres of country.

* Senator Meyers starts movement in Senate to investigate "political activity" of motion picture industry.


* M. P. T. O. of New York launches movement to obtain reduction in film rentals.

* M. P. T. O. of Nebraska enters agreement with Vitagraph to receive percentage of gross rental in state during March.

* Newspaper treatment of death of William D. Taylor brings protest from branches of industry.

* Famous Players Canadian Corporation purchases Canadian interests of Allen Theatres, Inc., for $5,000,000.

**MARCH**

Exhibitors hail with approval the first issue of the Herald’s Box Office Record.

* New York exhibitors in convention demand 33 1/3 cut in film rentals; table resolution offering co-operation to Hays.

* Sam Harding and other Kansas City business men form Capitol Enterprises, million dollar theatre and booking organization.

* Representative Appleby of New Jersey introduces bill providing for federal censorship of films; union labor fights measure.

* Arthur S. Kane is elected president of Association Exhibitors.

* Organization of M. P. P. D. A. with Will H. Hays at helm is completed.

* Frank J. Godsol replaces Samuel Goldwyn as president of Goldwyn Pictures Corporation.

* Radio fad hits theatres; apparatus installed in many playhouses.

**APRIL**

Morris Kohn and John S. Woody rejoin Selznick Pictures Corporation.

* Will H. Hays is guest of honor at meeting of Theatre Owners Chamber of Commerce in New York City.

* Virginia enacts censorship law; Mrs. Evelyn Snow, chief censor in Ohio, is sworn of power.

* M. P. T. O. of Kansas issues ultimatum to stop film supply to churches.

* Al Steffes issues his now famous “I’ll smoke Hays out” declaration at Minneapolis convention.

* Production is speeded up on west coast to meet returning prosperity expected in early Fall.

**MAY**

Bitter fight precipitated between Sydney S. Cohen and Senator “Jimmy” Walker on eve of national convention.

* Martin J. Quigley publishes “Principles—Not Personalities” editorial.

* Sydney Cohen reelected president of M. P. T. O. A. at Washington, New York and several other state organizations withdraw from organization.

* “Tide has turned; better business is here,” says Zukor in exclusive interview in Herald, which is borne out by subsequent developments.

**JUNE**

Al Lichtman and Ben Schulberg form Preferred Pictures as producing and distributing unit.

* Richard A. Rowland is assigned executive post with First National.

* Georgia withdraws from M. P. T. O.
A. Cohen declares he will form new unit in state.

* Paramount announces that it will erect 4,000-seat house, costing $5,500,000, at Forty-third and Broadway, New York City.
* Negotiations for uniform contract begin in New York City between Hays and various exhibitor organizations.

**JULY**

Effort made in Missouri to have "free screen" provision in proposed new constitution.

* Goldwyn pays $1,000,000 for right to film "Ben Hur."
* New Jersey, North Carolina and Kansas exhibitor organizations fall in line behind Sydney S. Cohen.
* Alfred S. Black sells his theatre to Famous Players-Lasky Corporation.
* Pennsylvania, Illinois and Minneapolis exhibitors open fight on Hoy system.
* Jesse L. Lasky brings Pola Negri and other foreign stars to U. S.
* Motion Picture Equipment Dealers form organization with Leo E. Dwyer in presidency.

**AUGUST**

Will H. Hays enthusiastically received during week's visit to Los Angeles.

* Kinsky Theatres withdraw from M. P. T. O. of Michigan following Gleichman-Paramount dispute. Charge organization took sides.
* Howard Smith, associate of Sydney S. Cohen, elected president of Western New York M. P. T. O.
* Distributing executives and theatre owners report noticeable improvement in business conditions.

**SEPTEMBER**

Five million dollar theatre of George Eastman opens at Rochester.

* Tariff on raw stock film incorporated in

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Here is Dorothy Phillips hanging a Christmas wreath in the window of her home. The First National star's next picture is "The White Frontier," which Allen Holubar is ready to start.

* Final draft of tariff measure before congress.
* Will Hays wins confidence of exhibitors and public in Northwest as guest of Al Steffes at Minneapolis.
* Warner Brothers elected to membership in M. P. P. D. A.
* Valentino refuses to continue contract with Famous Players and is enjoined from making pictures for other companies.
* Members of T. O. C. C. of New York form booking circuit to compete with big chain houses.
* Keith Vaudeville Circuit bars "cracks" at motion picture industry.
* Flinn succeeds Yearsley as head of A. M. P. A.; Shapiro defeats O'Mahoney for vice-presidency in only contest.

**OCTOBER**

Failure to find way to put "teeth" in delays approval of uniform contract.

* Complete recovery from production slump is indicated at east and west studios.
* Cohen starts national tour to solidify M. P. T. O. A. in preparation for Chicago convention next May; announces he will not seek reelection.
* 12,000 copies of second edition of Box Office Record are distributed by the "Herald."
* First National joins M. P. P. D. A.
* Blast on Frisco's film row causes damage of $500,000.

**NOVEMBER**

Brilliant assemblage attends opening of Grauman's Hollywood theatre.

* E. W. Hammons wins trophy at annual motion picture golf tourney in New York.
* Movement to bring peace between national and New York state exhibitor organizations is started.
* Richard A. Rowland succeeds J. D. Williams as general manager of First National.
* Governor-Elect Alfred E. Smith of New York announces he will seek repeal of censorship law.
* Massachusetts rejects censorship at state wide referendum by majority of 338,000 votes.
* Associated Booking Corporation of New York lands "Tess" in hot contest with Loew.

**DECEMBER**

Movement launched among Chicago exhibitors to organize booking combination.

* Priscilla Dean breaks with Universal under circumstances somewhat similar to Valentino case.
* Paramount sales organization holds annual convention at Los Angeles.
* Remusch and Cohen start separate moves to defeat "music tax."
* Vitagraph sues Paramount for $6,000,000, charging unfair competition and restraint of trade.
* Sydney S. Cohen and associates launch the Theatre Owners Distributing Corporation with an authorized capital of $5,000,000.
Heralding the “Herald”

Log of Field Representative Gives You Intimate Sidelights About Exhibitors Met in 35,000-Mile Tour

By HARRY E. NICHOLS

(Field Representative of Exhibitors Herald)

December 30, 1922

Dear Exhibitors:

Every year The Herald gives me a chance to talk about exhibitors and to you in the Holiday Number, and I've always had such a tough job of getting all I want to say, said (and always forgetting something) that this year I kept a log, as we old sea dogs call it, covering the 35,000 miles of my 1922 cruise. It's in pretty bad shape, what with camping out in Wisconsin and bucking cyclones and sand storms in Nebraska, but I've still got most of the pages and all of the material interesting.

My original idea was to just send it along and let you look at it, but 35,000 miles is a long road and I can't have all the space in the book to print it, so I'm going to scene it up for you. And anyway, I wouldn't like to trust it to the mails. It's worth a lot more than a letter.

You see, I haven't got any home, except the nearest theatre, and I haven't any kind of relatives except brother or sister exhibitors. When I park the Herald service car out in front of your lobby, that's my garage and I'm home. If you think it don't mean anything when you hold out your hand as I come in or slap me on the back as I leave, you don't know how many bums there are in 35,000 miles of miscellaneous country road and how far it is between theatres in this supposedly thickly theatre nation.

No, I don't think I'd trust my log to the mails. It's my family album, so to speak, and I can't take chances on it. I hope you'll bear with my stumbling synopsis of it. Before you start reading, though, I want to tell you that I'm sincerely grateful to all of you for the good times you've given me during the past year, and I hope you're the merriest kind of a Merry Christmas and the happiest of Happy New Years.

HARRY E. NICHOLS.

My first big stop in 1922 was Omaha, home of the World Realty Co., operating the Sun, Moon, Muse and World theatres, headed by the progressive and efficient Harry Goldberg. I was made at home in short order by the gifted Mr. Goldberg and was welcomed also by Nate Frudenfeld, exploitation wizard in charge of the World theatre. Everybody who reads anything, or travels, knows the kind of showmanship Frudenfeld dishes out, and anybody who's ever been in Omaha knows his brand of hospitality too.

Here I was present at the banquet given salesmen by the Film Board of Trade in the interests of clean selling. A big event, well managed and attended and bringing together as fine a lot of square shooters as one meets in a blue moon.

William H. Creel, pal of J. C. Jenkins and Jenkins theatres, headed by the progressive and efficient Harry Goldberg. I was made at home in short order by the gifted Mr. Goldberg and was welcomed also by Nate Frudenfeld, exploitation wizard in charge of the World theatre. Everybody who reads anything, or travels, knows the kind of showmanship Frudenfeld dishes out, and anybody who's ever been in Omaha knows his brand of hospitality too.

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William H. Creel, pal of J. C. Jenkins and Jenkins theatres, headed by the progressive and efficient Harry Goldberg. I was made at home in short order by the gifted Mr. Goldberg and was welcomed also by Nate Frudenfeld, exploitation wizard in charge of the World theatre. Everybody who reads anything, or travels, knows the kind of showmanship Frudenfeld dishes out, and anybody who's ever been in Omaha knows his brand of hospitality too.

On to Hay Springs, a small town where reside those consistent contributors to “What the Picture Did for Me,” Messrs. Horn and Morgan, owners of the Star theatre and a booming real estate business on the side. Genoa was the next stop, and Mrs. M. Peterson, who operates the Grand theatre, proved to me again the capability of the feminine sex in matters of showmanship, I doubt if there's a man in the business who could improve upon her management of the Grand.

HARRY E. NICHOLS, “Herald” field representative, and the car in which he traveled more than 35,000 miles in 1922. Pictures snapped with his camera have provided interesting illustration for these pages, presenting visually the highlights of his carefully kept record presented herewith.

It was with real home-coming enthusiasm that I drove into Neligh and stopped in front of J. C. Jenkins’ Auditorium theatre. “J. C.” and I found so much to talk about that I declared a temporary holiday, went out and put my feet under the groaning board presided over by the motherly Mrs. Jenkins, talked and talked and talked, and went to church with the head of the house on Sunday morning.

All of you know “J. C.” pretty well through his writings in the Herald, so there isn't anything for me to tell you about him except that he's just like he writes, only more so. If you ever get within a thousand miles of Neligh you shouldn't fail to drop in and let him tell you anything you happen not to know about the show business.

At Grand Junction another exhibitor, if I may use the term, added proof to the conviction that a good many exhibitors ought to run their theatres in their wives names. Mrs. D. I. Kimman makes the Rex do things just about as she wants it to, yet still has time to make a road weary field representative feel like he belongs. This jaunt through Nebraska was no holiday excursion. After narrowly missing a cyclone that tore things up all around me, I managed to run right into the heart of more sand storms than I saw in all the sheet pictures of 1922. All a man needs out there in Western Nebraska is a strong back and a compass, but I didn't have a compass. Luckily, the farmers see strangers so seldom that they'll spend an hour directing you to the next cross roads just as quickly as they'll sell you the best farm dinner you ever sat down to for a quarter.

Nebraska exhibitors weren't getting rich when I went through, but there was optimism that did your heart good on every side. I didn't meet a quitter in the state.

Entering Wisconsin, I made Viroqua just in time to be present at the opening of Ben Brown’s splendid new theatre, the Temple. Mr. Brown put the event over in big city style and made everybody, including this wayfarer, a booster for the house the first night.

At Stanley I met another showman of the same school, Tom Foster, whose genial personality is the chief asset of a house of many assets, the Star. The minute you shake hands with Tom you get the feeling that you've known him all your life. And he treats you as if he felt the same way about it.

A lot of camping out in the lake country, where the mosquitoes not men-
We're All Smiling This Christmas

Oliver M. Allen (left), president Liberty Amusement Co., Indianapolis; Attorney C. R. Metzger, secretary-treasurer, have bought the Blux, Princess, Royal, Frankfort, Ind.

Just married. Mr. and Mrs. Ace Berry and their niece, Marion. Berry is exploitation director for Brentlinger Circuit of Indiana.

Left to right: Dan Martin, Pathé exploitation man; H. S. Wolff, Auditorium, South Bend; L. B. Lukaszewski, Honeymoon, South Bend; H. D. Easton, Auditorium, South Bend.

The "big boss." A. F. Brentlinger, general manager of the theaters of Consolidated Realty & Theatre Corp., owning houses in Indiana.

Jack Lickert, manager of Yale theatre, Cleveland. Lickert is nationally known as umpire in amateur baseball circles.

James J. Mellert, manager of the Shaw-Hayden theatre at Cleveland, O. Ten years in the business in Ohio metropolis.

Bright as a Christmas bell, dainty Patsy Ruth Miller, leading woman in Goldwyn's "Remembrance" by Rupert Hughes, brings the compliments of the season.

J. D. Howard who has sold his Ionia theatre at Winamac, Ind. Mr. Howard is looking for another location.

William Maloney (right) has purchased Orpheum at St. Bernice, Ind., from Floyd W. Reed (left). Maloney starts right by subscribing for HERALD.

Left to right: Henry Inman of Star theatre, Newton, Ill., Harry Strickland, United Artists' St. Louis salesman; Bob Clark, Grand, Effingham, Ill.

Cooperation Wins Recognition
For State Units

Activities During Past Twelve Months Have Placed Exhibitor Leagues on Firm Foundation

By JAY M. SHRECK

(News Editor of Exhibitors Herald)

PROMINENT IN AFFAIRS OF STATE EXHIBITOR ORGANIZATIONS

C. A. Lick Al Pramer
Claude E. Cady Al Steffes
E. M. Fay Charles H. Bean

SIGHTS of progress in state exhibitor organization have been unusually conspicuous during 1922. These marks of development denote but one thing—state exhibitor organization has found its footing after a number of years of groping about for the proper and sensible course over which to proceed.

No enterprise can hope to proceed smoothly without the element of constructive forethought and operation. That alone undoubtedly has given state exhibitor organization the impetus which it has received during the year just closing.

This constructive activity has been directed principally toward industrial cooperation and coalescence. Over no period in the past have such strides been made in this direction. The militant spirit, so prevalent in years past, gradually is being superseded by the spirit of alliance.

Evidence of this encouraging situation is found in the new association developing in the relationship between the exhibitor and the exchange. Once antagonistic these two forces, by permitting the spirit of cooperation to permeate their organizations, are creating a healthier condition within the industry. This condition should carry with it normal growth and prosperity.

Specific instances of this progressive relationship are found in the activities of the exhibitor organizations in New York, Kansas, Missouri, Wisconsin, California, Illinois and to a marked degree in many other commonwealths. New York—more especially the Theatre Owners Chamber of Commerce of New York City—set the pace in this respect. Its arbitration plan is an achievement in itself. A check up of results indicates success far beyond original expectations. This in nowise means, however, that the sponsors did not realize the potential possibilities of such a movement. Although many similar plans of arbitration had met with failure, these failures had taught a lesson which, at the present writing, seems to have been the basis of a logical settlement of exhibitor-exchange controversies.

William Brandt was father of the T. O. C. C. plan, and although his defeat at the last election took him from the high executive post of the organization, the equity of his plan has made it endure.

Missouri revised its plan of arbitration shortly after launching of the New York movement. Kansas now boasts a workable scheme, as do many other states.

Solution of the arbitration difficulties perhaps is the outstanding achievement of the past year for it has created a harmonious understanding between factions and has made possible concerted action against the enemies of the industry.

The spirit of cooperation in fighting adverse legislation has been especially in evidence in California and Wisconsin, where theatre owners and exchanges have launched cooperative associations for combating the reform forces. Announcements of these movements were made following comparatively recent conventions of the two state leagues.

Constructive activities have not been confined to the few states cited in the foregoing paragraphs. Michigan continues its pace forward with the executive and business reins in the hands of W. S. McLaren and H. M. Richey. They are an unbeatable team as a five minute chat with any member of the Michigan body will convince you. Claude E. Cady, J. C. Ritter and others have been prominent in the advance of the Michigan League.

Pennsylvania with its two sectional associations is running second to none. Space limitations make it impossible to detail their activities. For Western Pennsylvania, it is enough to say that Jerome Casper is its president.

New York has been unfortunate in being split into a number of units in addition to the Motion Picture Theatre Owners of New York State, the direct outcome of the Washington controversy. Despite this situation, however, leaders and members of the various units have not permitted interest in organization to grow stale.

Returning to Missouri, Charley Sears and "Larry" Goldman have been tireless workers in behalf of the exhibitors of that state. Word has been received this week of the resignation of "Larry," as secretary of the league to accept appointment as assistant county prosecutor. Missouri theatre men will miss him.

Kansas exhibitors have returned a former president to the executive post. In "Dick" Liggett the members of the state organization have a man whose bulldog tenacity and watchful eye assure continued success for an association which has many achievements to its credit.

Nebraska boasts the strongest organization in its history. Al Pramer, politician and exhibitor, and his enterprising co-workers have made it possible for the Mid West state to make that boast. There's Wes Fisher, familiarly known as "Father," J. C. Jenkins and others numbered among those who have placed Nebraska in an enviable position in organization circles.

Going back East you find C. H. Bean of New Hampshire. "C. H." also knows something about politics and a lot about exhibiting. His knowledge of affairs affecting the industry has given the theatre owners of New Hampshire a clean slate in legislative matters.

California has two good exhibitor organizations because it has such leaders as Glenn Hunter, C. C. Griffin, J. S. Lustig, Thomas D. Van Osten and individual members who are ready and willing to buckle down and fight for their principles.

Illinois has been unfortunate during most of this year in being without presi-

(Continued on page 117)
Lichtman and Schulberg
Ready for Big Year

Produce and Distribute Four Features in First Six Months of Alliance—1923 Plans Set

CHRISTMAS marks the end of the first months of existence of Al Lichtman Corporation, and Al Lichtman president, and B. P. Schulberg, vice-president declare the occasion one for a really merry Yuletide. During this period the executives point to outstanding accomplishments. Since pooling their resources last June, with Preferred Pictures, Inc., as the name of the producing company of which Schulberg is president, the company has made and distributed throughout all Lichtman Corporation "Rich Men's Wives," "Shadows," "Thorns and Orange Blossoms," and "The Hero of Gascier," with discriminating exhibitors." A sequel" will be issued in January.

New offices have been opened at 1650 Broadway and with J. G. Bachmann as treasurer. Henry Ginzberg as general sales manager and Leon D. Netzer as special representative, combined with the fact that production plans for 1923 are mapped out are making Lichtman and Schulberg looking forward to a big year as indicated in their articles following:

Market Is There

By AL LICHTMAN

(President, Al Lichtman Corp.)

Six months of experience in independent distribution have convinced me fully that any organization handling good product and operating with a live sales force can find open time at big theatres throughout the country. That has been my experience.

I have watched developments in the independent field carefully and very naturally so. I have come to the conclusion that the thinking exhibitor has clearly indicated by his actions that he will book worthwhile product no matter what the source.

It sounds egotistical to speak of our own product but I should like the trade to believe that I select the case of "Rich Men's Wives," not so much because it is a Preferred Picture but because it typifies what I have in mind. That picture which launched the Al Lichtman Corporation will have grossed a figure unusual for a production of its type before its box-office value shall have petered out. Everywhere, exhibitors who played the picture have been satisfied and more so with the results at the box-office.

We were a new organization. That was our first picture. We had a real box-office picture with a title that was worth money so far as exploitation was concerned. We secured our first-runs at theatres like the Capitol, New York; the Chicago, Chicago; the Newman, Kansas City; the Metropolitan, Atlanta, the Strand, New Orleans. In our dealings with exhibitors, I have been careful to explain that the showman books this product when he wants it. He books it one or two or three, as he sees fit. His decision is the final one. He is—and it should be so—the judge. We intend being fair in our distributing practices. I think the exhibitors will bear us out in this contention.

The franchise holders in this enterprise have been selected with discrimination. They are all men who have established reputations for fair dealing with exhibitors and are men who mean something in the communities in which they operate.

Success Proven

By B. P. SCHULBERG

(President, Preferred Pictures)

We want to be known by our deeds, not by our promises. I point with pardonable pride to what we have done in the six months of business life. We have produced "Rich Men's Wives," "Shadows," "Thorns and Orange Blossoms," and "The Hero of Gascier" and Tom Forman are producing for this company. Both of them mean something to the discriminating exhibitor who follows the pulse of the box-office.

What "Rich Men's Wives" has done commercially is well known. "Shadows," characterized as an Exceptional Picture by the National Board of Review and hailed as a fine, example of the "better pictures" movement by trade and newspaper critics everywhere is now gaining its stride. It is true exhibitors were first doubtful of its entertainment values but initial first runs have definitely established its commercial value.

In "Thorns and Orange Blossoms" exhibitors have a famous story by Bertha M. Clay, a top-notch production with a cast including Kenneth Harlan, Estelle Taylor and Edith Roberts and the surefire touches that Gascier imparts to all his pictures. "The Hero" is a version of the famous stage play by Gilbert Frank, made by Gascier with a cast including Gaston Glass, Barbara La Marr, John Sainpolis, Doris Dawn and David Butler. We are confident of the success it will make.

The January release will be "Are You a Failure?" directed by Tom Forman with Middle Holm, Lloyd Hughes and Tom Sanschi the principal players. Gascier is now making "Poor Men's Wives" for February release while Forman is making "The Girl Who Came Back" for release in March. The April release will be "Mothers-In-Law," directed by Gascier and the May release "Sunshine Alley," directed by Forman.

An important release will be "The Broken Wing," which was acquired in the first flush of strike conditions from other producers. Future material includes "A Mansion of Aching Hearts," "My Lady's Lips," "The Parasite," and "When a Woman Reaches.

We're set to do some things. We know we will make a dent in the field. Why shouldn't we find this Christmas a merry one with the forecast for the New Year a busy and prosperous one?

12 Kansas City Houses In "Music Tax" Charge

(Special to Exhibitors Herald)

KANSAS CITY, MO., Dec. 19.—Twelve "music tax" cases are pending in Kansas City against exhibitors. The complaints, filed by the American Composers and Publishers, charge that the exhibitors entered into contract for three years, paid the first year, but have refused to pay since then. The defense of the exhibitors in the case, which was heard before Justice Edward J. McMahon, was left to Edward Costello, owner of the Bijou theatre, which is represented by Lawrence E. Goldman, counsel for the M. P. T. O., Missouri.

There were two defenses introduced, first that the musical instrument on the Bijou was placed on the outside of the theatre and used for ballyhoo purposes, and second that the contract sued on was executed under threat of federal suit for infringement. The case was taken under advisement.

Three More Units Will Make Century Comedies

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 19.—Three producing units are to be added to those already making Century comedies upon the appeal of John Forman to independent producers who are in the ear in search of screen material. The present units are Raymaker, Goulding and Edwards.

Sixty carpenters are at work rebuilding and enlarging the studio to care for the increased production.
What Does Public Want?
Analysis of the Feature Productions on the Market During Past Year Is Presented

By J. RAY MURRAY
(Editor, Review Department, Exhibitors Herald)

THERE's a big job awaiting the fellow who can tell in advance each season just what the public wants. Up to date, such a far-sighted individual has not been discovered. The baseball and foot ball seasons have given us a crop of box-office hits, and occasionally there are pictures that do not make a profit, but no prophet has ever been able to tell in advance what the film industry who can forecast the future about such as about when the market is to be, with what flavor, and on what lines of action.

And another costume play of note was "The Last of the Mohicans," directed by Frank Lloyd, and was responsible for bringing out hidden talents of the fair Marion Davies. Our directors at least showed a few miles across the country that the business of photographing big sets and handling mobs is all in a day's work over here, and clearly demonstrated that they are the best of the American directors in this or any other respect.

We are told by capricious critics that the general trend of screen drama has been steadily downward. We do not agree with them. How about "Man in the大多数"? the Cecil de Mille production, which undoubtedly will prove one of the season's big box-office attractions, and rightly so.

We will not quarrel with a year that has given us "Smilin' Through," an exclusive Talmadge play; "Poo! First" an original crook story done in Marshall Neilan's best style; "Grandma's Boy" a Harold Lloyd five reeler that kept a nation rocking in its seat; "Blood and Sand" Paramount's faithful adaptation of Ibanez' colorful story of Spain, with Rodolph Valentino; Rex Ingram's "A Corner in Paradise" with Alice Terry; "The Storm" Universal's fine contribution to the amusement of the picture-going public; "Nanook of the North," a most unusual picture, by Frank Huron, and "Klaw and Erlanger's" "Sonny" a splendidly acted story of the Eskimo life; "Sonny" a splendidly acted story of the Eskimo life; "Sonny" a splendidly acted story of the Eskimo life; "Sonny" a splendidly acted story of the Eskimo life; "Sonny" a splendidly acted story of the Eskimo life.

The past season witnessed many unusual play-plays—some representing an immense outlay in money, while others that actually cost less were no less successful in satisfying the public demand for amusement.

Probably the most pretentious of these was "Douglas Fairbank's in Robin Hood," the picture of Richard the Lion-hearted of England. It was a typical Fairbank's entertainent and it quite outshone anything attempted along this line in America up to this time. Griffith's "Orphans of the Storm" was another gripping costume play, a revival of an old melodrama, with much brilliant acting.

This year witnessed quite a few new "musts" upon the m.p. firmament with but slight lessening in popularity of the old ones.

Leatrice Joy, who used to do yo-yo sex comedies, has since full-fledged Paramount luminary, and Agnes Ayers was elevated to stardom by the same company. Claire Windsor, who has been free-lancing, can now claim to be the most talented of the two Barbara's, Barbara LaMotte and Barbara LaMarr. Billy Dove, Metro's latest acquisition, shows she has talent some of which was inherited no doubt from Flo Ziefield's "Follies." Bebe Daniels, Colleen Moore and Helen Ferguson have forged rapidly ahead during the past year as did Madge Bellamy, May McAvoy and Lila Lee. The men folks have been skipping around from one company to another, but picture devotees manage to keep track of James Kirkwood, who not only acts but also directs; Lew Cody, one of America's best actors; Conrad Nagel, popular and gentlemanly always; Lew Cody, who has been assigned several roles; Ralph Graves, Elliot Dexter and others.

Goldwyn led the way last year by doing away with the star system. Now it looks as though several of the other companies would try it. Selznick has announced that he will try and Vitagraph is letting its stars go to devote time and money to big productions.

There wasn't such an influx of foreign pictures as we anticipated in our last Christmas issue. A few were imported from France and England. Some good and others fair but all had to undergo revamping before they were ready for American consumption. The same was true of the German product. The American producer has ceased to worry about the foreign invasion.

The subject of short subjects is a perplexing one to the exhibitor. Many poor comedies find their way to the market and when a really big one comes along he is skeptical and will not pay the price. Buster Keaton, Larry Semon, Clyde Cook, Lloyd Hamilton, and the Century and Christie comedies still hold their own.

Of the new distributing companies to enter the field the American Releasing Corporation, Film Booking Offices, former Robertson-Cole, and Al Lichtmann Corporation are the most formidable. All of these companies have established product with well known players and directors.
Short Subjects Grow in Favor During Year

Pathe to Offer Strongest Program as Evidence of Faith in Development in 1923

NINeteen Twenty-Two, whatever else it may have been, has been a favorable year for the short subject. Exhibitor recognition of the value of the short film and the prominent featuring accorded it by leading and first run houses throughout the country presages further important developments for short subjects during 1923.

The past year has seen considerable improvement in short subject production, and in confidence of the development in popularity of short subject programs declares "Pathe will offer the 1923 market the best short subjects it has ever released."

According to E. W. Hammons, president of Educational Exchanges, the past year has been the most notable as far as short subjects are concerned. The outlook in the short subject field is discussed in the following articles.

Offers Diversity

By ELMER R. PEARSON
(General Manager of Pathe)

D esire for entertainment is the desire for diversity, and in no other way can an exhibitor offer as much diversitY as he can by offering a very generous portion of short subjects.

In fact, the sooner all exhibitors make up about one-fourth of their changes exclusively of short subjects, the sooner they will increase their weekly box office receipts. The past year has seen considerable improvement in short subject productions, and the ensuing year will, no doubt, see the short subjects make up in improvement the ground that has been lost during the three, four years that this department has, more or less, been denied the utmost in custom of the exhibitor.

I am certain that as exhibitors try an occasional exclusively short subject program as a relief from the daily feature, they will find their patrons responding to the diversity thus afforded with better patronage and a consequent bigger weekly gross, and will see the short subject again enjoying the rental to which it is entitled and thereby encourage the producer to efforts that will greatly improve quality.

In confidence of this development Pathe will offer the 1923 market the best short subjects it has ever released, and as a part of which in the neighborhood of seventy-five comedies in lengths of two reels or more, at least fifty-two of which, given the opportunity, will attract as much or more business at any theatre as any equal number of dramatic feature subjects.

In addition to which there will be nine or ten reel weekly Pathe product that, so far as we can now see, will be considerably the best of its kind, a selection from which, together with a comedy, we are positive of exhibiting weekly a change which will exceed in box office value any other combination the market affords him the possibility of making.

Pathe thinks that 1923 will be one of the best years the motion picture industry has ever had.

Win Exploitation

By E. W. HAMMONS
(President of Educational)

No one in our industry will be likely to question the fact that the very just drawing to a close has been the most notable as far as short subjects are concerned since the multiple reel feature came into popularity. Educational is proud of the part it has played in this advancement of the short-reel picture, and of the fact that the steady and rapid improvement in short subjects has been parallel with the growth of this organization.

In the last year, however, it has become increasingly obvious that the day is not far off when the "feature picture" will be the best picture on the program, not the longest.

One and two-reel pictures have been prominently displayed in lights during the last twelve months by theatres which herefore made no effort to exploit any but the longer feature picture on the program. Many of the best first run houses in the country are regularly giving space in newspaper ad layouts and on the billboards for the short subject half of the program. Entire short subject novelty programs are becoming more popular.

Receiver Appointed for Elliott Theatres Corp.

(Special to Exhibitors Herald)

KANSAS CITY, MO., Dec. 19.—On application of J. C. Hartman and E. P. McClure, Judge Nelson E. Johnson of the circuit court of Kansas City Wednes
day appointed W. F. Zumbrunn, a lawyer, receiver for the Elliott Theatre Enterprise Corporation. McClure and Hartman, both officers of the organization, alleged that Elliott, president, is a public accountant and that he is taking full charge and forbids their having a voice in the corporation. They allege that their salary of $125 a week has not been paid since the corporation was organized. The concern has a capital stock of $200,000.

Distributor As a Woman Proves Surprise

Margaret J. Winkler, who is probably the only young woman in the industry distributing short features on a state-wide basis, has had the misfortune of being mistaken for a man by many occasions, most recently by Joseph Plunkett, managing director of the Strand theatre, New York. Miss Winkler is the distributor of Max Fleischer's "Out of the Inkwell" comedies, and Pat Sullivan's "Felix Cat Comics." The comedies apparently impressed Mr. Plunkett, for he immediately wrote "Mr." Winkler requesting that "He" appear at his office for further consultation on the financial question relative to the booking of the films. When Miss Winkler stepped into Mr. Plunkett's office, she claims he was somewhat scared, "But the sooner the better," said Miss Winkler, "after I convinced him that M. J. Winkler was none other than myself.

Miss Winkler has been connected with the industry for ten years. She began her career with Warner's Features in 1913 and with Harry M. Warner's private secretary. Three years later she launched a short feature distributing organization. "I think the industry is full of wonderful possibilities for an ambitious woman, and there is no reason why she shouldn't be able to conduct business as well as the men," says Miss Winkler.

Governors in Meet at White Sulphur Springs

See Newest Photoplays

(Special to Exhibitors Herald)

WHITE SULPHUR SPRINGS, W. VA., Dec. 19.—Governors usually every state in the union, in conference here, witnessed some of the newest films including a spectacular picture, "Back Home and Broke," starring Thomas Meighan, and "Minnie," Marshall Neilan's new picture for First National, were screened for the state executives.

In addition to the features a full line of short subjects were being shown giving the governors a complete show for relaxation between business sessions.

Leatrice Joy, who has the feminine lead in "Minnie," was in Sulphur Springs at the time and appeared in person following the showing of that picture.
1922 Rewarded Fighting Men of

the Theatre

All Branches of Industry Have Contributed to the Development of
Sales Technic and Exploitation

By WILLIAM R. WEAVER
( Editor of the "Theatre" Department)

NINETEEN TWENTY-TWO did

reward fighters.

Fighting business men of the the-

atre won out over the most important

boxoffice slump in its history. Fighting

business men produced the better pictures

vital to the winning of that victory. The

theatre and the motion picture are richer

for the struggle.

Better sales technic, better exploitation,

was required, and fighters in all branches

of the industry contributed to its develop-

ment.

Associated First National put

a staff of twenty-eight exploitation men

into the field under direction of Ned

Hollmes.

Film Booking Offices of America

launched a field force of thirty mem-

bers under supervision of Nat Roth-

stein.

Goldwyn Pictures Corporation

sent twenty-four men to the aid of

exhibitors with Eddie Bonns as di-

rector-in-chief.

Paramount and Universal added to

their already established field organi-

zations and extended the scope of

operations and influence. Companies

now made the acquaintance of inten-

sified efforts to help showmen through

improvement of accessories and serv-

ice material and through execution of

first run campaigns serving as mod-

eles of procedure for subsequent ex-

hibitors.

It was an exploitation year.

On the theatre side developments were

as notable.

Showmen who had scorned direct bid-

ding for business by lobby display and

street advertising altered their policies to

conform to the need of the day. Moder-

nate users of newspaper space, adherents

of the "dignified" school, reshaped or ex-

panded policies to facilitate intensifica-

tion of appeal. The mails were used in

direct-to-buyer salesman ship more exten-

sively and more wisely than ever before.

Showmen to whom presentation had al-

ways represented a pretty word for pro-

logues learned that it embraces the en-

tire manner of picture exhibition and gave

to its perfection care and effort never

previously undertaken. Better music,

better staff morale, heightened consider-

ation for the public's welfare and con-

venience while within the theatre, were

results.

With attendance averages swinging

lower and lower each week in the early

months of the year, with "I can't afford

it" the discouraging reply to the old es-

tablished sales invitations, exhibitors

were forced to contrive a selling plan

which would convince the public not only

that the show on exhibition was worth

seeing but that the public could afford to

pay.

The uniformity of style with which the

nation's showmen approached this task

is remarkable.

Very few permitted themselves to be

lured by the apparent short cut of de-

creased admissions. Very few fell vic-

tim to the siren call of the added

attraction, of vaudeville. Losses sustained

during the period of readjustment were

pocketed with becoming grace for the

most part.

* * *

Big pictures, seemingly ill timed at first

blush, were appraised at their real value

in a short time. It was observed that the

big picture, costing much to rent and

much to advertise, went a long way to-

ward correcting the public's "I can't af-

ford it" attitude. A special technic was

evolved for the big picture, setting it be-

fore the public as the pinnacle of film

achievement. As such it came to be

regarded and treated as more than an

attraction, as an advertisement for the

motion picture and the theatre. In this ca-

pacity it had a big part in the restoration

of a normal demand for motion picture

entertainment and a normal willingness

to spend money for it.

Short subjects, treated with gradually

increasing respect, by exhibitors in previ-

ous years, came rapidly to the front as a

result of the exhibitor's intensified inter-

est in his program and his pressing need

of good copy. This paper made the brief

entertainment and its box office value the

subject of a special exploitation drive

showing wisdom and effect of properly

advertising the subsidiary features of the

program. Exhibitors everywhere tested

out points made and, finding them sound,
advertised short subjects definitely and

made them pay distinct cash profits.

The newspicture, formerly tossed off

perfunctorily and seldom mentioned in

the same copy, was given new depart-

ment in the HERALD. Analysis of the

product was followed by provision of

prestige copy for theatre use. Exhibitors

looked into their newspictures and found

advertising capital of great value. It be-
came the general policy to advertise pic-
tured events of timely or local interest

and the advertising paid for itself many
times over at the box office. The news-

picture was put on a paying basis.

* * *

As is wholly natural, exhibitors fight-
ing against an industrial condition arising

from causes over which they had no con-

trol "found themselves," as the saying is,

discovered in themselves, in motion picture

and in the motion picture trade, the time

tapped in the period of plenty. They

passed on from the mere vending of a

novelty which the public wanted very

badly to the conscious selling of a staple

product toward which the public was for

the moment coolly disposed.

Showmen abandoned whatever vestige

of the ancient easy-come-easy-go philos-

ophy may have been retained and under-

took seriously the task of organizing the

theatre on a business basis. Methods

common in other lines of endeavor but

formerly regarded as not adaptable, at

least not necessary, to the theatre were

employed.

The theatre was projected into the busi-

ness and civic undertakings of individual

cities and made an integral part thereof,

a condition found only in isolated in-

stances heretofore. Exhibitors joined

hands with bankers, merchants, munici-
pal authorities, clubs, schools, established

institutions of all kinds, and worked

wholeheartedly for the welfare of the com-

munity. In all naturalness the com-

munity responded, welcomed the theatre

as a powerful recruit, and made its wel-

fare, its success, a matter of community

concern.

Individual achievements scored by the

fighters of 1922 might be recounted al-

most endlessly. The pages of this paper

for the past year have been crowded with

stories of their undertakings and accom-

plishments. It is pointless to repeat them

here to readers who know step by step

the general progress made.

* * *

Buddy Messenger, who has been signed

as a Century comedy star by Julius and

Abe Stern. His first picture is "Boy-
hood Days" directed by Harry Ed-

wards. Buddy apparently doesn't like

limburger.
1923 Begins Under Most Favorable Conditions

Great Number of Outstanding Attractions Is the Answer of Industry to Critics

By ARTHUR S. KANE
President of Associated Exhibitors

O year ever started under more favorable conditions than are previ-

ous at the present time. The answer of the industry to such criti-
cisms as have been launched against it has been the opening of the
1922-23 season with a far greater number of outstanding attractions, photo-
plays that are meritorious from every point of view and have proved real
triunphs, than have marked any previous season.

There is every reason to believe that the determination to maintain
this high standard is fixed and definite. Those of us who know something
of the plans of producers, and of features which are being projected, are
justified in believing that great attractions will continue to be the rule rather
than the exception. In consequence, I feel safe in predicting that, not only
will the advance now under way continue, but that it will gather impetus as
it progresses.

HENCE, even were the trend in the entire business world not in the di-
rection of a complete restoration of normal conditions—and it is, unques-
tionably, we in the motion picture industry would have good reason to hope
the new year in a spirit of enthusi-

am. When I assumed the
active direction of As-

sociated Ex-

hibitors last March, I
announced that the

policy of the

organization was
to obtain and release the pick of all in-
dependently produced features; that in-

sistence would be placed on the selection of absolutely clean photoplays, not only
because of our unyielding preference for
products that are wholesome and decent, but also because the present superior
box office value of films of this character.

* * *

Associated has never swerved an inch
from these principles and the results have
 Hauptly vindicated the conviction ex-
pressed at that time. The reception uni-
versally accorded "Grandma's Boy," Har-
old Lloyd's first five part comedy, was
impressive evidence of the public's reac-
tion to such a policy. This feature
scored one of the most notable triumphs in
film history. Not only did it have a
phenomenal run of nineteen weeks in
Dr Breckwede's Symphony theatre, Los
Angeles, but it smashed records in cities,
towns and villages in every part of the

country.

This past year witnessed also Florence
Vidor's elevation to stellar rank by
Associated Exhibitors. Each of her fea-
tures has brought many recruits to her
host of friends, and admirers. Another
item on our list of successes is the series
of pictures featuring Leah Baird, and
among attractions introducing other popu-
lar players, and winning wide approval
have been "The Woman Who Fooled
Herself," with May Allison and Robert
Ellis, "Till We Meet Again," with Mac
Marsh, and "Breaking Home Ties,"
"A Bill of Divorcement," starring Con-
stance Binney, and just now being rele-
sed, is typical of the out-standing fea-
tures to which I referred as making the
1922-23 season unique in the dire-

Principal Pictures to
Make Dickens Classic
(Special to Exhibitors Herald)

LOS ANGELES, Dec. 19.—Charles
Dickens' "David Copperfield" will be
produced as a motion picture by
Principal Pictures Corporation Sol Lesser
has announced. Actual filming is planned
for the immediate future.

The production will be of feature
length and will undoubtedly be made at
United Studios.

Miss Davies Gets
"Santa" Letters

Letters to "Dear Miss Santa
Claus" or "Dear Santa Claus
Mom" are pouring into Cosmopolitan
In. Since Marion Davies, Cos-

mopolitan star played the part of
Santa Claus to inmates of St.
Joseph's hospital, New York City, last
year and again informed the
sisters in charge that she will re-
peat the performance this year
many of these missives have been
received from children who are con-

in the Business
Manager of Pyramid

HURST MADE BUSINESS
Manager of Pyramid

NEW YORK, Dec. 19.—William O.
Hurst has been appointed business man-
ger of Pyramid Pictures by A. N. Small-
wood.

Mr. Hurst has taken the helm in the
preparations that are being made for the
production of Pyramid's next special."Wife in Name Only," a picturization of
Bertha M. Chy's melodrama.

Goldwyn Adds Exchange
(Special to Exhibitors Herald)

ALBANY, N. Y., Dec. 19.—Goldwyn
opened an exchange in this city on
December 16. Charles Wahlers will be
in charge. The exchange will occupy
quarters in Broadway near Film Row.
Big Production Year Looms at West Coast Studios

1923 Will See Many Outstanding Features in the Making—Review Of Los Angeles Production Activities

By HARRY HAMMOND BEALL
(Coast Representative, Exhibitors Herald)

THE year 1923 should be fraught with activity on the Pacific Coast if last year's high score or most of the biggest producers and executives of the industry has any significance. From what announcements have been made during the year here it would appear that the Los Angeles film colony is going to be very busy making still bigger productions than those that set a new high mark in 1922.

Robinson Hood is here at this time in conference with Goldwyn's 'Hollywood News,' and if present plans are followed it is likely to eclipse any cinematic effort ever attempted. * * *

Goldwyn apparently is going in for big things all the way down the line. They are 'Adam's Rib,' the biggest and most costly thing Cecil B. De Mille has ever done, which is such a high class production it is even being considered by Sid Grauman to follow 'Robin Hood' in his Hollywood Egyptian theatre, 'Bella Donna,' Pola Negri's first American made picture which George Fitzmaurice is directing from the George Hichens novel, and 'The Covered Wagon' upon which James Cruze is spending much time, thought and money.

* * *

There has been considerable activity of late at the Ince studios. Cosmopolitan is using it for making Frank Borzage's "Ninth Commandment" with an all star cast, with William Sistrom as general production chief. Arthur Beck is busy making the Leah Baird productions for Associated Exhibitors, while Gene Stratton Porter also made the first of her novels "Michael O'Halloran" at the Ince plant, with Leo Meehan directing. May McAvoy is starring under John Griffith Wray in a production called "News." Metro likewise is active, and the extended visit here of Marcus Loew for a series of conferences would seem to presage greater activity in 1923. Viola Dana is making "Fatal Millions," while Irving Willat is doing an all star feature "All the Brothers Were Valiant." In addition Hunt Stromberg is making his "Bull" Montana comedies. Other Metro units are scattered, Clara Kimball Young making productions at the Garson studio, Fred Xibio making "The Famous Mrs. Fair" on the Mayer-Schulberg lot, and of course the Leonard-Murray unit at Goldwyn.

* * *

The R-C studios where pictures are made for F. E. O. keeps up an average of seven companies working, which is quite a high water mark of late. Among the stars making 1923 productions there are Ethel Clayton, Harry Carey, Jane Novak, Gloria Joy, Carter de Haven, and Johhnie Walker, while Mal St. Clair is making an all-star special.

The Mayer studios by the way is now the Mayer-Schulberg studio, Louis Mayer and B. P. Schulberg having equal rights in the old Selig plant. Louis J. Gasnier is making "Poor Men's Wives" and Tom Forman former Laskyite, "Are You a Failure." Both are scheduled for all star special to be issued by Al Lichtman.

Lois Weber is doing her famous "Jewel" once again for Universal, which promises to share premier honors with "Merry-Go-Round" which Rupert Julian took over after Von Stroheim edged off the Universal lot. We also hear of Von Stroheim once more directing his old star Priscilla Dean in "Drifting." Universal has about twenty companies in all working and giving evidence of being the busiest plant in California.

* * *

Warner Brothers have shown a burst of spoud during the past year and have big production plans for 1923. Sidney A. Franklin's production "Brass" is the outstanding feature now in the making, together with William Seiter's "Little Church Around the Corner." The United Studios give evidence of a busy year to come. Allen Holubar is just finishing his "The White Frontier" starring Dorothy Phillips, Jackie Coogan has extensive production plans, Lloyd Hamilton is shooting plenty of comedies for Educational, Selznick has two big productions in full blast: "Rupert of Hentzau" which Victor Heerman is making, and "The Common Law" which George Archainbaud is producing. The Talmadge sisters will be busy with bigger productions than ever before. Bennie Ziedman also plans to produce "The Spider and the Rose" at United and President M. S. Levee has negotiations on for a number of other producing units. Under his own banner Levee is sponsoring for First National the Maurice Tourneur production "The Isle of Dead Ships." * * *

Vitagraph has announced twenty-four specials based on big stories for early in 1923. While the company does not plan to abolish the star system, a policy of all-star casts will prevail.

William Fox has several companies at work at his Western avenue plant, both comedy and dramatic, and Sol Wurtzel his western general manager looks forward to a busy year.

John E. McCormick, western representative for First National, predicts a big twelve months for his organization on the coast, and the general trend of opinion is decidedly optimistic.
Charges False Arrest; Sues Kansas Exhibitor
(Special to Exhibitors Herald)
KANSAS CITY, KAN., Dec. 19.—A $15,000 damage suit has been filed against M. Van Praag, former president of the M. P. T. O. Kansas and owner of the Art theatre, Kansas City, by Edward J. Menninger. Menninger charges that, following a holdup of the Art theatre recently, Mr. Van Praag caused his arrest and imprisonment for twenty-one hours.
Two men, Lyle Hughes and Harry Davis, sentenced to the penitentiary in Kansas last week, are said to have included the Art theatre in their list of confessed holdups, and Menninger alleges that he was arrested without cause.

New Men Named in Hodkinson Branches
(Special to Exhibitors Herald)
NEW YORK, Dec. 19.—W. O. Galloway has been made office manager of the Cleveland branch of W. W. Hodkinson Corporation, replacing E. R. Little, temporarily assigned. E. H. Steele has become office manager of the Denver branch. He replaces Mr. P. G. Morris who has resigned, while G. A. Falkner has been appointed branch sales manager of the Washington, D. C. office.

Theatre Men Fined $5 For Opening on Sunday
(Special to Exhibitors Herald)
WABASH, IND., Dec. 19.—William and P. H. Dickson, owners of the Eagle theatre, pleaded guilty to a charge of opening their theatre on Sunday, November 26, and were fined $5 each in Justice of the Peace court here last week.
As a result of the prosecution of the theatre men a general order has been issued by the chief of police closing every enterprise, with the exception of newsstands, on the Sabbath.

Seeks $418,500 From Fox for Alleged Injury
(Special to Exhibitors Herald)
LOS ANGELES, Dec. 19.—Harriet Hammond has filed suit against Fox Film Corporation for $418,500 for alleged injuries sustained when dynamite was negligently exploded during the filming of "The Fast Mail" about a year ago.
The actress charges that as a result of her injuries she has been forced to turn down a contract with Mack Sennett at $1,000 a week.

Neilan Engages Writer
(Special to Exhibitors Herald)
LOS ANGELES, Dec. 19.—Marshall Neilan has placed Francis Marion under contract to write the sub-titles for "The Strangers' Banquet," picturization of Don Byrne's novel which he is producing in association with Goldwyn.

Goldwyn to Open Branch
(Special to Exhibitors Herald)
NEW HAVEN, CONN., Dec. 19.—A new branch of Goldwyn Pictures will be established here this week in the Kilfeather building, 174 Meadow street. A. Interrante has been appointed resident manager.

HENRY HULL
of "The Man Who Came Back," "Thirty-Nine East" and "The Cat and the Canary" will return to Motion Pictures in the Syracuse Pictures Production of "SHAKESPEARE WAS RIGHT"
THIS should be the season of greatest rejoicing for our art-industry. For it is the climax of a year of substantial progress—a year of constructive development toward stabilized conditions and higher ideals.

Better showmanship in our theatres and better pictures from our studios have been the two great contributing factors to this progress. Realization on the part of the producer of the demand for more sincere creative effort and for real entertainment, coupled with splendid presentation and constructive exploitation, has re-established public confidence in motion pictures with consequent reaction at the boxoffice.

This season has brought the greatest array of big pictures in the industry's history—and the producing schedule for 1923 indicates that the high standards of 1922 will be excelled.

I offer as my contribution to the continued prosperity of the theatres, "The Hottentot," now in release through Associated First National Pictures, Inc. with every assurance that it will prove the greatest comedy-drama of the season, with "Bellboy 13" and "What a Wife Learned!" for release in January and February and "Scars of Jealousy," "A Man of Action" and "The Sunshine Trail" to follow in the spring.

[Signature]
Exhibitors Herald

December 30, 1922

The State Right Picture Has Arrived

(Continued from page 90)

years. I have been interested in, and pushing for the independents—and that has been a great many—the forward step made by the independents has never been so definite, so marked in the right direction, as it has been during 1922. The mistakes are few, the ultimate goal more clearly in view.

This has been a year that has seen a more and more marked percentage of independent pictures in the first-run houses on Broadway and what amounts to Broadway in the other cities, a year that has seen the "all-star cast" become not only a publicity line, but a herald part of the majority of the independently produced features. It has been a year that has seen exploitation, that has seen everything that the independent producer, made an art by the independents as well as the other producing and distributing organizations. It has been a year that has seen one lasting, greatest good in that exhibitors have more and more shown their willingness to give us the fifty-fifty break we've been asking for and have more and more felt a few open dates with confidence that there would come along one or two or three independently produced features that would merit their booking into these open dates.

Now that we've got it, what are we going to do with it? That's the thing we've all got to sit down and think quietly and carefully. We have gone far along the road we meant to travel and the wise people know that then comes the most difficult part—to keep faith that we have won; not to let it turn our heads, to go slowly yet not too slowly, and at the same time quickly but not too quickly.

This has been a year that has seen Lichtman make "Rich Men's Wives" and crowd them in at the Capitol with it, that has won Warner's "School Days," and "Beautiful and Damned" crowd them into the Strand; that has seen Weber and North produce a "Notority," that has seen Harr and Fugeny doing things; that has seen our own "More to Be Done" and "Only a Shopgirl" pronounced and proved suitable for the biggest first-run.

During the coming year, it is safe to say, will be on the independents. They will all be looking at us, some with approval, many with disapproval, but all with interest. And I predict that during the coming year the independents will become a more and more definite factor in the industry.

Out Promoters

The motion picture industry will become stable and rise to its greatest heights only when the element of stock promotion is eliminated, according to Harry B. Warner and J. Warner Broth-
eres. To substantiate his contention, Mr. Warner points out that the rapid growth of the Warner organization (proof of what can be done by any enterprising concern without the use of stock promotion.

"Motion picture stock promotion," contends Mr. Warner, "has done more to retard the progress of the wonderful industry than any other factor that has come to the limelight within recent memory. There are of course any number of methods of selling stock. "Most of them are a snare and a delusion. One schemer does more harm to the entire industry than good can be done in a year by those others who are wrapped up in its future welfare and longevity. And this injury is felt at the box offices of theatre owners throughout the country; for every person that is hoodwinked spreads the gospel and it needs very little imagination to conjure the ultimate effect on the industry.

"In direct contrast to these harmful methods, we are producing ad on pictures without the aid of stock selling schemes. Our productions made this season, namely, "Tea to Riches," "North of the Street," "Brass," "Little Church around the Corner," the fantastic and fascinating "Madame Butterfly," and the eighteen super-productions for next season will be pronounced without promotion. Our pictures are the outcome of very, careful planning, and they include the investment of an unusually large sum of money. This fact proves conclusively that Warner Brothers are doing something that others apparently cannot do. The reason for this state of affairs is simple.

"Our firm consists of three brothers—myself, Abe, and Sam and Jack. We want to live and let live, and in adhering to this policy we are able to put our hearts into our work and turn out pictures that are an credit to this industry. Moreover, we are not anxious to get all the money we possibly can, but rather we are anxious to use that money in furthering the interests of this and the motion picture industry.

"There is still current the idea that the motion picture industry is in its infancy. Where the 'infant' side of the issue was given birth I do not know, but I do know that we are a mammoth industry—rated the fourth largest in the world. Certainly, this rating does not signify 'infancy.' It means that we are growing so rapidly that within a very short space of time we will climb to heights undreamed of by those who believe the tremendous possibilities of the motion picture. But we will achieve our wildest dreams only when we eliminate the promoters, the schemers.

"There is no set formula to the making of box office attractions. The world has always wanted entertainment, and it will continue to want it. And if producers will turn out pictures containing the essentials that make for an evening's good entertainment, they need not worry about the possible direction the pendulum of public opinion may next be expected to swing. Entertainment is what the public wants, and they will want it first, last, and all the time.

Holiday Greetings

EDITH ROBERTS
NEILAN
E. K. LINCOLN
To All My Friends—

in the profession, among the exhibitors
and in the vast army of motion picture
lovers, I extend my sincerest wishes for a

Wonderful Christmas
and a Happy and
Prosperous New Year

THOMAS MEIGHAN

P. S. Look for my coming Paramount Pictures, "Back Home and Broke", by George Ade, and "The Ne'er Do Well", by Rex Beach, both directed by Alfred E. Green.
Charles Ray's Answer to the Demand for Bigger and Better Pictures

"ATAILOR-MADE MAN"
NINE REELS

"THE GIRL I LOVED"
NINE REELS

"THE COURTSHIP of MILES STANDISH"

Now in production.—A magnificent historical drama based upon the thrilling experiences of the Pilgrim Fathers, and the historic love story of John Alden and Priscilla Mullins.

Charles Ray is now limiting his output to two productions a year and giving them all the scope and quality of super-specials that ability, time and money combine to assure.

Produced by

Charles Ray Productions, Inc.
Los Angeles, Cal.
ANITA STEWART

Yuletide Greetings
John S. Robertson Productions

"DR. JEKYLL AND MR. HYDE"
"SENTIMENTAL TOMMY"
"FOOTLIGHTS"
MARY PICKFORD in
"TESS OF THE STORM COUNTRY"

1923

Productions for Inspiration Pictures, Inc.
Beginning with
Richard Barthelmess in
"THE BRIGHT SHAWL"
By Joseph Hergesheimer
D.W. GRIFFITH'S

"One Exciting Night,"

The first genuinely up-to-date mystery picture ever filmed. Brimful of love, laughter and thrills. A frantic search for a missing half million dollars. Stealthy figures and peering eyes. Sliding panels and secret doors. The funniest black-face comedian possible. And a tremendous storm scene as a gorgeous, dynamic climax.

"Orphans of the Storm,"

A Griffith picturization of the famous "The Two Orphans" as the basis for a historically accurate presentation of the titanic upheavals of the French revolution. The sweetest love story of all history. Scenes of pagan splendor among the aristocrats as the rabble riots for bread. The "great ride" as a Griffith climax.

"Way Down East,"

Foremost among the most popular pictures D. W. Griffith ever made. Melodrama and romance; comedy and adventure; box-office certainty everywhere every time. A cast beyond criticism or comparison. A picture for the small town theatre as well as the big city. And there's the Griffith thriller in the form of a smashing ice scene.

"Dream Street,"

A truly Griffith feature in every sense of the word, picturing the famous Limehouse district of London. A tenderly beautiful love story for the romantically inclined, plus mystery and melodrama as only Griffith himself transfers to the screen. The great director is at his best in this picture of beauty in the midst of squalor.

"The Love Flower,"

A D. W. Griffith triumph from all phases of picture-making. A wonderful story that runs the gamut of all the human emotions—love, hate, revenge, forgiveness. Superb settings on a tropical isle, with marvellous photography showing a battle to the death deep, deep, in the water at the foot of a towering cliff. A real thriller.

"Broken Blossoms."

The most artistically beautiful picture this master producer ever filmed, with real entertainment for all classes. Not a "high-brow" picture, but a tremendous melodrama of the London Limehouse district, with a love story so tenderly told as to bring tears—tears that wash away sadness and make beauty seem more beautiful.

"The White Rose,"

Now in course of production.
Tom Forman Productions
Distributed by
Al Lichtman Corporation
Current Releases

"SHADOWS"
By Wilbur Daniel Steele

"ARE YOU A FAILURE?"
By Larry Evans

Just Completed

"THE GIRL WHO CAME BACK"
By Charles E. Blaney

In Preparation

"THE BROKEN WING"
By Paul Dickey
and
Charles W. Goddard
Seasonal Remembrances from Robert G. Vignola.

SS. Laconia Cruising Somewhere off the Coast of Japan. Back Home about May 1st.
GASNIER PRODUCTIONS
DISTRIBUTED BY
AL LICHTMAN CORPORATION

CURRENT RELEASES

"RICH MEN’S WIVES"
by Frank Dazey and Agnes Christine Johnston

"THORNS and ORANGE BLOSSOMS"
by Bertha M. Clay

"POOR MEN’S WIVES"
by Frank Dazey and Agnes Christine Johnston

In Preparation

"MOTHERS - IN - LAW"
Season's Greetings

AL. ST. JOHN
Fox Comedy Star

RECENT RELEASES

"ALL WET"
"THE CITY CHAP"
"OUT OF PLACE"
"THE FALSE ALARM"

IN PRODUCTION

"THE SALESMAN"
(Working Title)
WISHING EXHIBITORS EVERYWHERE A VERY

Merry Christmas
and a
Prosperous New Year

Sincerely,

WESLEY BARRY

starring in the latest

WARNER BROS.
Classics of the Screen

"HEROES OF THE STREET"
"RAGS TO RICHES"
Seasons Greetings

Johnny Hines.
Herald Service Reaches New Height in 1922
(Concluded from page 72)

we exhibitors will continue to keep your publication head and cars above all others."

P. G. H. Buxbaum, Stirling Theatre, Fairmont, W. Va., gives his opinion of Herald service in similar terms.

"Just received my 'Box Office Record.' Kindly accept my thanks. I sometimes think that if we exhibitors could have had 'The Box Office Record' ten years ago there would not be so many poor pictures in the market today, as 'The Box Office Record' and 'What the Picture Did For Me' is the only way for any small exhibitor to dodge the poor ones.

"I used to buy pictures recommended by the film salesmen. Today I am only buying pictures that have a good rating in 'The Box Office Record' and I find that I am well rewarded for doing so. My advice to every exhibitor in this great country of ours is to subscribe to the Herald and get the benefit of 'What the Picture Did For Me.'"

With hundreds of letters such as these at hand to indicate the importance of 'The Box Office Record' in the industry, the Herald takes this holiday occasion to thank exhibitors for delegating to it the momentous work of acting as their chosen agent in the compilation of the one dependable business guide to which the trade has access. While it would be pleasant to refer to 'The Box Office Record' as the Herald's Christmas gift to exhibitors, the fact that it is in reality exhibitors' gift to exhibitors renders such allusion pointless. Yet the personnel of 'The Box Office Record' and "What the Picture Did For Me" cannot pass this opportunity without expressing wishes for—
A Merry Christmas and a happy New Year.

Rapid Fire of Big Events Marks 1922
(Concluded from page 73)

tion and its rehabilitation under the name of Film Booking Offices by P. A. Powers and his competent assistants; and the rapid organization of the American Releasing Corporation with a nationwide exchange system by Walter E. Greene. Fred B. Warren are just a few "headlines" of the last twelve months.

The state right market made more progress in the last twelve months than any two previous years. At Lichtman has entered the field with a comprehensive system of production, distributing and exploitation. Warner Brothers have scored a series of remarkable successes and outbid "old line" companies for popular books. Arrow and C. B. C. Sales Corporation have made tremendous strides. Affiliated Distributors, Weber & North, and many others have brought pictures of unusual merit to the business.

In its relation with the public, the industry has progressed rapidly. Will H. Hays has played an important part in this, as he has been able to gain audiences and present facts, while others in the past have been denied the chance to speak or have had "the jury packed" against them.

In the Spring Virginia adopted a state censorship law. This apparently marked the turning of the tide. Ohio a short time later clipped the authority of a censor, who was too tyrannical. Other communities voted down the censorship ques-

Holiday Greetings

HARRY H.
BUXBAUM

HEDDA
HOPPER

December 30, 1922

Newspaper—particularly the "yellow" ones—gave the industry unfair treatment last Spring in connection with the mysterious murder of a director on the West Coast. Since then, however, there has been a gradual improvement and an apparent effort to be fair. They still insist on getting into every murder story just a line that "she is considering an offer to enter the movies—but that is a bromide which every cub reporter uses to pad out his third day story of the case and will probably be with us a year or two more.

... put
COMPARABLES
on your program
and boost
your 1923 receipts

GREETINGS

CHOICE PRODUCTIONS
ARE CASH PRODUCERS

CHOICE PRODUCTIONS INC.
6044 SUNSET BLVD.
LOS ANGELES
Mr. Mahlon Hamilton
Heralding the “Herald”  
(Continued from page 85)

tioned in the advertising made their pres-
ence duly known, Milwaukee loomed on the
horizon. The city has adequate substitutes
for what originally made it famous.

There’s Otto “Ballyhoo” Meister, for in-
stance, whose White House theatre gets its
picture in the papers about as often as any
theatre in America on account of his ex-
ploitation methods. But the nickname only
half states the case. His hospitality doesn’t
run second to his showmanship, and his
showmanship runs second to none.

* * *

Arrived in Milwaukee just after the new
Famous Players exchange was opened there,
and any Film Row in the World would be
proud of it. Any industry would be proud,
also, of the force that it houses.

Wisconsin stood up well under the de-
pression of the early months, the western
part of the state being hardest hit but
sharing with all the courageous spirit that
brought Wisconsin through with colors fly-
ning. Aside from the mosquitoes, I enjoyed
every minute of the trip.

Michigan, the state of 100 per cent or-
ganization, was next at hand and I had
one of the biggest days of my road expe-
rience at Gull Lake, where the Michigan
M. P. T. O. held a field day with exhibi-
tors from everywhere present with their
families. H. F. Richley and Claude Cady,
to whom management is second nature, put
over the outing in much the same man-
ner that the state organization is put over.
Everybody got out with the single idea of
having the time of their life, and every-
body had it.

The baseball game was a classic. Not
even my speedy lens could do it justice.
And the field events were athletic gems
alongside which the Olympic Games stack
up like a pink tea. I used all the negatives
I had to get the pictures that the Herald
printed, and I could have used another
mile or so without wasting a snap. To see
the Michigan exhibitors at play is to
know why Michigan exhibitors at work ac-
complish such wonders.

* * *

Back in Detroit, I enjoyed another taste
of Michigan hospitality when John Kunsky
took me on his motor boat to his magnificent
home at Walkerville, Canada. Charles
Hutchison never had a ride like that in
his wildest serial episode. And DeMille
never photographed a more charming
“country estate” in his most elegant pro-
duction. There never was a finer host.

In Detroit again I met everybody who
couldn’t get to Gull Lake at the screening
of A1 Lichtman’s “Rich Men’s Wives,”
another one of those events that make road
life more than just one filling station after
another.

At Otsego I got another chapter for my
sometime-to-be-written book on the feminine
exhibitors of motion pictures. Mrs. George
Brookins is the efficient and successful ex-
pert of show-womanish at this point.

H. L. Well, Port Huron, whose Desmond
theatre really merits that good old de-
scription, “palatial,” proved another man
easy to meet and to say good-bye to.
And I took a whole course in showmanship
under the guidance of Larry Hayes, for-
merly of driers exchanges, who now op-
erates most successfully the Dawn thea-
tre at Hilldale.

Michigan exhibitors kept out of the red
ink during the big slump. Maybe their

* * *

In Illinois, Indiana and Ohio, territory
pretty well covered in “The Exhibitor
Visitor” articles in weekly issues of the
Herald, I found a pronounced tendency
toward reshaping of showmanship methods.
Exhibitors who used to laugh at such things
as lobby display were going in for lavish
 undertakings never previously attempted.

Such men as Frank Heller, Victor theatre,
Kokomo, Ind.; Billy Comers, Marion The-
atres Company, Marion, and A E. Ben-
nett, Strand, Muncie, have employed sign
painters and mechanics to build elaborate
fronts. The increase in effort along these
lines is the outstanding development since
my last tour of this territory.

Traveling was not always good in 1922.
On the first leg of my cruise, for instance,
St. Louis to Omaha, I was forced to drive
through mud hub deep almost all the way.

I wore out three sets of chains in two
months, which may be a record but certainly
not an advertisement for the chains.

The car was a good traveling mate,
tough, and didn’t often fail to deliver me
where I was going on schedule. The sched-
ule was ideal, bringing me to places where
things happened just in time for the hap-
pening.

It isn’t all poetry, this unbroken annual
jaunt about the country, but it has its com-
pensations in the friends it makes and the
knowledge of things theatrical that it gives.
I don’t know just where I’ll go from here,
but if the fates are kind and take me
through another year as pleasant as the last
I’ll praise Allah, buy me a tent like the
approved nomad, and one of these
days I’ll drop in on you, sure as the cal-
endar endures. Meantime, the best of luck
to each of you.

WHITNEY W. HALEY
as
“Guboni”
in the Big Arrow Special
“LOST IN A BIG CITY”

Merry Christmas to All
Put Human Atmosphere in Your Program
Factors of Holiday Bill and General Theatre Presentation Are Discussed
By S. L. ROTHAFEL
(In Charge of Production, Capitol Theatre)

Each week in the year has a psychology of its own. Each week must be approached and treated in a different manner, taking into consideration the season of the year, the timeliness and any particular significance attached to it.

In building up a program, however, be your theatre large or small—certain general principles are applicable at all times. First—let your imagination play. Realize that the intelligence of the public must not be underrated. It must be given credit for as much intelligence as the exhibitor who offers his entertainment to the public. Try to avoid striking false notes. Strive to get an atmosphere of real humanness in your programs.

* * *

I have great faith in the intelligence and the aesthetic appreciation of the American audiences. I believe that they are ready for the best that can be offered them in motion pictures and music. A recent experiment undertaken at the Capitol theatre justifies this contention.

When we undertook to have the Capitol Grand Orchestra play Richard Strauss' symphonic poem, "Ein Heldenleben," several weeks ago, we embarked on a daring adventure in the field of popular entertainment. The popularity and appeal of the best symphonic music had already been proved by the thousands of regular patrons who come to the Capitol to hear the orchestra and its musical offerings—Liszt, Tchaikovsky, Beethoven, Wagner—each of these composers had found a permanent place in our programs.

But Strauss' "Heldenleben" presented an unprecedented step. Here is a magnificent example of iconoclastic modern music, a work which has provoked as much discussion as a Wagner music drama. Here is an example of Strauss' unparalleled mastery of orchestral devices and the highest development of thematic composition, tonal coloring and dramatic beauty.

The overwhelming success of its reception by our audiences was the most gratifying and encouraging element in the performance of this composition and justified our belief that our audiences are the finest in the world and capable of rising to the greatest heights of aesthetic appreciation.

* * *

In approaching the question of the holiday program, we must keep in mind that the keynote of the season is one of good cheer, optimism and hope—and that is the note to be emphasized in your program. It is an emotional season—this holiday time—when folks are quick to respond to color and sentiment. Let the first impression of your theatre strike a responsive chord. Let the decorations

(Continued on page 120)

MIRIAM BATTISTA

"The real star of 'HUMORESQUE',"—Kenneth Macgowan in the New York Globe.

America's foremost child actress is soon to be starred at the head of her own company.

Direction
ROBERT EDGAR LONG
1482 Broadway New York City
MARY ALDEN
Star of
"A Woman's Woman"
and
"The Old Nest"
To be released:
"Has the World Gone Mad?"
"Notoriety"
"Disposing of Mother"
"Allah Is Allah"
Now playing the lead in Burton King's production.
"Better Times Ahead"

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A Prosperous New Year

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Directors, Stars and Moving Picture Players

LOS ANGELES REPRESENTATIVE: CLIFFORD ROBERTSON

Christmas Cheer

and

A

Prosperous New Year

to

EVERYBODY

from

John Lowell

L. Case Russell

and

Evangeline Russell

“LOST IN A BIG CITY”

following

“TEN NIGHTS IN A BARROOM”
Put Human Atmosphere in Your Program
(Continued from page 113)

express the good cheer and the warmth of the season. Christmas trees, the warmth and glow of bright colors, special decorations—all these should exude the cheerful holiday spirit.

The general tenor of the program should be light. The feature picture should preferably be of a light nature.

For there is this consideration to be kept in mind: The Christmas holidays are in a great measure the children's holidays. And a program can be built so that it is entertaining, light and in good taste and will appeal to both young folks and, adults. For, if there is any time that the spirit of the tired entertainment-seeker is rejuvenated and the heart made to feel young, it is during these Christmas holidays.

There is another element that is necessary for the perfectly balanced Christmas program—that is a slight element of the religioso. This spirit can be carried in the short subjects and the music. Thus, while we are entertained and amused, we are still made aware of a deep and grave consciousness, a signal recognition of the debt we owe creation and the responsibilities we owe the future. Such a touch of the religioso gives inspiration to the program and elevates its atmosphere.

In looking over the year’s performances, we feel we have put one year behind us in this respect—that we approach the future development of motion picture entertainment with more confidence and surety than we have ever had.

Cast Chosen for New Charles Ray Feature
(Special to Exhibitors Herald)

LOS ANGELES, Dec. 19.—Charles Ray is going forward with elaborate plans for the production of “Miles Standish.” Massive sets are under construction and a cast including Enid Bennett as Priscilla, Fred Warren as Standish and Stanton Hack as Captain Jones, has been chosen. Other players will be Sam De Grasse, Joseph Dowling, Thomas Holding, Tom Wilson and William Sullivan.

Violating Law Allowed To Lapse Brings Arrest
(Special to Exhibitors Herald)

BUCYRUS, O., Dec. 19.—Indications point to a renewal of “blue” Sundnes here. Richard L. Hertzner, local theatre owner, was arrested on order of Mayor Charles F. Picken for operating his theatre on Sunday.

Last Spring a blue law campaign was inaugurated by the Mayor but was allowed to lapse. Apparently the measure is to be revived.

Directors to Hold Ball
(Special to Exhibitors Herald)

LOS ANGELES, Dec. 19.—The annual ball of the Motion Picture Directors Association will be held February 17 at Alexandria hotel. Phil Rosen has been appointed chairman of the general committee and preparations for the event are under way.

Your Personal New Year Greetings Will Be Much Appreciated By Your Audience

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TALK from your screen WITH your quickly TYPEWRITTEN MESSAGES.

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POLLY ARCHER
A New Face on the Screen.
A New Personality in Pictures.
A Youthful, Charming Girl, Radiating the Wholesomeness of the American Home.

POLLY ARCHER
A Refreshing Breath of Springtime in “Java Head.” (Famous Players)
You will Enjoy Her Work in “The Ascending Staircase.”

ROBERT EDGAR LONG
Personal Representative
1482 Broadway, New York
Cooperation Wins Recognition for State Units
(Continued from page 87)

dential leadership. L. M. Rubens has been abroad early in the year and seriously ill a greater share of the time since his return. "L. M." is fast regaining his health, we learn, and you may expect to hear more of him in the future. During his absence Sam Abraham conducted the executive affairs of the organization and increased membership must be credited to his tireless efforts. In charge of the Chicago headquarters is William J. Sweeney—call him E.Bill—and recognize you—who is an 100 per cent mediator. Then there's John Silha. You never worry about a meal at an organization luncheon or banquet when John pulls his roll from his pocket.


President Sydney S. Cohen of the Motion Picture Theatre Owners of America has announced that he will not be a candidate for re-election. Many of the exhibitors whose activities are cited in this article have been mentioned by President Cohen as likely presidential timber. It is time now to comb the field for the best candidate for the Chicago convention is but a few months away.

In one respect exhibitor organization has broadened its activities recently in the national league. Just what success these movements will have in New York, Chicago and the South will be seen. They are something to watch with interest.

State organizations have been given first consideration in this article for without them the national league under the guidance of A. J. Moeller, is operating a music department, hoping in this manner to get a more adequate sense of music played in the theatre. Several days ago President Cohen, M. J. Toole and other national executives connected with the state officials relative to the music tax situation. The status of this situation is published in the news section of the Herald this week.

National exhibitor distribution is most recent of President Cohen's activities. Announcement of formation of a $5,000,000 company was made by W. A. True, one of Cohen's lieutenants, at a meeting in Chicago a week ago. While the organization is apart from the M.P.T.O.A., it is its executive committee members who have been prominent figures in both national and state exhibitor circles.

The success of exhibitor organization, essentially that of the state organizations, can be measured by the benefits derived by the majority of individual members. These members alone know the success of the organizations in which they are members. Many benefits are derived, perhaps, which cannot be detailed in any review of our organization. One reason for this has been its necessity to deal with personalities and with concrete instances of outstanding accomplishments. This year has shown that the state exhibitor organizations can endure farsighted leadership and a spirit of cooperation among members.

"Knighthood" Will End Long Run at New York Criterion December 30
(Special to Exhibitors Herald)

NEW YORK, Dec. 19.—Cosmopolitan's "When Knighthood Was in Flower" will end a run of fifteen and one-half weeks at the Criterion December 30 when expiration of the lease on the theatre prevents further presentation. Having its run extended over Charles Major's story in which Marion Davies is starred will have played 245 performances in 103 days.

Originally scheduled to play only two performances a day it was found necessary to give three shows on Saturdays, Sundays and holidays.

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THE FOWLER STUDIOS

LOS ANGELES, CALIF.
“All Set for Christmas and 1923.”

Manager William Raynor of Reades Hippodrome, Cleveland, O., and Louise Lovely, who appeared in person for one week at the theatre.

Here are the owners of the Lyric theatre at Goshen, Ind. They are left to right: A. M. C. Rekorell and B. C. Coseacally.

Steve Major, Opera House, Girard, Ill. Steve always greets you with a smile and a warm hand clasp.

“Happy Ben” Rovin, pioneer exhibitor of Springfield, III, and owner of the Amuse-U theatre there.

Christie comedy girls take an old fashioned sleigh ride on Christmas. The Christie product is distributed through Educational Film Exchanges.

Martin Prints, Lakewood, Cleveland. O. He is treasurer of exhibitors association in Ohio metropolis.

S. H. Barck, Temple and Market Square theatres, Cleveland. He’s been fifteen years in theatre business.
THE THEATRE
A department of practical showmanship
Exhibitor Contributors Write Christmas Greetings of “The Theatre”

Exhibitor contributors to this department, writers of “Theatre Letters” with whom the industry at large is well acquainted through their many communications published in these pages, have written this comprehensive symposium on theatre conditions, exhibitor policies, business in general and the holiday season in particular as “The Theatre’s” portion of this Holiday Number of the “Herald.”

Throughout 1922 these men have contributed regularly and voluntarily to the fund of theatre and exploitation advice and history that it has been this department’s privilege to provide for “Herald” subscribers. For this issue they have written letters of exceptional merit, letters of seasonable interest, but also letters setting forth their beliefs and convictions, their aims and their methods of obtaining them.

The sub-department, “Theatre Letters,” spontaneously conceived, sustained and developed by exhibitor initiative, has been acclaimed a valuable extension of “Herald” service. We can best introduce the present symposium by repeating our frequently indited thanks to the earnest showmen who have seen fit to elect this forum for their meeting place.

“It Has Been Proven That All Exploitation Pays”

R. P. Whitfield, Majestic theatre, Austin, Tex., extols the merits of exploitation, his Christmas letter adding to and rounding out a memorable series of contributions.

As the closing of the old year draws near I feel a great desire to express my appreciation of the help and many good suggestions your department has given me. Since it has been proven that exploitation of all kinds pays, every live exhibitor in the country is working it from every angle and no doubt they receive very beneficial results.

It is fine to be original, we all want to demonstrate our ability to create ideas, but through your department it is possible for exhibitors, everywhere, to exchange ideas. I have not hesitated to use many ideas suggested in “The Theatre” and this material has been of great assistance in my work.

Let me congratulate you on the manner in which you have developed and carried on the work, and may the coming year bring you even greater success. To you and my Brother Exhibitors, I hope that all the joys of a Merry Christmas and all the happiness of a prosperous New Year will be yours and theirs.

“Christmas in Every Home” Best Slogan

Fred S. Meyer, Palace theatre, Hamilton, O., believes that the exhibitor’s Christmas calls for more than the running of a slide or trailer and gives reasons in his customary, concise style.

No holiday carries with it more consideration, a greater responsibility, than Christmas, and when specifically applied to the theatre owner it presents a demand that “hits” New York as well as Squeedunk. Christmas is universal. The greater part by far of the theatre-going public observe the Yuletide season in some form or other. To disregard them and their innermost feelings would be the height of ingratitude.

However, the exhibitor’s problem is not ended by running a Christmas slide or animated trailer. Nor should it end with a few holly decorations or a suitable stage setting. One of the finest slogans I can conceive is the one providing for “Christmas in every home.” Every theatre owner can materially contribute toward this movement.

As “example: Cooperate whole-heartedly with the Chamber of Commerce or Rotary Club (if you are fortunate enough to belong), the Elks or any other organization that starts out to provide for “Christmas in every home.” Run at least one and, if necessary, two shows absolutely free to poor children. Don’t simply say “Free Show for the Children” and let it go at that. Make admission to these shows a sort of an invitation affair, and let the tickets be distributed through the Salvation Army or Associated Charities.

Only in this manner can you hope to reach the element that seldom if ever has the price to attend your theatre. Provide for some small gift for all youngsters, candy, nuts, fruits; either stand the expense yourself or make arrangements with some philanthropic individual or organization to play the part of Santa Claus from your stage. In either case the cost is insignificant.

Above all, make sure that you do your share to make Christmas a Merry one where it will be most appreciated. And if you run a Christmas show or two for the kiddies, give them something appropriate and worth-while. Of the recent pictures I have seen or played I could name a dozen or more that would be ideal for the occasion.

And another thing: Every showman is agreed that Thanksgiving and Christmas Day are the best box office bets in the year. While discussing this matter with a certain exhibitor the other day our conversation drifted to bookings. This
"THE OLD HOMESTEAD," Paramount, a picture of the type that won back the public confidence spoken of in Ralph Talbot's letter, was advertised by the Central theatre, La Porte, Ind., with a display made up of carved images made by a resident of that city. The window is an indication of the finer things achieved in exploitation in 1922.

A man, who owns five or six theatres, said, "Why worry about Christmas? You're sure to get them, regardless of attraction, so I put on the cheapest picture I can get."

I SIMPLY mention this because undoubtedly some readers of Exhibitors Herald will agree with this man. However, my viewpoint, which is in striking contrast to the former, is: "Exercise extra care in your holiday selection. Make it a point to give your patrons something extra good. Figure not that you'll get them anyway, but take into consideration that you owe them a Christmas present. Let your entertainment be the gift."

FIGURE that some two or three people, young or old, may see their first picture show on Christmas Day. Don't disillusion them. A patron made thusly will grow in numbers. And after all, you know and I know that the day of junk is gone. And the day of inferior entertainment is limited. The exhibitor who willingly or through short-sightedness will present mediocre pictures on a day that he knows his theatre will be packed anyhow may as well start looking for a new occupation, because sooner or later he'll need it.

YOU'VE heard the expression, "A pessimist is a man who wears a belt and suspenders; an optimist wears neither." Better by far be a little pessimistic now and then, rather than be too optimistic. Business is good, even during the customary lull of Christmas shopping. In time of prosperity prepare for adversity. Look ahead.

"THE SIN FLOOD," Goldwyn, was published with some of the finest advertising accessories in theatre history. The lobby of the Rialto, Loveland, Colo., shows the manner in which this material was used by exhibitors everywhere. Illuminated set pieces, many of them showing pictures in motion, were also used by a great number of showmen profitably.

"I Have Proven Value of Running a Good Picture"

W. G. Sturdivant, Hoyburn theatre, Evanston, Ill., states that in 1922 he has proven the value of running a good picture the second time, giving examples of his success.

THE last reel of the feature, "Nineteen-Twenty-Two," is nearly run off and we are all prepared to show the new feature, released January 1, entitled, "Nineteen-Twenty-Three." With your kind permission, I will tell you a few of the things that I did in our house. The first thing I want to say is that I consider Exhibitors Herald one of the finest trade papers published and I look forward every week to its appearance.

I HAVE proven the value of running a good picture the second time. I ran several this year and made good on every one. Some exhibitors are averse to doing this, but I fail to see why.

AD several Special Weeks, as follows: "Paramount Encore Week," "Pickford-Fairbanks Week" and "National Rook Week." These all went over good. This Fall we started giving special Saturday morning shows for children. We give one a month and give souvenirs to the children. We have shown "Black Beauty," "Huckleberry Finn" and "Jack and the

"MORE TO BE PITIED," C. B. C. attraction, is one of the independent productions exploited in manner not formerly associated with the state right field. The exchange handling the picture in the Philadelphia territory sent this float upon the street in the interests of exhibitors using the feature. Progress in this direction was rapid in 1922.

"THE ETERNAL FLAME," First National, one of the pictures that punctured the old superstition against period plays, was widely and well advertised by the "original gown" method. The above window, used by the Valentine, Toledo, is typical of scores of windows used for the attraction in like manner. The advancement in display technic is evident.
Beanstalk." The children enjoy these mornings shows very much and we always have a good attendance of adults.

SEND out personally written postcards to several hundred of our patrons when we have a specially good picture. As I have a large attendance of students from Northwestern, about twice a year I give them a complimentary show starting at 11 p.m. I also give football scores during the season by quarters Saturday afternoons and show the final scores of all games in the evening.

W ith best wishes to yourself and all Fellow Exhibitors for a good, old-fashioned Merrie Xmas and prosperous New Year, with lower film rentals, and in the words of Tiny Tim, "God bless us every one," I close.

"Trade Paper Storehouse for Ideas, Accomplishments"

E. R. Rogers, Tennessee Enterprises, Chattanooga, wrote a brilliant tribute to the trade press for this issue as one of his last acts as a member of that company, leaving to join the Famous Players-Lasky Corporation.

The service rendered the industry by the trade papers is of such magnitude that the occasion offered by the Yuletide season to felicitate you is both a happy and propitious one. The trade paper is like a great mollusk in which nestles a pure pearl. It is the storehouse for the ideas and accomplishments of a host of thinkers and doers.

"SKIN DEEP," First National, aided theatres materially in forming lasting ties of common interest with community forces. Loew's Park, Cleveland, for instance, cooperated with the American Legion with results shown above. The Ince production was accorded similar treatment in all parts of the country and its beneficial effect will be a lasting force for good.

"THE PRODIGAL JUDGE." Vitagraph, stirred many showmen to realization of the profit that lies in advertising picture through hook. Note the big line in the display made by John Stille, Columbia theatre, Seattle, an excellent feature of an excellent lobby. Note, also, that the picture was represented as an improvement on the book, an important item.

It is a show window in which is displayed the wares of those who are carrying on victoriously so the less successful can muster courage and greater inspiration to fly into the face of adversity. It schools the novice; it is a stimulant to the timid; it is an incentive to genius and a safeguard to the investor.

It is an investigator, an educator and a historian. It can give a failing business new life and a successful venture new hopes. While we are lustily shouting Christmas greetings all along the line we should raise our voices in a pean of praise to the trade paper and its workers. They are doing much to make a great industry greater.

"Keep Industry Worthy of Public Confidence"

Ralph Talbot, Majestic theatre, Tulsa, Okla., sees reason for general thanksgiving that pictures have won public confidence and urges that the industry keep itself worthy of the trust.

The outstanding feature of the motion picture industry today for which exhibitors should feel most thankful at this holiday season, and also the closing days of the year, is the fact that the quality of photoplays released during the past six months show such a wonderful improvement over the releases of the past. What is more important, the public is patronizing productions adapted from the writings of our
"HUMAN HEARTS," Universal, is one of the pictures that shared the benefits of the better sign writing which was developed in the past year. The illustration shows the front of the Astor theatre, St. Paul, and the big line tells its own story. Exhibitors used electric letter signs more profitably in 1922 than at any previous theatre period.

The forming of an association among the producers for the improvement of motion picture productions and the retaining of Will Hays as the head of this association was, in my opinion, the result of this wave of criticism, and I believe that Mr. Hays has had a great deal to do with the restoring of the public's confidence in motion pictures.

The recent defeat of the censorship bill in Massachusetts by an overwhelming majority proves that the public's confidence in motion pictures has been restored. Let us all give thanks and bend our individual efforts to keep our industry worthy of that confidence.

"Too Many Have Forgotten the Meaning of Christmas"

Frank L. Browne, Liberty theatre, Long Beach, Cal., whose showmanship revealed in innumerable "Theatre Letters" reflects his depth of thought, writes about the theatre by writing about humanity.

Christmas is with us once more and we are all a little older, if not a little wiser. Yes, Christmas is with us once again, and the question is "What of it?" In years gone by the very word, Christmas, was awe-inspiring and betokened "Peace on earth. Good will to men."

Too many of us see in Christmas simply a time when our foremost thought is, "I wonder what the boss is going to give me," or "I wonder if the present I'm going to get from her is as good as the one she will receive from me," and so on as the case may be. Wrong. All wrong. Too many have forgotten the real meaning of the word, Christmas.

When he came upon this earth twenty centuries ago it was for a reason, and among the many things He preached was "Peace on earth. Good will to men." In the hurry and bustle of modern times His teachings have been all but forgotten. The spirit of the times seems to be, "Let's get it while the getting's good," or "Make him come across; we've got him where we want him." Again I say wrong, all wrong.

How much better it would be if we stopped wondering as to what we are to receive and tried a little of the spirit of "What can I give or what can I do to help make things a little brighter for the other fellow?" During the war the cry was, "Give. Give. Give!" and we gave, some gladly, others begrudgingly, but we gave nevertheless.

Would that that cry could have carried on. "How much nobler to give than to receive" is a phrase preached often but practiced very little, and no one can give the real reason for it.

According to the calendar Christmas comes on the 25th of December. Then everyone seems to remember all of a sudden that it is time to send a card with good wishes printed thereon or some sort of a message of good will. All very well, but let me ask this one question: "Why cannot the spirit of Christmas Day prevail throughout the year? Why cannot the first of May or August 10th, or any other day be a day for one another to be kind and charitable and practice "Peace on earth. Good will to men?"

We are all human and naturally are liable to make mistakes. In fact the people who make mistakes lead the world. There is no way to be always right. The only one who never made a mistake never made anything but failure, the worst mistake of all. Therefore let us not condemn because one makes a mistake. Let us be charitable.

When Christmas comes, try and remember that the greatest gift you can give is kindness of word and charity of thought, and each morning upon arising say a prayer and in beseeching Him for His kindness and charity toward you ask...
First National, mentioned under another illustration for its exploitation fitness, was also admirably presented by various American theatres. The above prologue was used by the New Garrick, Duluth, Minn. Thomas H. Ince’s message to the public, delivered at the close of the picture, made whole-souled exploitation and presentation of the film unusually effective.

Him to help you to do the same unto others. Can you think of anything in this world that is greater or more noble than trying to follow in His footsteps?

A LITTLE poem by B. C. Forbes seems to cover the entire situation quite satisfactorily.

A little more kindness and a little less creed,
A little more giving and a little less greed,
A little more smile and a little less frown,
A little less kicking a man when he’s down,
A little more “we” and a little less “I”,
A little more laugh and a little less cry,
A little more flowers on the pathway of life,
And fewer on graves at the end of the strife.

This is the real spirit of Christmas or any other time.

Edward L. Hyman, Mark-Strand theatre, Brooklyn, looks to the Christmas period as a golden opportunity to upbuild theatre prestige and details the manner in which he accomplishes that end.

One of the most deep-rooted institutional customs of first run motion picture houses is the appropriate celebration of important holiday events. Great thought, time and money is often projected by exhibitors into their holiday presentations, and their way of selling, too, is at variance with methods used ordinarily. Perhaps the best holiday of the year, for the exhibitors, is Christmas.

It arrives when the theatrical season is at its height, and the public attitude ripe for exhibitorial recognition. Thus a more spontaneous and altogether enthusiastic program building and exploitation planning accompanies the thought that all effort leaning toward and in celebration of the Yuletide will be seen and perhaps appreciated by the largest audiences of the year.

Advertising on this occasion does not shout. It merely whispers holiday greetings and suggests an hour or two of restful enjoyment. Lobby displays are thoroughly cleansed of obtrusive and commercial blurs. They must all be sub-

First National, brought out one of the finest examples of the efficiency which characterized the year. The Liberty, Portland, Ore., combined stock accessories and original matter to produce the lobby dressing shown in the illustration. There was less waste and better results in lobby manufacture than in any previous like period.
"ONE CLEAR CALL." First National, was the subject of some of the most sensational exploitation of the season. Among the best of this was the front of the Princess, Seattle, where riders on the marquee appeared against a black background, the pistol in the hand of one flashing as if in explosion at intervals. The ingenuity involved is always a productive element.

deed, quiet and beautiful, yet forcibly suggestive of the Yule tide spirit.

PRESTIGE built during Christmas week is an achievement because the events and incidents filling this week are usually carried throughout the year in vivid reminiscence and salubrious conversation. But to achieve this restive prestige during Christmas week an exhibitor must outdo all his former efforts.

THE continuance of every day methods is unavailing, because everywhere the public is emulating itself to impress and please. Shop owners, and possibly even your competitors, are ingratiating themselves to an extraordinary extent to win a place of distinction in the Prestige Room of the Hall of Public Approval where room accommodations at Christmas time are fiercely contested for.

TO build this prestige I first construct a solid foundation by presenting one of the most diversified, enjoyable and impressive programs of the year. Special care being taken that enough entertainment is provided for the children, attention is then given to converting this entertainment so that it will also appeal to the grownups. A Russian ballet has been engaged for this Christmas which will delight the children and their parents with its colorful and eccentric dancing. I con

vey by means of a film trailer which, with novel photographic effects, I combine with thanks for past applause of our efforts, insights into forthcoming attractions.

SERVICE of house attaches is generally an accepted and unquestioned part of the theatre. During other weeks service is omnipresent at the Brooklyn Mark-Strand without being on apparent display. It works silently and efficiently. But during Christmas week every effort is bent toward making the patrons cognizant of all that is being done for them. Lady shoppers entering the theatre with arms sagging beneath dozens of Christmas packages are taken into the custody of officious porters who relieve them of their bundles, check them gratis and then say "Thank you." Everybody is immensely pleased with this courtesy, but not less when a porter volunteers a cent to a patron who lacks it when desiring a cup of water.

AND during Christmas week a surprising number of bundles, lost in the theatre, are returned to their rightful owners through the efficient system which I have evolved. In this case with the minimum of difficulty the maximum return of patron satisfaction is guaranteed the exhibitor. Every employee of the theatre is an active member of the lost and found department during Christmas week.

"LUCKY CARSON," Vitagraph, was not specifically announced as a race picture. The management of the Garden, Seattle, learning of its content matter, proceeded to capitalize it to the full in the front reproduced above. Exhibitors examined pictures minutely for advertising material and used that material with pronounced results when business conditions demanded.

"PENROD," First National, came to exhibitors supplied with the better class of advertising material which was developed by practically every company during 1922. Its accessories enabled the Empress theatre, Owensboro, Ky., to produce this striking lobby effect. Paper lessons learned by producers, distributors and exhibitors in the period will be remembered.
"EAST IS WEST," First National, contains much highly colored scenic matter, including the picturesque boat scene which is practically reproduced above in the display of the Empress, Oklahoma City. While the piece is really a flat cutout, its installation is such as to give the effect of perspective. Cut out art was developed greatly with naturally satisfactory results.

"EXPLOITATION for the Yuletide necessarily depends upon the feature productions. Where the feature advises exploitation the presence of the Yuletide does not daunt me. It does, however, change the general method of execution. Never to let the public lose sight of Christmas, as a sort of promise of something unusual in the way of entertainment, I always tie the feature up in some way with the advent of Christmas. Thus the public festive idea jumps to the foreground and the commercialistic idea of theatrical entertainment is eclipsed.

But at no turn in the campaign do I permit it to approach an every day method. Its conception and execution must be wholly different. Even dignity, so much respected and demanded during the remainder of the year, is lost, but not irretrievably, upon the altar of good, sensible and effective ballyhoo. One point to be most carefully observed by exhibitors is the cautious concealment of all attempts at the capitalization of Christmas week. All must apparently be spontaneous, freedom of joy mixed with regard for profit.

"THE MASQUERADE," First National, gave exhibitors a new star to advertise and, in the picture itself, the means of advertising him well. The display of the Hamilton theatre, Lancaster, Pa., is an example of high grade introductory exploitation. Note the use of cutouts at sides showing star in the two roles that he portrayed in the production.

Christmas Campaign
Made Gala Event

William Freise, La Crosse Theatres Company, La Crosse, Wis., enjoyed the cooperation of local business organizations in his preparation for the holiday season.

Here is one of the stunts we pulled off December 1. The Merchants Bureau of the Chamber of Commerce here designated December 1 as the opening of the Christmas shop-

"GAS, OIL, WATER," First National, striking at the general interest in automobiles, was advertised in extremely novel manner by many showmen. The filling station erected in the lobby of the Rialto theatre, Boone, la., is especially interesting, reflecting much credit upon its producer. The reproduction gives details of construction plainly.

"RAGS TO RICHES," Warner Brothers, was admirably and charitably exploited by Clarke Irvine, West Coast representative of the producing company, through cooperation with the Salvation Army old clothes drive in which the depositories pictured above were used. A complete story will appear in an early issue of the "Herald." This type of endeavor increased mightily in 1922.
**Exhibitors Herald**
December 30, 1922

**Willing to Try Christmas Program Once More**

E. D. Keilmann, Grand theatre, Topeka, has not had the merriest of Christmases in the box office sense in the past, but is willing to try again, which is certainly the Christmas spirit.

I've been here at the Grand now through two holiday seasons and have tried two kinds of holiday bait and both times failed to get results. I don't believe there's any Christmas or Thanksgiving for a theatre man. Perhaps I'm wrong and perhaps I've not tried the right sort of bait yet, but I'm willing to try again.

Last Christmas, for instance, the Grand showed "The Ten Dollar Raise." It was a human interest picture and had in it all the stuff that one usually calls "good Christmas stuff." But the business did not pay for the film. This year I'm not going to try a week run. There will be a program of two three-day pictures and both of them will be the lightest comedy possible to obtain. If holiday crowds want to be amused they will be amused. If, however, shows do not fill the holiday need for amusement, why then I'm at an end.

"**May Have to Dig But You Know How 'Tis'**"

Larry Hayes, Dawn theatre, Hillsdale, Mich., is like Mr. Keilmann in that he does not expect exceptionally big returns for Christmas, but he takes it in the Christmas spirit also.

As with the coming of the regular season things get just about so and stay so, in spite of all a fellow can do to better them, it occurred to me that a word or two in general might help. That "Eternal Flame" candle stunt is one of the best general stunts that I have ever seen, both for the theatre and the store as well. We worked it with a drug store and I know his business didn't suffer a bit. What could be better for the holiday season than this, with practically everybody on the streets right where they can see it?

I intend to put on a Christmas party for the little kids that are not so lucky. I will work with one of the organizations here in town, run a free matinee and give them a sack of fruit, candy and nuts. I figure I can get enough donations to do this and about all it will set us back will be our time and possibly we may have to pay a little on the refreshment hill. "You know how 'tis."

**Will Try Christmas Party Matinee Again**

W. L. Landers, Gem theatre, Batesville, Ark., was forced to omit his customary Christmas party matinee last year but, imbued with the Christmas spirit, will revive it this season.

All exhibitors look forward to the holiday season, which I guess is one of the big weeks of the year. I always give them the very best I can buy during this week and some few years back I used to give them a free show on matinee, but business has been so punk of late years that I could not afford it. This Christmas I will pull this again. I use an entirely different program at night. I find that it brings a good attendance in the evening.

**A Merry Christmas to All Exhibitor Contributors**

As it is the custom to reply in these pages to letters received, and as demands of the season and the interests of continuity render individual reply in this issue impracticable, and just because we mean it, the following ill-fitting but sincere paragraph is written.

To each of you whose letters are presented above, and to all of you whose earnest cooperation has sustained and developed this department in 1922, to optimist and pessimist, to readers as to writers and reader-writers, "The Theatre" sincerely addresses "Merry Christmas."—W. R. W.
Exhibitors and Public Accord Newspicture Recognition During Big Year

Exhibitor and public alike accord the newspicture recognition in 1922. "Exhibitors Herald," cognizant of newspicture possibilities and aware of general failure to capitalize opportunity at hand, led in bringing about this recognition by establishing this department and directing trade thought to the subject. Results have been gratifying to every branch of the business.

The new treatment which is fundamentally responsible for the great forward movement in the newspicture field emulated from the exhibitor, in need of instruments for the stimulation of business in a period of low patronage, he seized upon the suggested newspicture readily and proceeded in his characteristically direct manner to the evolution of a newspicture policy which would yield cash returns.

The suggestions and the theatre advertising copy prepared by this department and given to subscribers gratis were tested, found practicable and adopted. The newspicture began to make money.

Producers of newpictures responded at once to this encouragement and, in every instance, supplied better product and better service. Some of the most notable "beats," to use the vernacular, in newspicture history were scored during the year. Cameramen caught the spirit of the movement and went to unprecedented lengths to obtain exceptional material. No risk was considered too great if its taking promised a few feet of live pictures.

Fox News added notably to its staff, inaugurating a foreign field organization of great importance.

Kinograms incorporated Julian Ollendorf's cartoons as an added interest feature during the summer.

Pathé News developed an efficient method of providing matter of exceptional interest for given territories without extra cost.

Selznick News gave exhibitors a great asset in its "Women's Supplement," later adding Will Rogers' Remarks on News of the Day as a reader feature.

International News' greatest accomplishment, probably, was the production of "The Mirror," a special news service of which four editions have been published, scenes from the last of these being reproduced to illustrate this page.

In its preparation of "The Mirror" International News has given one of the most effective demonstrations of newspicture possibilities in newsfilm history. Supplying a splendid program feature, eminently worthy of exploitation and accorded that honor by the majority of exhibitors, this company has at the same time shown graphically what can be done with the news camera.

The process is simple, amounting merely to an assembling of library negative and subjecting it to competent editorial treatment. The result places before the public, in the case of the fourth edition of "The Mirror," for example, highlights of yesterday's news alongside today's.

In this case King Edward VII of England is seen in the full vigor of his reign. In another instant his son, the present King George is shown in his youth. Another moment and the auditor sees the coronation of the boy after his father's death. And at once he is seen with Queen Mary at the coronation of the present Prince of Wales at Carnarvon castle, where the first and subsequent sovereigns of Wales have been crowned.

King Edward died May 6, 1910. By grace of the newpictures the modern citizen may see him in the full vigor of his supremacy, in a few brief minutes witnessing the history of the British royal family from that time until today.

Striking as is this accomplishment of the reportorial camera, it but hints at the achievements to come.

That next year will witness additional progress, yielding greater benefits to the theatre and to the public, is in view of the record made a foregone conclusion. The newspicture has won recognition on its own.
DIGEST of PICTURES of the WEEK


Yes, sir, the outlook is bright for bigger and better business, with bigger and better pictures.—J. R. M.

"PEG O' MY HEART" (Metro) with Laurette Taylor has at last reached the screen. The performance of Miss Taylor is its outstanding feature and it makes an ideal vehicle for this popular stage star's screen debut. It has been carefully staged and should prove a distinct drawing card wherever good comedy-drama is appreciated.

"BROKEN CHAINS" (Goldwyn) presented with an all-star cast, including Claire Windsor, Colleen Moore, Malcolm McGregor and Ernest Torrence, is a dramatic and thoroughly convincing story of a wealthy city chap who finds himself and wins against a cowardly nature in the mountains of Kentucky. It was a prize-winning story in a contest conducted by a Chicago newspaper and very ably directed by Allen Holubar.

"CAPTAIN FLY-BY-NIGHT" (Film Booking Offices) presents Johnnie Walker in his first starring vehicle for this company. It is a colorful tale of Lower California in the days of Spanish domination, and was written by the author of "The Mark of Zorro," Mr. Johnston McCulley. Book it. It will please old and young.

"CATCH MY SMOKE" (Fox) is a rollicking, swift-moving story of the West, such as Tom Mix and his horse Tony specialize in. We advise you to flag the first Fox salesman you see and sign up for this one. It was directed by William Beaudine and is in five reels.

"ONLY A SHOP GIRL" (C. B. C. Sales) presents Estelle Taylor, James Morrison, Wallace Beery, Mae Busch, and Tully Marshall in an adaptation of the old-time thriller. It is a seven-reel production directed by Edward LeSaint and has been excellently done. It should prove one of the most attractive offerings of this sort.

"A CALIFORNIA ROMANCE" (Fox) with John Gilbert in the leading role. We can't say so much for this one. It is trite in story and development and lacks punch. The story concerns a beautiful girl in love with a youth who refuses to fight when fighting is very necessary. A sham battle which reminds one of a comedy battle figures in the proceedings.

"A BLIND BARGAIN" (Goldwyn) is a tragic story with a wealth of good acting. Lon Chaney in a dual role does some of the best work of his screen career. It should attract unusual attention because of its difference from the ordinary run of pictures. Directed by Wallace Worsley.

Three interesting scenes from "The Hottentot," a Thomas H. Ince production with Douglas MacLean, which First National is distributing.
THE CAST
Peter Wyndham...Malcolm McGregor
Mercy Boone...Collin Moore
Rohan Boone...Ernest Torrence
Horace Allen...Chalmers Wray
Pat Mulcay...James Marcus
Mrs. Mulcay...Beryl Mercer
Bing Salle...William Orlondi
Butler...Gerald Peing
Burnese...Edward Paul
Gus...Leo Willis

Director: Allen Holubar
Author: Winnifred Kimball

"BROKEN CHAINS" is an exceptionally well made melodrama with enough exciting thrills to make it intensely holding at all times. The production deals with the regeneration of a coward through love and was made from the scenario which won the Chicago Daily News prize of $10,000 in a contest which excited no small amount of interest, more than 30,000 stories having been submitted.

The story was directed by Allen Holubar, and while as a picture it is not the best from the popular director, it is sufficiently good to cause it to stand out above the ordinary melodramatic offering.

The photography is no small part of the excellence of "Broken Chains," many of the camera shots being of exquisite beauty.

One of the big scenes is a fight which is prolonged to such an extent that it is probably the longest fight yet recorded on the screen, but so carefully and deftly is it directed, that in spite of its length, it is at no time tiresome.

The story is built around the adventures of Peter Wyndham, played by Malcolm McGregor, who is spoiled by luxury to such an extent that he has developed into a Mollycoddle. The girl he is expected by his parents to marry becomes disgusted with him when he stands passively by while a burglar attacks and shoots the butler. Scorned by the girl Wyndham goes west. There he meets Mercy Boone, a gentle lovable girl, married to a brute who keeps her in prison in chains. He releases the girl and plans for her freedom but the brutal husband discovers the plan and Wyndham is given a terrible beating.

A sheriff's posse is after a band of bank robbers of which Boone is a member, and Wyndham wrecks the drawbridge to prevent Boone's escape, but is himself left with the girl at the mercy of the mountain men. With the girl and his own self-respect at stake Wyndham recovers from his cowardice, and battles with Boone while the girl looks on. Boone is finally beaten, and through a door and meets death in the river.

The fade-out shows Wyndham and the girl in each other's arms, supposedly happily ever after.

ALL-STAR CAST IN
ONLY A SHOP GIRL
(C. B. C. SALES CORP.)

This is a picture that should give satisfaction on any program. While just one more of the many tear transformations of cheap melodramatic thrillers into pictures, it is better done than most, has an exceptionally good cast, and a holding story. Seven reels.

Resurrection of popular old-time melodramas and making them into pictures has been the vogue with many producers of recent months, and the list would not be complete without Charles E. Blaney's great stage success, "Only a Shop Girl."

This has been made into a seven-reel production by Edward J. LeSaint for C. B. C. Film Sales Corporation, and so excellently has it been done that it is likely to prove one of the most attractive offerings of this sort.

A cast of unusual merit was selected, containing several names of stellar worth, among these being Estelle Taylor as Mame Mulvey, Mae Busch as Josie Jerome, Wallace Beery as Jim Brennan, Tully Marshall as the manager of the department store, William Scott as the shop girl's brother, and James Morrison as Charles Black, the young attorney sweetheart of the shop girl.

The well-known story is built around the troubles of a shop girl—or more properly speaking two shop girls—employed in a big city department store. The unscrupulous proprietor is attracted by the beauty of one of the girls and takes her into his office as private secretary. Then follows the usual story of the girl carried away by the attractions of fine clothes and glittering cafes, ending in the death of the store proprietor, several arrests for his murder, a big fire scene with thrilling rescues, and love and virtue triumphant in the end.

The fire scene is put on with more than usual effectiveness and supplies thrills that are really thrilling. On the whole the picture is away above the ordinary run of thrillers and should prove an attractive box office picture.

JOHNNIE WALKER IN
CAPTAIN FLY-BY-NIGHT
(FILM BOOKING OFFICES)

A well planned, actionful romance of Lower California during the days of the Spanish domination, Adapted from the story by Johnston McCulley, who wrote "The Mark of Zorro," and directed by William K. Howard. Five stirring reels.

This is Johnnie Walker's first big starring vehicle under the F. B. O. banner, as we'll see later on his pictures have done well by this promising young star. It has action plus. It is full of surprises and a wealth of beautiful scenery. And when you add that the beautiful Shannon Day plays the role of a bewitching senorita; Eddie Gribbon, a Spanish officer, Casara; Francis McDonald, a mysterious stranger; Bert Wheeler, a Spanish Governor-general; Fred Kelsey, another soldier; Victor Bateman, a government; James M'Eldera, a Padre, and Charles Stevens, a very good Indian, you've just about said a mouthful. There are many troops of soldiers, bands of Mexicans, hurrying and scurrying citizens and fringes of half-breed Indians as well. It is a colorful, well produced bit of Spanish fiction beautifully photographed and interest-holding from beginning to end. And in the words of the circus ad, writer, don't overlook the fight in the lofty bell tower, the remarkable shot of the——villain's fall, nor the wonderful displays of swordsmanship. The story was adapted by Eve Unsell. Lucien Andriot was at the camera.

The story occurs in 1884, in Lower California, and has to do with the mistaken identity of a dashing young patriot of old Spain and another Spaniard who impersonates him to the love and hand of a rich and beautiful girl and upon being balked, starts a revolution. Captain Fly-by-Night, a mysterious character, warns the townspeople of the proposed attack, the troops are called out and the revolutionists defeated, as Senor Rocha forces his adversary over the edge of the mission wall to his death at the point of his sword. Anita, the beautiful senorita, learns that Capt. Fly-by-Night is other than the intelligent fiancée, and there is a happy ending.

Max Graf Starts Work on
His Next Three Pictures

Max Graf, whose first production, "The Forgotten Law," a current Metro picture, has taken up headquarters at Metro studios, and is preparing for the production of his next three pictures which will be made at San Mateo studios, San Mateo, Calif.

"The Fog," a story by William Pelley, will be the first. H. H. Van Loan is preparing the screen adaptation. Following this is "Beans," an original story by Mr. Graf and Mr. Van Loan. The third production will be "The Gamble in Souls," another story on which Mr. Graf and Mr. Van Loan collaborated.
LAURETTE TAYLOR IN
PEG O' MY HEART
(METRO)

The long-awaited "Peg O' My Heart" has finally reached the screen a picture of exceptional merit. The performance of Laurette Taylor is its outstanding feature and it is a performance of such adroit effectiveness that it entitles the play to be classed high among the most delightful and thoroughly entertaining productions of the year. Story by J. Hartley Manners. Directed by King Vidor. Eight reels.

The picturization of J. Hartley Manners' greatly successful stage play of "Peg O' My Heart" with Laurette Taylor represents an unusually interesting experiment. It had the aspect of experiment about it because of the question of what it would gain or what it would lose in its cinematic translation. As a stage play it was an extraordinarily successful vehicle for one of America's most successful players. It had about it an infectious charm that endeared it to a great segment of the public. In it Miss Taylor was a delightful embodiment, audibly and optically, or a fascinating little character that lingered long in the memories of a vast throng of theatre-goes.

The picture affords Miss Taylor's initial screen appearance and the exactions of her new effort have been discharged in a manner that should elicit cheers from the most critical. It is so marked throughout with significant flashes of Miss Taylor's genuine artistry that it causes one to feel that had the screen and not the stage been the scene of her activities during recent years her's would have been a name at the very top of the list of worldwide celebrities of motion pictures.

Laurette Taylor as "Peg" in an amusing bit from "Peg o' My Heart" (Metro)

The picture, perhaps through a somewhat unfeeling direction at times, may have lost some of the sympathetic appeal of the play that preceded it but, on the other hand, it has gained much in picturesqueness and in action. It is adequately staged yet not pretentiously so is a fortunate result because in the latter case the role of "Peg," as played by Miss Taylor, might have been subordinated in a measure to the production itself—which would have been restricting the factor that makes the production a picture of exceptional merit.

The story of "Peg" is the tale of an attempted refinement of an irrepressible Irish girl and it affords adequate material for a picture of a somewhat familiar type. Without Miss Taylor it doubtless would have been a picture of satisfying quality but carried from beginning to end by the finished art and excellent screen presence of Miss Taylor, as it is, becomes a decidedly distinguished comedy-drama. It appears as an ideal screen play for Miss Taylor and, she, an ideal player for it.

An excellent cast affords very competent assistance for the star. Among the prominent players appearing are Mahlon Hamilton, Vera Lewis, Lionel Belmore, Russell Simpson, Nigel Barrie and Ethel Grey Terry.

"Peg O' My Heart," upon the screen, has about it a generous share of those things which make for universal popularity in pictures. And with the name and charming performance of Laurette Taylor added to it it becomes a high-calibre attraction.

THE EDUCATOR
(EDUCATIONAL)

This Lloyd Hamilton comedy is a knock-out. It is chockful of good gags and the action is kept moving at a swift pace all the way through. It depicts the troubles of a school teacher in a tough town of gun toting pupils. Several charming children figure in the comedy and altogether it should prove agreeable entertainment on any program.

Stern Brothers Get Right
To Buster Brown Cartoons

Julius and Abe Stern have purchased from Richard F. Outcault the screen right to use his famous Buster Brown cartoons as the basis for a series of Century Comedies. The Outcault cartoons were first published in The New York Herald, and then syndicated to the world. On the screen the part of Tige, the dog, will be taken by Brownie, the century dog.

What "The Jest" and "The Monster" were to the screen so "The Blind Bargain" is to the films. It is an epic as "Broken Blossoms" or "Trifling." It is a film yet with no similarity to either. It might be said the outcome of it is not a picture for children. Adults will like it, especially if they be the devotees of Edgar Allan Poe and Eugene Sue.

This production is made notable by the marvelous acting of Lon Chaney as Dr. Tige and The Hunchback. Indeed it would be difficult to imagine any other actor, either of the stage or screen, who could handle these two contrasting characterizations with one-half the dramatic finesse that is Chaney's. This performance will live in dramatic history along with John Barrymore's "Dr. Jekyll and Mr. Hyde," and "The Proud Prince." Not since "The Miracle Man" has Mr. Chaney done anything so fine. His admirers will be thrilled by his artistic work.

Dr. Lamb one night is assaulted by a desperate youth. He overpowers the boy, takes him home and bargains with him to save the life of his invalid mother if the young man will allow him to perform an operation upon him. The young man, not knowing the exact nature of the experiment, agrees. In the doctor's house lives an ape-like creature which has been transformed into his present state through a similar experiment and this repulsive, pathetic creature, and the doctor's wife, do all in their power to dissuade the youth from submitting. When the boy realizes that the doctor is in reality a madman, a fight ensues—a gruesome, fierce battle, between the doctor and one of his patients, the doctor's jail-like ward for violent cases. The doctor is slain. The boy's mother and the boy, takes himself and the doctor's wife to the films.

While the acting honors belong to Mr. Chaney, the other players give an excellent account of themselves, especially Raymond Mackee as the boy, Fontaine La Rue as the mother and Jacqueline Logan as the boy's fiancée. "The Blind Bargain" deserves to attract considerable attention, and should prove a highly artistic feature on any program.

REVIEW by Martin J. Quigley

A BLIND BARGAIN
(GOLDWYN)

SPECIAL CAST IN

This tragic story by Barry Pain has a wealth of good acting by Lon Chaney in a dual role. One of the most compelling stories in recent years, it should attract unusual attention because of its difference from the ordinary run of film tales. Directed by Wallace Worsley. Length, five reels.

THE CAST

Dr. Lamb...Lon Chaney
J. Lamb...Raymond Mackee
Angela...Jacqueline Logan
Mrs. Lamb...Fontaine La Rue
Basie...Agie Herring
Angela's Mother...Virginia Madison

What "The Jest" and "The Monster" were to the screen, so "The Blind Bargain" is to the films. It is an epic as "Broken Blossoms" or "Trifling." It is a film yet with no similarity to either. It might be said the outcome of it is not a picture for children. Adults will like it, especially if they be the devotees of Edgar Allan Poe and Eugene Sue.

This production is made notable by the marvelous acting of Lon Chaney as Dr. Tige and The Hunchback. Indeed it would be difficult to imagine any other actor, either of the stage or screen, who could handle these two contrasting characterizations with one-half the dramatic finesse that is Chaney's. This performance will live in dramatic history along with John Barrymore's "Dr. Jekyll and Mr. Hyde," and "The Proud Prince." Not since "The Miracle Man" has Mr. Chaney done anything so fine. His admirers will be thrilled by his artistic work.

Dr. Lamb one night is assaulted by a desperate youth. He overpowers the boy, takes him home and bargains with him to save the life of his invalid mother if the young man will allow him to perform an operation upon him. The young man, not knowing the exact nature of the experiment, agrees. In the doctor's house lives an ape-like creature which has been transformed into his present state through a similar experiment and this repulsive, pathetic creature, and the doctor's wife, do all in their power to dissuade the youth from submitting. When the boy realizes that the doctor is in reality a madman, a fight ensues—a gruesome, fierce battle, between the doctor and one of his patients, the doctor's jail-like ward for violent cases. The doctor is slain. The boy's mother and the boy, takes himself and the doctor's wife to the films.

While the acting honors belong to Mr. Chaney, the other players give an excellent account of themselves, especially Raymond Mackee as the boy, Fontaine La Rue as the mother and Jacqueline Logan as the boy's fiancée. "The Blind Bargain" deserves to attract considerable attention, and should prove a highly artistic feature on any program.
Say it with Rothacker Prints!
TOM MIX IX

CATCH MY SMOKE
(FOX)

Once again Mix shares honors with Tony, in a rollicking, swift-moving Western comedy-drama that will tickle the kids and not disappoint the older ones. The story is a familiar one but the stunts are new and Mix never lets the action lag. Directed by William Beaudine. Five reels.

If you have a large Tom Mix following, hop out and get this one. The fox folks know how popular Tom Mix’s horse Tony is, since he was starred in “Just Tony” and in “Catch My Smoke,” you get Tom Mix with Tony thrown in, or vice versa, whichever way your tastes run. However, they both supply plenty of action, and there is a beautiful heroine. Lillian Rich and the usual quota of bad men, crooked ranch foremen, etc., to whet your interest. The whole has been beautifully photographed and unusual ranch sets, that look like the real thing. You can safely recommend it to your steady customers and the Mix fans will eat it up.

Mix has the role of a returned soldier, whose ranch has been stolen, while he laid in a French hospital undergoing repairs from a German 72 shell. He finds his ranch occupied by a beautiful girl and while investigating matters, secures works there. There is a lot of crookedness going on, and an attempt by the foreman to secure the property for his own Mix discovers is due to the foreman’s discovery of oil on the place. An attempt is made to kidnap the girl, which Mix frustrates, and in an exciting finish he rides with her to a nearby railroad and his trusty pony jumps onto a passing freight train. The foreman and his gang follow, however, and it is necessary to whip them one by one and throw them from the moving train before peace is declared.

THE AVENGER
(IRVING CUMMINGS)

This little story of the Northwest is as well made and interesting as many fine reel features. Lilian West has the principal feminine role and throughout direction, photography and action are of a high standard. If you are in the market for a thrilling and dramatic short subject, book it.

JOHN GILBERT IX

A CALIFORNIA ROMANCE
(FOX)

Another mediocre play for this popular star. Trite plot and an attempt at humor in the titles make it an odd mixture of serious and light drama with little punch. Directed by Jerome Storm from a story by Charles Banks. Five reels.

This last John Gilbert production must be a disappointment to that ambitious actor. It offers him slight chance to show his mettle as a romantic actor, and we know from a recent interview with him he aspires to do bigger things. It was directed by Jerome Storm who has to his credit many of Charles Ray’s successes, so it is difficult to understand even with a poor story, why a more interesting screen play was not developed. Perhaps those who cut and edited it later are responsible. At any rate it is not up to the Fox standard in entertainment value. The plot is slight and lacks originality and aside from a whirlwind finish, it has no suspense and little action. Advertise it as a story of old California in the days of Mexican rule, with a beautiful girl in love with a mollycoddle who refuses to fight the invasion of Mexicans. Estelle Taylor is the heroine, and George Seegmuller the villain of the piece. Both give adequate support. It has a liberal sprinkling of so-called comedy titles.

Arrow Film Swells List
Of Mystery Productions

Arrow’s first contribution to the current quota of mystery plays will be “A Woman’s Faith,” which is now ready for screen inspection, having been completely re-titled and re-edited by J. S. Harrington and Richard Weil of the Arrow organization. “A Woman’s Faith” is said to be a combination mystery and society drama, with its scenes laid in India and in London. It centers about the discovery, by a noted physician, of an almost miraculous serum which is capable of effecting incredible cures. A crafty group of plotters seek to belittle the physician and strive to enmesh him in a tangle of crime from which he is fortunately enabled to escape unscathed.

Beautiful and Damned” Opens Eastern Premiere Run at New York Strand

Warner Brothers production of F. Scott Fitzgerald’s novel “The Beautiful and Damned,” is having its eastern premiere at the Strand theatre, New York, where it opened on December 17.

The premiere in the East follows a preview of the production recently at the Paramount theatre, Los Angeles, at which was presented a member of the cast, director, authors and city officials. The cast, in addition to Miss Prevost, includes Kenneth Harlan, Harry Meyers, Louise Fazenda, Tully Marshall, Cleo Ridgely, Emmett King, Walter Long, Clarence Burton, Parker McConnell, Charles Me-Hugh, Russell Keasby, and George Kuwa. William A. Seiter directed it, and Oga Printzau made the adaptation.

For the Strand presentation in New York, the Warner publicity department is aiding the management in putting over the production. One of the special publicity stunts was the placing of 20,000 free noses of the romantic heroine specially devised for the picture in the Sunday issue of the New York Call.

Nelian’s New Production
Is Praised by Reviewers

Marshall Nelian has again hit the bulls-eye of fine entertainment, according to those who have had a preview of his latest First National picture, “Minnie.” which Leatrice Joy and Matt Moore are featuring.

“Nelian has surprised us again with ‘Minnie.’ Real heart appeal and novel situations,” declares one reviewer. Another writes: “Nelian has dissolved his ego and is selling himself once more. Exceptional entertainment. Should satisfy all classes of patrons. ‘Minnie’ has thatString of story that brings out the Nelian best all the way through.” is part of the laudable comment of the National Board of Review.

Norca Pictures Issuing
Hopp Hadley Production

Hopp Hadley has arranged for the distribution of Oscar Lund’s latest production, “Love’s Old Sweet Song,” inspired by Molloy’s known song, and featuring Donald Gallagher and Louis Wolheim, through Norca Pictures, Inc. Prints have been signed and all advertising matter and exploitation accessories are being prepared for the immediate delivery to the exchanges handling the area production of the new Lund Producing Company special which is scheduled for publication in January.

Wins Popularity Contest

Billie Dove received the greatest number of votes in a popularity contest held by George J. Wehner, a New York exhibitor, who has under his control ten theatres. Miss Dove had been presented to the patrons of these theatres in her first Metro picture, “Youth to Youth,” in which she was seen at the head of a distinguished cast.

John Gilbert in a dramatic bit of action from “A California Romance.” (Fox.)
How
"The Dangerous Age"
Swept Paterson

Here—for the First Time in a Trade Paper—Is Given the A. B. C. of a Local Campaign

By ROGER FERRI

FIRST NATIONAL has communicated to every exhibitor in this country the information that its 1922-23 lineup of productions are the box office variety. And it intends substantiating and proving that statement beyond any shadow of doubt by telling the whole universe that it has entertaining features. And neither time, money nor effort is being stinted in the hard-boiled universe, but it is also intending to bring everybody in it to the box office.

Which leads this writer to the task of completing the most pleasant assignment we have had in a long, long time, namely, that of trawling the Paterson, N. J., exploitation campaign of "The Dangerous Age."

Lining up the best possible products and telling exhibitors about it was only thirty-three and one-third per cent. of First National's program. The second third of the campaign was the alliance with Louis Mayer, who assigned Harry Reichenbach to spare nothing in giving theatre owners every co-operation possible. The remaining third constituted the successful consummation of the superlatively original exploitation of this money-making showman and tying it up in such a fashion that sight of the exploited product would escape neither man, woman nor child and incidentally prove its mettle in good old dollars and cents at the telltale box office.

Unannounced he and his Assistant, Perry Charles, invaded this home of the silk industry and overnight securely took possession of it—City Hall, Mayor, citizens and newspapers.

There was not a single man, woman or child who did not know that Monday, Nov. 21, marked the world premier showing of Louis Mayer's latest John M. Stahl production, "The Dangerous Age," starring Lewis Stone. Every police officer in Paterson and in every city or town within a radius of 20 miles, for that matter, wondered what "The Dangerous Age" was. And they came on Monday, Nov. 21—a date Paterson will not easily forget—and saw and laughed and sighed and cried and then emerged from Fabian Brothers' Garden Theatre satisfied that they had received their money's worth, pleased because things had not been misrepresented, entertained because it was a wonderfully entertaining picture they saw, enthused because pictures had been "sold" to them in a new, up-to-date, dignified, intelligent style, rejoicing because they had solved a mystery that for fully ten days had been the popular topic of conversation on the streets, in the stores, in the offices, restaurants, cars, hotels and home, and smiling because they had lost no time seeing the thing that they so strongly wanted to see, for advance reports were so alluring, so captivatingly human, for the bid for patronage had been made so teasingly that keeping away from the playhouse was impossible.

It seemed as though a magnet attracted the whole of Paterson. Instead of the quiet, unassuming, conservative municipality it had been, Paterson, out of a clear sky and all of a sudden, arose, as if in unison, and bombarded the strongly guarded doors of the Garden, pressing to get in. But not even that manly Police Department of Paterson was powerful enough to conquer the populace that had been so rously awakened by an exploitation campaign that reached everywhere—in the offices and schools, in the shops and homes, in the churches, and, in fact, every place.

Paterson—and for this we have the word of Mayor Van Noort, who was born in that city and has lived there all his life—never greeted anybody or anything so royally as it awaited, impatiently, the advent of "The Dangerous Age."

The response to the exploitation was so great that even the smiling pilot of the house, Cameron Dooley, had to admit it was "the greatest sight I have ever seen." It was so great that the overflow from the Garden Theatre furnished capacity houses for opposition movie pavilions, for thousands were turned away.

And they didn't stop coming after the opening show, either, for the attendance on Tuesday was also great with every indication that the week would be the biggest any Paterson house has known.

The campaign did something more than permanently establish First National in Paterson; it did something more than bring an entire city to a box office; it went beyond accomplishing these tasks, for it injected life when life there seemingly was not and in the words, again, of Mayor Van Noort, it "convincing us Patersonians..."
Civic Parade Played Up With Great Results

This Line, Four Abreast, Stretched Two City Blocks from the Box Office—and Lasted Three Hours. 4,000 Were Turned Away.

what great things we can do and how wonderful our city is.”

An Horatio Alger could have received ample inspiration for material with which to write a story entitled “From Showman to Owner of a City” in what Mr. Reichenbach accomplished in Paterson. He did own the city in every sense of the word, for there seemingly wasn’t a single thing there that he wanted that he did not get. He conquered newspapers by intelligent tieups. Nowhere in Paterson was there a more enthusiastic booster of “The Dangerous Age” than Hissoner Van Noort. He won over the Chamber of Commerce to the man by enlisting the co-operation of every business executive there.

“The Dangerous Age” was everywhere. You just couldn’t escape it.

Everywhere people for ten days before the world premiere showing, which was itself an event in that Director John M. Stahl, Cleo Madison, Edith Roberts and others representative of Louis Mayer and First National were on hand, Patersonians and their neighbors residing within a radius of 20 miles were asking:

“What is ‘The Dangerous Age’?”

Newspaper editors editorialized on “The Dangerous Age.”

Preachers discussed it from the pulpits.

Screaming, screeching illuminated billboards at the helm of every road leading into Paterson blazed the trail and directed the attention of motorists, pedestrians and who not to the fact that “The Dangerous Age” was here—and later supplemented this announcement with the information that it was playing at the Garden Theatre.

For ten days every Paterson newspaper, every newspaper in six towns, carried prominently displayed stories on their front pages, all dealing with “The Dangerous Age.”

As one boarded cars there were artistically laid out cards announcing “The Dangerous Age.” Twenty thousand booklets reached 20,000 hands and told of the advent of “The Dangerous Age.” Five thousand one-sheets covered the territory as it had never been covered before. Twenty-four-sheets with attractive pictorial reading matter blazed in ideal locations on every road of any consequence and on roof tops. Hundreds of six-sheets and three-sheets were posted where they would escape the eye of no one. Attractive booklets were circulated by the thousand about the city, among men, women and children. Highbrows, lowbrows and highlowbrows all knew in plenty quick time that “The Dangerous Age” was coming.

Paterson has two morning newspapers—Morning Call and Times—and two evening papers—Evening News and Press-Guardian. There is one Sunday paper—the Chronicle. The combined circulation of these newspapers reaches virtually every English-reading and speaking home in Paterson. But “The Dangerous Age” didn’t stop there; it enlisted the cooperation of every newspaper in the territory and among them were the Hackensack Record, Suffolk Independent Hawthorne News, Clifton Times and others.

Space consumed in local newspapers for layouts follows:

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<thead>
<tr>
<th>Day</th>
<th>Sunday Chronicle</th>
<th>Press-Guardian</th>
<th>Times</th>
<th>Call</th>
<th>News</th>
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<td>Thurs. Nov. 16</td>
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<td>82</td>
<td>82</td>
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<td>374</td>
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</table>

Bearing in mind that the text consumed 370% inches, the grand total of space obtained in the Paterson papers over a period covering nine days, including the space used for layouts, is 744% inches or about 84 inches a day for an average of about 21 inches daily in each paper—and included in this average is the Sunday Chronicle which gave a total of 60% inches in two issues, Nov. 12 and Nov. 19.

And that wasn’t the half of it, for he reached the non-English speaking population of the county through their

FIRST NATIONAL SCORES

As a consequence of the remarkable campaign conducted on Louis B. Mayer’s John M. Stahl production, “The Dangerous Age,” there is apparently not a man, woman or child in Paterson, N. J., and vicinity that is not now acquainted with the trade mark, “First National.” While the campaign effectively brought seemingly endless lines of humanity to the box office of the Garden Theatre, it established a good will for First National attractions that is un purchasable. Every business man and city official was made intimately acquainted with the policy of First National.

Advertisement
own mediums and by herals, throw-aways and cards written in their native tongue. Nothing or nobody was overlooked. The factories were carefully covered so that every workman and workwoman in the county knew that it was a question of just so many days when "The Dangerous Age" would overpower the city.

The cost of this marvelous campaign—the greatest ever conducted in that every newspaper in Paterson, conservative and liberal alike, and in adjacent cities and towns were completely tied up with it in one way or another—was astonishingly small, for no unusual amount of advertising was carried. But what made this campaign even more remarkable than the low cost was the fact that for ten days in all the aforementioned papers front-page stories that ran over into the inside newsy sections were carried with the title "The Dangerous Age" prominently played up in the headlines.

The campaign out-circused the circus without the typical circus ballyhoo. As an intelligent, sure-fire, effective campaign, dignified and concentrated on mediums that embraced the entire population. And without the services of the army of publicists, ballyhooers and billposters that circuses carry—receiving 21 times more space than all the circuses and carnivals that played Paterson this year, and this at less than one-tenth what it cost those wealthy combinations.

Instead of one front page story that usually greets a circus in town, the picture received thirty-five in eight papers in ten days, which is considerable of a record.

Thus it is shown, in cold figures, that for every line of advertising received brought four in return.

Of the total 370½ inches of space in the news columns were about 210 inches on the front pages. And most of these front page yarns, which averaged three papers a day, were continued to the inside pages.

In addition to this news space two of the newspapers editorialized at considerable length on "The Dangerous Age."

Inasmuch as 60 per cent. of the campaign was confined strictly to newspapers with all the editors wholeheartedly co-operating it is only right that we take this phase of the movement first and in detail, paner by paner. Then we will dwell on the billboard and miscellaneous campaign that reached out to everybody and covered everything. No street ballyhoo of any kind, however, was used.

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**Paterson, N.J.**

Important silk producing centre being the location of many large silk mills. It is an unusually progressive community thriving and alert. Industrially it is growing each year. It is to be made important also as the first city in the world in which

**The Dangerous Age**

Will be shown

This event taking place during the week of Nov. 20 at the Garden Theatre

John M. Stahl and Louis B. Mayer, producers selected this city personally.
Want to Make Fifty Dollars?

Lewis Stone has reached "The Dangerous Age" of life. Sickened with the motherly care of his devoted wife, the business call from his California home to the hustle and bustle of New York was welcomed as a relief of the steadfast daily routine of life.

It was a simple enough matter to mail the letter back home saying he was through, that the girl of his dreams had infatuated him even though she was a chance acquaintance, he knew that his future happiness lay before him. Yet a brief half hour after, he would have given his very soul to retrieve it.

"Why, you are old enough to be my father," she had laughingly called after him as he stumbled, half blind with mortification and humiliation from the parlors of her home, as she snuggled closer to her lover.

Thousands of times we seem letters dropped into the box without a thought of the strings of destiny that may be pulled and knotted by the contents.

How many of us have regretted the hastily scribbled notes written on the spur of the moment?

And what we wouldn't have given to recall it?

In "The Dangerous Age" there begins a continental chase that finally ends in California.

On Tuesday, November 28, will begin a chase that although not as country-wide as Stone's, yet of intense interest to Patersonians for The Press-Guardian has offered a cash prize of fifty dollars to any citizen of Paterson that intercepts one of twelve letters that will be mailed by Mayor Van Noort the Sunday before, and reaches The Press-Guardian offices first. The letters will be published one at a time, with the name of the sender who has captured the prize.

Was Stone successful? Will you be?

The next day—Sunday—the Sunday Chronicle broke with a double column box story, shown above.

That day the first three-inch, one column, teaser ad was inserted in The Sunday Chronicle. The text follows:

"Ask Any Married Woman What Is THE DANGEROUS AGE, Then Ask Her Husband."

Monday afternoon, Nov. 13 The Press-Guardian ran an eleven-inch story on its first page with a continuation on page two. The story was headed in 24 pt. Condensed Hancock with a three-line 14 point pyramid step-head. In this story, the contest announced the preceding day in The Sunday Chronicle, which is published also by the Press-Guardian firm, was again explained in detail. However, this story disclosed the local engagement of "The Dangerous Age," which by this time had taken the town really by storm, for the publicity given by the newspapers, together with the circuising of the city and countryside with banners, papers, heralds and what not had started the ball swiftly rolling, so rapidly in fact that the famous Hall-Mills' dual murder case of New Brunswick, N. J.; the movements of Clemenceau, the opening of the special session of Congress and the German cabinet reorganization news issues became of secondary importance insofar as Patersonians were concerned. The exploitation was that effective journalistically.

The Press-Guardian front page story wound up as follows:

"It is simply a matter of endurance, rush, speed and matter of approach. All you need to do is approach some of the persons to whom the letter is mailed, ask for it in the name of The Press-Guardian and return it as stipulated above—and earn ten nice shining gold pieces."

"If two persons should return the letters at the identical time, which is almost improbable, this fifty dollars will be divided equally between the presenters. Full details of the enterprise will be published each day in The Press-Guardian and next Sunday in The Chronicle."

"Watch each day for new angles and details."

That same day three one-inch, one-column ads appeared in teaser form in The Times, Call, Press-Guardian and Evening News. These read as follows:

(1) Young Married Women Ignorant of THE DANGEROUS AGE in a Man's Life Can Ask Their Mothers or Watch Fathers.

(2) There Would Be No Need for a Divorce Court If Every Woman Knew When Her Husband Reached THE DANGEROUS AGE.

(3) Even a Greasy Old Gypsy Woman Is Competition When He Is at THE DANGEROUS AGE. You Must Watch Him Every Moment.

Tuesday The Morning Times continued its "Wives' Letter Contest"
day ran the following featured story.

"Some times in the most outwardly happy married couple's life there is thrown the
bombshell of divorce.

"That in ninety-nine cases out of one hundred could have been prevented were
the wife aware of the dangerous age is
seemingly a fact.

"Man may call himself the child of de-
tiny, the plaything of fate or the apex of the
eternal triangle, a vain seeker after har-
mony, romance and love, but it is the home
ties that unweaving and unbinding them-
selves, play havoc with the bliss of a hap-
pily married woman.

"She becomes a mother to him rather than the
girlhood wife of his dreams. The ro-
mantic cloak in which she appealed to him
is left to fall when the duties of home and
children begin to manifest themselves. She
works herself to the very bone to satisfy
every whim and thought and yet when
'The Dangerous Age' comes he forgets.

"A pretty face and again a flirtation with
his buried romance begins. It has to com-
to every man sometime in his life. Not that
he welcomes it, for facing the situation in
cold blood he realizes the foolishness of it
all, but when he does, he lightly throws off
all thoughts of care and years of his wife's
self-sacrifices and sadly plumbs.

"What is 'The Dangerous Age'?

The Evening News fell in line the
following day with a one-column
seven-inch story on the front page as
follows:

$4 For Single
Copy of News
$2 for 23 Others

YOU MAY BE ONE OF THE LUCKY
ONES-READ THIS STORY CARE-
FULLY—IT HAS TO DO WITH
THE DANGEROUS AGE

"It has often been said, and truly so, that
a newspaper is the greatest value offered to
the public today. It costs more to manu-
facture a newspaper and the finished product
is sold for less than any other known com-
modity.

"Through the co-operation of Louis B.
Mayer, of the Louis B. Mayer Enterprises,
producers of the famous film, "The Dange-
rous Age," which will be shown all next
week at the Garden Theatre, 24 copies of next
Saturday's edition of The News will be worth
$4 and $2 each.

"It's all very simple and there are no
strings attached to the offer. Next Saturday
evening The News will publish twenty-four
names of men and women selected at ran-
dom from the city directory. The first name
published will entitle the owner to $4 in cash.
Each of the other twenty-three names will
get $2 in cash.

"Watch The News on Saturday. If your
name appears save the paper and at two
o'clock Monday afternoon present your copy
of The News at the box office of the Garden
Theatre and cash it in. You will be paid
without fail; all you have to do is to sign
a receipt for the money paid you.

"This is a progressive age and 'The Dan-
gers Age' will mean money in your pocket.
It pays to be a reader of The News."

With the contests all underway, the
newspaper editorial staffs co-operated
the limit and each day the stories
hooking up with "The Dangerous Age"
and the Garden engagement were
printed in conspicuous places, mostly
the first or second news pages.
The Wednesday teaser ad was a three by
two columns and read as follows:

"You May Realize You Are Married to
Him, but Does He? He Begins For-
getting When He Has Reached THE
DANGEROUS AGE."

After Wednesday the local reporto-
rial staffs seemed to fairly vie with
one another, for the space increased.
The rhetorical genius of the staffs were
put on the jobs. Paterson was treated
to a new novelty, that of a group of
reporters working industriously trying
to get over the best story. The picture
was the winner.

The newspapers were deluged with
queries from readers and soon the

Three scenes from the Lewis B. Mayer production, "The Dangerous Age," showing Lewis Stone, Cleo Madison and Edith Roberts and supporting players.
A Teaser Booklet That Hits the Women

This Six-Sheet—Semi-Descriptive—Is an Attractive 4-Color Affair—and They Stop to Read It, Too.

The John M. Stahl Production

THE DANGEROUS AGE

Directed by John M. Stahl
A NATIONAL ATTRACTION

UPSETTING THE DOPE

The 5:30-7 o'clock supper shows are conceded bloomers in Paterson, N. J., show houses. The factories have suspended operations for the day at 6 o'clock, while the offices and municipal quarters shut up shop an hour earlier.

Showmen in Paterson never take the supper show seriously and an attendance of between 100 and 200 is considered rather high, for Patersonians are busily consuming their supper in that period. But seemingly a hungry stomach was ignored Monday night, for the supper show was as jammed as the last night performance of "The Dangerous Age."

The supper show Monday set a new record, for by 6:30 o'clock there was a line two blocks long, double file, waiting to get in. Eight policemen were rushed to the scene by Police Headquarters to handle the impatient, but enthusiastic crowd.

the wife to see that she is a pal instead of a sparring partner." Another woman, Mrs. R. H., contended that "The first five years of a married man's life constitutes 'The Dangerous Age.' If you can get over that space, you need not worry over anything else."

Saturday came the big play in all newspaper advertising and stories, all the sheets breaking all previous records for free news space given the picture. The Morning Times devoted almost one and a half columns to letters received from readers who discussed "The Dangerous Age." The letters were interesting and varied. The News, Press-Guardian and Call all gave equally prominent and liberal space to news stories. And mind you, all the while, the regular show notices were being published in the theatre columns of the various papers.

The Press-Guardian contest, coming to a climax on Saturday, published the following:

Race After Letters Starts Tomorrow
Mayor Van Noort Will Mail Them and First to Return One Gets $50

"Tomorrow is the day. Tomorrow, twelve specially printed letters with glaring words on the envelope will be mailed by Mayor Van Noort, at the mail box on Market and Washington streets, to the following persons in New York:"


"The addresses of these individuals will be published in tomorrow's Sunday Chronicle. The first person who reaches New York, approaches any of the firms or persons mentioned above, secures one of the letters, unopened, and returns it to the business office of The Press-Guardian, will be presented with $50."

"The receivers of the letters have been requested not to open the letters until after 12 o'clock Monday, so that one must work fairly rapid in order to secure the letter unopened."

"The mailing of the letters will occur at nine o'clock Sunday night. Mayor Van Noort will drop the twelve letters into the mail box, after which it is entirely up to you. If you arrive in New York too late to retrieve one of the letters unopened you will not receive any reward."

"This unusual enterprise was prompted by the unique situation in John M. Stahl's motion picture drama, 'The Dangerous Age,' which opens at the Garden Theatre, Monday, etc., etc., dealing with the story of the picture, the entire yarn taking up a full newspaper column."

The Sunday Chronicle conspicuously ran a front page story on the "go-get-the-letter contest," adding the New...
When a man reaches 40, The Dangerous Age of forty, he expects to have all the fun and give it to his wife. Now matter how slow at 36, at 40 he finds himself thinking ill of his wife and looks for thin ice. No matter how slow at 36, at 40 he finds himself thinking ill of his wife and looks for thin ice. No matter how slow at 36, at 40 he finds himself thinking ill of his wife and looks for thin ice. No matter how slow at 36, at 40 he finds himself thinking ill of his wife and looks for thin ice. No matter how slow at 36, at 40 he finds himself thinking ill of his wife and looks for thin ice.
Using Every Possibility of An Ideal Title

IF
Your Husband Has Reached

The
Dangerous
Age
Watch Him Like You Would a Child
IT BEGINS AT 40
AND ENDS AT 100

YOUNG MARRIED WOMEN
Ignorant Of

The
Dangerous
Age
In a Man's Life
Can Ask Their Mothers Or Watch Fathers

There Would Be No Need For a

DIVORCE COURT
IF EVERY WOMAN KNEW WHEN HER HUSBAND REACHED

The
Dangerous
Age

Test staged in connection with the showing of 'The Dangerous Age' at the Garden Theatre this week. He reached the Press-Guardian office at one minute past twelve o'clock today. He was the first person to return one of the six special delivery letters mailed by Mayor Van Noort last night.

"Macy Esterman, of 149 Broadway, came in second, arriving at the Press-Guardian office at 12.50 o'clock."

"Mr. Barlow, when informed he had won, immediately asked permission to phone his mother of his good luck. He then told how he left the office of the Crane Simplex Company, 200 West 9th street, exactly at 10.55 o'clock, when the letter arrived."

"Nick Harvey, well-known local sportsman, was waiting with his car. They dashed to the Weehawken ferry and just caught the boat. From Weehawken to Hackensack they made good time. Just this side of Hackensack they struck a bump and broke the rear end. Leaving Harvey, Barlow jumped on a bus for Passaic. There he just caught the 11.41 Erie train for Paterson. He ran from the Market street station to the Press-Guardian office, arriving there at 12.01 and winning the $50 prize for the first letter to be returned to this office."

"Mr. Barlow will be presented with the five ten dollar gold pieces at the Garden Theatre tonight."

"C. M. Donohue, of 129 Twelfth avenue, reported to the Press-Guardian at 12.51 o'clock with the third letter."

Monday's ad in all newspapers was a four-inch by three-columns one-size typed ad in 24-point bold face Gothic, reading:

"TODAY AND ALL THIS WEEK AT THE GARDEN THEATRE, LOUIS B. MAYER WILL OFFER JOHN M. STAHL'S DRAMATIC CAMEO OF MATRIMONIAL MATES AND MISMATES, "THE DANGEROUS AGE." IT IS WORTH THE WHOLE OF EVERY MAN, WOMAN AND CHILD IN PATERNON TO ATTEND. IT ACHIEVES A POINT SELDOM REACHED ON THE SCREEN."

So much for the record-breaking publicity campaign reaching out to every newspaper. The rural papers were not forgotten and equally effective tie-ups were arranged with them.

Following the conferences with Mayor Van Noort, city officials and representative business men, Mr. Reichenbach, with the newspapers well underway with their campaign and the reportorial staffs working overtime, devoted his attention, temporarily, to the billboard question. For this purpose De Angeles' circus crew of bill posters were brought into action and they "sniped" everything within a radius of 23 miles. Nothing was overlooked. Spots that had never been plastered were adorned with cards, or paper, whichever was more appropriate.

Every road leading into the city of Paterson was covered. Not a single spot with any magnetic value was missed. Four thousand one sheets were plastered at locations where they attracted the eye. As one started on his way to Paterson from New York, either from the 33rd street Hudson tube station (uptown) or the Hudson Terminal (downtown) one's eye is arrested by a series of well-worded one-sheets. The same sight greeted one as he walked leisurely along in the tunnel leading from the Hudson tube stop at Erie Station in Jersey City to the Erie Station platform.

And as the train chugged its way from Hackensack twenty-four and six-sheets held one's attention. Everything else seemed to have been forgotten, for not a single spot of any vantage value was ducked or muffed.

Going into Riverside and Clifton, N. J., each town about four miles from Paterson, boards, each 14x14, were erected at ideal locations cleverly advertising the engagement. No motorist could pass the spot without having his attention attracted to the brilliantly illuminated and attractive signs. For the first time, too, the Public Service property is Paterson covered with neat book-layouts on "The Dangerous Age."

Local churches also were cleverly tied up with the production. The theme upon which the production is based was capitalized by clergymen using "The Dangerous Age" for the sermons with mention made by most of them that it was playing the Garden Theatre. School teachers at the public schools encouraged the children to write manuscripts on "The Dangerous Age" of children.

The commotion stirred up by these dynamic tactics of Mr. Reichenbach and Charles resulted in the Paterson...
Built for Teaser Purposes and Box Office Results

Even a Greasy Old Gypsy Woman - Is Competition When He Is At The Dangerous Age

You MUST WATCH HIM EVERY MOMENT

When He GRUMBLING AND STARTS MAKING EXCUSES TO GET OUT NIGHTS HE HAS REACHED The Dangerous Age

You May Realize You Are Married To Him But Does He? He Begins Forgetting When He Reaches The Dangerous Age

Scores of novelties were distributed. Among the most helpful of these was a neat 3x2 booklet, cleverly laid out in fourteen pages. The text follows: "The Dangerous Age' of man by a successful woman. (Page 1). After a man reaches The Dangerous Age 'Goo-goo' again becomes his chief figure of speech. Say it and watch him cuddle. After a man reaches The Dangerous Age he begins to love taffy. Say it now, Taffy is far better than 'epitaphy' later. Your husband is no banjo--don't pick on him. If he says he has been at the club, believe him. It won't add to your peace of mind to learn different. When a man reaches The Dangerous Age he begins to sharpen his skates and look for thin ice. No matter how slow at 39, at 40 he doesn't even stop at corners to toot his horn. When he attains The Dangerous Age of 40 he expects you to look 2 act 15 and talk 10. If he likes baby talk you must even cultivate a lip to please him. Eating may build you up physically, but it will play the very deuce with your domestic happiness. After he reaches The Dangerous Age he notices even ounces.

Then comes a two-page spread as follows:

Louis B. Mayer presents John M. Stahl's Screen document of Matrimonial Mishaps THE DANGEROUS AGE

From the play by Kirkpatrick Boone In which a man...demonstrates the dangers of life's highways after the daylight hours of his boyhood. Every wife--should see it--with her husband

Continuing, the text follows: "No woman ever won and kept a man with sulphur and molasses. Try salve and straight lines. When a man reaches 40 and

is attracted by a girl, it's not her youth he is after—it's his own. That is the Dangerous Age. A man is easily a fool till forty. Then easy to fool. Watch him every instant and try to be his permanent bride. Remember when your mind is on moth balls and a spring house cleaning, his is on spring poems and romance. Don't grow indifferent. There are three school periods in a man's life, 9 to learn his alphabet, 19 to study his career, 39 to strengthen him for his 40th birthday. You must be his tutor at the latter age. The last page contains the picture title, producer and production names and the First National trade mark.

It was no wonder then, with this remarkable exploitation, overlooking as it did no medium, but embracing everybody who was anybody in Paterson, with every newspaper tied up, with every business man's organization boosting and clergy co-operatively effecting, that "The Dangerous Age"

THE ECHO AND EXHIBITORS

There was not a single exhibitor in northern New Jersey who did not know of the extensive campaign of First National and Louis B. Mayer on the John M. Stahl feature, "The Dangerous Age," at the Garden. Exhibitors in the smaller towns adjacent to Paterson could not help but feel the effect at the box office, for the campaign spread into their localities, with First National profiting exceedingly, for it brought the public of those places in intimate touch with its attractions. It is safe to say that First National attractions in Paterson, N. J., are considered as valuable by Patersonians as the bonds issued by the First National Bank of that city.

Advertisement
when it opened Monday at the Garden did a record business.

Paterson is distinctively an industrial city. Six o'clock there means supper, but it didn't on Monday night, for promptly at 6 o'clock the record breaking line of three blocks started to form. It was the supper show that was on and for the first time in the history of the house the supper show was taxed to its capacity with at least 100 more folk waiting outside. By 7 o'clock the line had doubled and Manager Dooley had to summon additional police officers.

By 7:30 the entire street was choked, literally, with waiting humanity. Several thousands were turned away when the last show was started, thus driving them to other houses. The Tuesday business, however, continued in top form.

John M. Stahl personally attended the premiere and was introduced as were also the Misses Edith Roberts and Cleo Madison, who appear in "The Dangerous Age."

The Paterson Morning Call, Tuesday, Nov. 21, 1922.

"DANGEROUS AGE" GIVEN PREMIERE

Thousands Turned Away From Garden Theatre Last Evening

Thousands of local theatre-goers attended the initial presentation of "The Dangerous Age," at the Garden Theatre yesterday afternoon and last evening. The film staged under the direction of John M. Stahl and featuring Edith Roberts and Cleo Madison, was released under the First National Exhibitors' circuit and after its presentation here will be shown in New York City.

Approximately 4,000 persons saw the performances yesterday afternoon and last night and it is estimated that nearly a like number were turned away. It became necessary early last evening for the management to appeal to police headquarters for aid in handling the crowd and Police Sergeant L. J. Dunn and a squad of men were sent to the theatre.

Included in the vast throng were prominent motion picture producers from New York City, all of whom desired to witness the mammoth motion-picture play, which until yesterday afternoon had been shown only in the production studios.

"The Dangerous Age" is one of those heart-gripping dramas of married life and shows the result of matrimonial mates and mis-mates in a most vivid manner. There is not a dull moment during the entire production and the audience is swayed with emotion throughout. There is a decidedly interesting moral story in the plot of the drama which should not fail to interest everyone.

The production will be shown at the popular Market street photoplay theatre during the current week and there is little doubt that the capacity audiences will witness every presentation. After finishing this week in this city the photoplay will be shown in New York City where thousands of theatre-goers are anxiously awaiting the initial performance.

The Morning Times, Tuesday, November 21, 1922.

Crowds Storm Garden to See Movie Stars and Wonderful "Dangerous Age"

A masterpiece was shown at the Garden Theatre last night, "The Dangerous Age."

A much mooted and talked about subject was this Dangerous Age before its world's premiere last night and a much talked about subject will it remain for the balance of the week.

With superb photography, a sex plot treated in masterly fashion by John M. Stahl, a cast balanced to a hair's breadth and its interest held until the very end, "The Dangerous Age" is bound to cut a wide swath in classical moviedom throughout these United States.

Edith Roberts, starring in "The Dangerous Age," Cleo Madison co-starring with Miss Roberts and John M. Stahl made their personal appearances and were received enthusiastically by the crowds.
Produce From Film of Famous Christmas Poem Will Help Relief Work

"The Night Before Christmas," widely read poem, has been picturized by Bray Production, Inc. Distribution is to be

made through W. W. Hodkinson Corporation, proceeds of which will be turned over to the fund used by the Committee for Devastated France and Maternity Center Association of New York, Miss Sophie K. Smith, field secretary for the Film Mutual Benevolent Bureau which is presenting the film, wrote the scenario.

The Film Mutual Benevolent Bureau is interested in insuring the success of this benefit. Among the members of the Bureau who are lending their support to the proposition are Governor-elect Alfred E. Smith, Miss Anne Morgan, Mrs. Gordon Knox Bell, Miss Mabel Choate, Arthur C. Train, Frank Crowninshield, Mrs. Meredith Hare, George Gray Barnard, Hon. Everett Colby, Miss Rachel Brotherson, Charles Dillingham, Henry F. DuPont, Mrs. LeRoy Edgar Newbold, Douglas Elliman, Dr. John A. Harris, Otto Kahn, Clarence Mackay, Mrs. Gouverneur Morris, Comde Nast, Mrs. Herbert C. Pell, Jr., Rodman Wanamaker, General John O'Ryan, Hon. George W. Wickersham, Mrs. Mortimer Schiff and others.

Dr. Clement M. Moore, who wrote the poem one hundred years ago this Christmas eve, called it "A Visit from St. Nicholas," but it is better known as "The Night Before Christmas."

Three Exchanges Acquire New Goldstone Photoplay

Phil Goldstone, independent producer, announces the sale of his feature, "Deserted at the Altar," to Capital Film Exchange of New York, to the Twentieth Century Film Exchange of Philadelphia and in Boston to the Pioneer Film Corporation.

"Deserted at the Altar" is an adaptation of the famous stage play of the same name by Charles Kingsley and is taken from the book by Grace Miller White. The cast in the picture includes Bessie Love, Barbara Tenenbaum, Fally Marshall, Frankie Lee and others of prominence.

Buy Goldstone Product

A new series of six Franklin Farmun pictures have been sold by Phil Goldstone, independent producer, to Greenwald Griffith Company of Cleveland for distribution in the Ohio territory. The Progress Feature Company of Chicago purchased the Northern Illinois and Indiana rights to the series, while the First Graphic exchange of New York City has bought the Upper New York right.

Russell Simpson and Frank Keenan in Lola B. Mayer's "Hearts Aflame," a Regional Barber production for distribution by Metro.

A scene from the Bray film, "The Night Before Christmas," which is to be presented in New York City by the Film Mutual Benevolent Bureau, distributed by W. W. Hodkinson Corp.

Exhibitors Herald

Big Films on Metro List for New Year

W. E. Atkinson Announces Program for January and December

Summarizing Metro's schedule for December and January, William E. Atkinson, general manager, points out that there are no less than a dozen pictures of exceptional value in the immediate offering. Though there is going to be just one big attraction after another, so far as Metro's is concerned, he declares.

Lists New Productions


300 Members of Froebel Club at Hartford, Conn.

Endorse Inc Film

At a meeting of the Old Second Church of Hartford, Conn., which was founded by Thomas Hooker, a group of 300 New England clubwomen endorsed Maurice Tourneur's "Lorna Doone," a picturization of the旧约小说"Lorna Doone," distributed by First National.

The occasion was a meeting of the Froebel Club, an organization of women interested in the education of children. The cast was recruited from the ranks of the club, who had seen the Tentwme production at a preview. The club voted to recommend the picture to its membership and to the thousands of children who are influenced by its members.

Buddy Martin to Star in Film of Shakespeare Tale

Buddy Martin, whose performance of Dickens' poor little orphan, "Pip," in a new version of "Great Expectations," is said to stamp him as an exceptional screen player, according to Hopp Hadley, who is presenting the picture, is being carefully rehearsed by the director of "Great Expectations," the part of Hamlet, and will soon produce an innovation in filmdom by appearing in an elaborate production of the Shakespeare drama, played entirely by children.

Nordt's Company is publishing the list of clever little girl screen stars to find one that can play the difficult role of Ophelia. By keeping all of the cast below the ten-year-old limit it is thought that a picture will result that will have unusual appeal to the public.

Ministers Pick Inc Film

Ministers of the Protestant churches in Albany, thirty in all, selected Maurice Tourneur's First National release, "Lorna Doone," as the entertainment for their benefit week at the Mark Strand Theatre, Albany, which was held Dec. 11. Proceeds go to the quota of the Albany churches for the fund of the colleges of the Orient for women.

Plays Loew Theatre Chain

"Conquering the Woman," Associated Exhibitors' production in which Florence Vidor is starred, is making the round of the Loew circuit of Greater New York, the Marcus Loew booking department having closed the contract with Lester W. Adler of Associated's New York exchange. It was recently published.
Pictures & Players

A summary of the activities of picture people—what they are doing and what they plan for the future in their relation to the theatre.

LLOYD HUGHES, leading man with Mary Pickford in her new success, "Tess of the Storm Country," is now finishing work in "Are You a Failure?" which Tom Forman is directing for Preferred Pictures. Hughes started work on "Are You a Failure?" immediately after completing "Tess."

Lloyd Hughes (Al Lichtman)

Swedish sculptor, to pose for the statue of "Morning," one of three figures he will execute for the new columbarium at the Hollywood cemetery.

Word has been received from the West Coast that work on "When Civilization Failed," in which Leah Baird is featured, has been finished, and the film has been shipped to the New York office of Associated Exhibitors.

Willard Mack, author and actor, will portray the role of a playwright in the screen version of "Your Friend and Mine," his vaudeville sketch which is to be filmed by SL for Metro. Enid Bennett has the leading female role.

Cullen Landis (Vitagraph)

Corinne Griffith

Company Formed to Make Corinne Griffith Films; Hodkinson to Issue Them

A company headed by Edward Small and Charles R. Rogers has been formed to star Corinne Griffith in a series of pictures to be known as Corinne Griffith Productions which will be distributed in the independent field by W. W. Hodkinson Corporation. Popular novels will be acquired for the star and she will have the support of prominent players in her new features.

Mr. Small, who will handle the production end of the work, has guided many stars and directors, and has an intimate knowledge of this end of the business. Mr. Hodkinson, a former sales manager of Select Pictures and later general manager of distribution for Robertson-Cole, has resigned from the latter organization to devote his time to Miss Griffith's productions.

Work on the first of the films, which will be produced in a series, will start in April, under the direction of Webster Campbell, in the East. It is understood that the stories will be the society variety and that a special exploitation and advertising campaign will be inaugurated with each picture.

"Fatty" Karr Starts Film

"Fatty" Karr has started production on his second comedy, first for a two-reeler series. The first one, "Weight for Me," was completed last month and has been shipped east. Franklyn E. Backer, president of East Coast Productions, Inc., will distribute it. The second is called "Long Skirts."

Edgar Lewis Starts Film

"Oh, Ye Fools" is the title of the next picture which Edgar Lewis will make for Mastodon Films, Inc., for distribution in the independent market. "Fires of Youth," the first picture, is completed.

FILM LAUGHS FROM TOPICS OF THE DAY SELECTED BY TIMELY FILMS INC.

Mr. Speedo (after reading the evening paper) "Don't let the youngsters hang up their white stockings on Christmas Eve. Mrs. Speedo—Why, dear? Mr. Speedo—If I leave any finger prints the other little scamps might indict me as Santa Claus. "Topics of the Day" Films.

Mrs. Grabshaw—My Christmas money with you about last week? Mr. Speedo—You'd better save a ten-spot, Ma, in case the landlord wants to charge Santa Claus for landing on the roof. Judge. Mr. Speedo—What section of the Christmas Treat (y) plans do the kiddies favor? Mrs. Grabshaw—May—The er—aw, please tell me, Ray? Mr. Speedo—The Santa Claus (e). "Topics of the Day" Films.

"Is your son acquiring culture and polish at college?" inquired the new minister.

Mr. Speedo—Call it that mighty 'honor.' He showed me a letter from Uncle Henshurt. "Th' durn fool sent me a ukelele for a Christmas present!"—Copper's Farmer.

Mr. Speedo—Peppino is speaking louder than usual. Is she trying to compete with Ray's Radio amplifier? Mrs. Grabshaw—No, dear. She only wants you to hear what she wants for Christmas. "Topics of the Day" Films.

The wise youth prepares for the future, but during the holiday whirl He should also remember the present, That's expected by his best girl. Indiana Labor Journal.

Miss May (a school teacher)—Remember geography is a gift for some people. Miss Ray (ditto)—Yes, especially for those who tell you about Christmas Island on the 22nd of December. "Topics of the Day" Films.

Aunt Nellie—Well, Bidby, dear, did you see Santa Claus this time? Mr. Speedo—No, Aunt Nellie. It was too dark to see him, but I heard what he said when he knocked his toe against the headpost.—Chicago Herald & Examiner.

F. B. O. Issues Walker

Production December 24

Johnnie Walker in a story of early Californians will be issued by Film Booking Offices of America for the week of December 24. It is titled "Captain Fly-by-Night," and is adapted from a story by Johnson Johnston. The author of "Fairbanks' Mark of Zorro." Johnnie Walker, after playing in "In the Name of the Law" and starring in "My Dad," both F. B. O. pictures, was signed by P. A. Powers to star in this story of Spanish-California days. William K. Howard directed the feature.

Joins Distinctive Firm

J. N. Nautly has become affiliated with Distinctive Pictures Corporation in the capacity of studio manager, it is announced by Arthur S. Friend, president of the company. Mr. Nautly entered the motion picture industry in 1898 with the original Edison company in West Orange, N. Y.
Bill Johnston, you're right!

Read what Johnston says and our answer.

Motion Picture News

Selling Angles

The practical trouble with many an independent producer—and we counsel with many, here in this office—is that they make pictures for themselves rather than the market.

There are, we will say, fine ideas back of them. They are strong dramatically; they portray sincerely; they have literary excellence; they may be artistic triumphs.

If the producer is content to live for art alone, for the joy of expression—and can afford to—fine! The motion picture owes him a great debt of gratitude. But if he expects to make money—or even get his money back in any reasonable time—that is another matter.

The picture is generally advertised to them in the trade press just as any other picture is advertised. They are not told how to put it over; they lack the facilities; or they don't know how. And, anyway, the daily change system only permits an advertising flash; and these pictures have nothing to flash—no big star, no big book or play; no big sensation.

The name of a popular star or book or play is simply a ready made advertising value. That's why producers pay so heavily for these values. They bring the money back. The count tremendously in this business because flash distribution—the fast uncertain booking of pictures—demands flash advertising.

The big producing companies today know what selling values mean to a picture. They plan pictures with that idea pretty nearly foremost.

And whether it's art or not, or right or not for the proper development of the picture—it is commercially successful.

William A. Johnston.

Only A Shop Girl

Selling Angles

ONLY A SHOP GIRL was made not for ourselves but in response to a demand from exhibitors and the public for a picture that had a real entertainment value and big box-office possibilities.

ONLY A SHOPGIRL is an artistic triumph—and, in addition, has a real public appeal, because it has brought money into the box-office of the legitimate theatres for 25 years, proving that it is what the public wants.

Art played an important part in ONLY A SHOPGIRL but we did not overlook the commercial angle, so that the finished product is a combination of Art, which the public demands, and money-making possibilities, which the box-office must have.

We have provided an extensive exploitation campaign which includes elaborate fashion display cards for local department store tie-ups, an extensive line of wonderful novelties and other advertising and publicity suggestions that insure the success of this attraction.

We not only took a play that had been a money-making stage-success for a quarter of a century, but we improved this selling angle by adding thereto an all-star cast including Estelle Taylor, Mae Busch, Wallace Beery, James Morrison, Tully Marshall, Willard Louis, Claire Dubrey, William Scott, and Josephine Adair.

We plead guilty to paying heavily for these values, because we know that the combination of a successful play and the all-star cast in ONLY A SHOPGIRL will positively bring money back to the exhibitor and give the public full value.

We produced ONLY A SHOPGIRL with the selling value idea in mind, and if the formula that Bill Johnston gives for a successful picture is correct ONLY A SHOPGIRL is bound to be a real commercial success.

Joe Brandt,
Pres. C. B. C. Film Sales Corp.
Eighth in Series of New
Hall Room Boys Comedies
Is Finished for C. B. C.

In the newest Hallroom Boys comedy which has been received by C. B. C. Film Sales Corp, from the West Coast production center, the Hallroom Boys decide to open a gown shop. This picture has been titled "My Mistake." Al Santell directed it and it is the eighth comedy in the Percy and Ferdy character series.

Duncan May Return
To Serial Production
Negotiations Have Been Under
Way for Some Weeks, Says Star

Persistent reports that William Dun- 
can intends returning to the serial field are 
embodyed in December picture gossip of the Coast. Two years ago, when Duncan was reaping fame as a star of the chapter-drama he suddenly left off with the "continued-in-our-next" features and started making Westerns under the Vitagraph banner.

Negotiations in Progress

Duncan gave as his reason for quitting the serial that he believed the chapter-play cycle was running to a point where the log returns previously enjoyed might fall off, as a matter of natural conse- quence. Vitagraph had profited hand- somely with Duncan in serials and his Westerns have met with the approval of exhibitors, as is instance in their weekly comments.

Mr. Duncan, however, declares that he always figured upon a return to the serial and is inclined to believe that the time is not far distant when they again will prove extremely remunerative. At any event, he admits that negotiations be- tween himself and various producers have been in progress for a period of several weeks.

Contracts Ends in 1923

The star commands one of the highest salaries in pictures and his contract with Vitagraph runs through the next spring or summer. Whether or not he will resume with Vitagraph appears doubtful and Duncan seems inclined to believe that he might be able to purchase his release from that organization providing proper arrangements could be made.

"The Silent Vow" and "The Fighting Guide" are the two most recent publica- tions in which Duncan and his co-star, Ethel Johnson, appear.

Tours Mid West in Behalf of
"Quincy Adams Sawyer"

Following the private premiere of "Quincy Adams Sawyer" at the Hotel Bancroft, Worcester, Mass., Herbert Lubin left for Chicago. He is enthusiastic over the possibilities of "Quincy Adams Sawyer," which is the first full-length picture to be sponsored by Associated Pic- tures Corporation, his newly formed organization.

While in the middle West, he will confer with the district supervisors of Metro Pictures Corporation exchanges in that territory, for the purpose of cooperating with Metro in the placing of certain first runs. Arthur H. Sawyer, supervising director of Association Pic- tures Corp, who made a special trip East for the purpose of witnessing the Worcester showing, has returned to the Coast and will begin work immediately on the next S-L special for Metro, which will be "Your Friend and Mine," by William Mack.

Friend Gets MacGrath Tale

Harold MacGrath's story, "The Ragged Edge," has been sold for picture produc- tion to Distinctive Pictures Corporation of which Arthur S. Friend is the president. It will be placed in production immediately and an all-star cast is being assembled.

"Notoriety" Starts Round
Of First Run Theatres at
Newark, N. J. December 22

Following its successful presentation in Louisville, Ky., and Albany, N. Y., "Notoriety" has begun its swing around the country's leading first-run houses. It was signed by the Rosenthal circuit of New Jersey for a full-week run beginning at the Strand, Newark, for December 22 to 28.

The two runs of the seven-reel society drama at the Alamo, Louisville, and the Clinton Square, Albany, with the heavy opposition it met in both cities, and the outstanding success it achieved despite all, has convinced L. Lawrence Weber and Bobby North as well as the Rosen- thal circuit that "Notoriety" will stand up against all odds.

Ferdinand Earle Engaged

To Direct Theda Bara in
New Selznick Production

David Selznick, of Selznick Pictures Corporation, under whose supervision Eugene Walter's "The Easiest Way," starring Theda Bara, is soon to go into produc- tion in the East, has announced the selection of Ferdinand Earle to direct the big special. The contract with Mr. Earle has been pending for some time. George D. Baker has been en- gaged to provide the script.

Mr. Earle is al- ready busied with his plans for the production and Mr. Baker has his story well in hand. There is every indication that the actual work of "Shooting" will be begun in the very near future.

The engagement of Ferdinand Earle to direct "The Easiest Way," is regarded as indicative of the character of the pro- duction the Selznick company is plan- ning to make.

Educational Subjects on
Program of New Theatre

At the opening of the Capitol theatre, Allston, Mass., Gordon's new half-mil- lion-dollar house, the short subject half of the program was made up entirely of Educational subjects. Kinograms, the news-reel, "King Winter," the first of the Lynham H. Howe's Hodge-Podge series, and the Mermaid comedy, "High Power," were the films presented.

Sell "Environment" Rights

William Shapiro of Franklin Film Company, Boston, has purchased for New England and Renown Pictures Corpora- tion of New York City has acquired for New Jersey and New York state rights to the Principal Pictures special, "En- vironment," co-starring Alice Lake and Milton Sills.
A Plea From The Censor

A WELL-MEANING, honest writer, a doctor of philosophy, who is a moving-picture censor in Pennsylvania, has published a book. In it, he not only asserts the failure of moving pictures to improve in quality, but the impossibility of getting any improvement through public opinion. His reason for the second assertion is interesting enough, and common enough, to demand comment.

"We all know," says this writer, "that if one person with a responsible social sense, in any community, there will be fifty who have none, and the one may readily be contaminated by much familiarity with the impish forces which he set out to destroy."

There you have it, plain and flat—the doctrine and belief of the born "reformer," who honestly believes that personal liberty is a danger and its exercise likely to be a crime. For one man who cares anything for the betterment of his fellows there are fifty who care nothing: and therefore, of course, the conduct of the community should be in the hands of the one.

The doctrine upsets itself at once. Power can only be put into the hands of the one by the consent and decision of the fifty; if the fifty are without the responsible social sense, the one, however earnest he may be, has not the slightest chance of accomplishment. This is as true in politics, religion, and art as it is in the narrow field of the moving picture. In the long run the people will get what they want, if it is procurable, and they will reject what they do not want. They may be educated, slowly, to want this which seems better to a particular reformer, or that which to him seems worse. But they cannot be successfully directed against their will.

If fifty people in a community want crime, to one who wants decency, the community will be criminal. If fifty want jazz to one who wants Brahms, the saxophone will be lord of the air. If fifty want peace to one who wants excitement, the shrift of rioting will be a short one. But the fifty will rule and if it were true that this majority everywhere had no "responsible social sense" we should find ourselves not a community, not a nation at all, but inhabitants of chaos swiftly rusing to perdition.

A Plea From The Censor

The Honor Roll

Screen Message No. 87

"The motion picture has carried the silent call for virtue, honesty, ambition, patriotism, hope, love of country and of home to audiences speaking twenty different languages, but all understanding the universal language of pictures."— Will H. Hays.

Majority Must Rule Declares Newspaper in Rapping Censor Attitude

The appended editorial, published in the "Chicago Herald and Examiner," is reprinted in this department because of its intelligent presentation of the censorship question. The argument presented in the editorial is right as every sane mind knows, but too often right is overshadowed by the false front of the reformer. You will be serving the industry and the public if you make use of this editorial in your programs.

Prison Officials Again Speak

Following the release of "Skin Deep," a crook play, First National made a survey by questionnaires to learn the effect of motion pictures on persons whose moral fibre is not of conventional strength. These questionnaires were sent to wardens and chaplains of penitentiaries throughout the United States and the opinions, without an exception, were to the effect that:

Motion pictures tend to make convicts more patient in their surroundings; more eager to work, more amenable to discipline, happier and more ambitious to do right.

Convicts are prone to hiss the villain and applaud the righteous hero. Most of them dislike slapstick plays and are always eager to see right triumph over wrong. And to use the words of Warden Lewis E. Lawes of Sing Sing Prison, who delighted his charges with "Oliver Twist" as a Thanksgiving film treat, "The cinema undoubtedly has a bettering effect of its kind has been given since Magna Carta. The power of the film is enormous. Constant picture-going creates a train of activity which leads to a knowledge of things along other lines; it creates a demand for books, a wish for thorough scientific knowledge."

Warden Robert J. McKeeny of the Eastern State Penitentiary writes: "We regard motion pictures in this institution as the highest type of entertainment. The benefit derived for the men theretofrom cannot be measured. The motion picture has brought the outer world, society, into their midst. The picture walls do not a prison cell."

The wardens and chaplains of penitentiaries where films are shown are warm in their praise of motion picture pictures, which, for what one official terms "Liberality in helping bring the outside world to men in dense of sense," the biggest government penitentiaries wrote First National, "in behalf of cinema, in behalf of a program of pictures that will successfully entertain during the prison season, in behalf of pictures that seem to be the only satisfactory answer to our problems."

J. C. Harrison, chaplain of the State Penitentiary at Montgomery, Ala., says of motion pictures that "their effect on convicts is better than that of music. Many instances in which convicts have been influenced to do good."

Thomas H. Rynning, warden of the State Prison at Florence, Arizona, says the inmates "like dramas above other plays, comedies next and melodramas third," and adds that he finds "motion pictures very effective as helpful factor in administration."

Thomas J. Flynn, warden of the Colorado State Prison at Canon City, says: "We find violations of the rules at this institution have decreased 80 per cent since the installation of motion pictures."

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

Film Rentals Big Question

SPOKANE, WASH.—To the Editor: The general condition of the moving picture business today in Spokane is serious from the standpoint of the amount of business and income. Most of the local film companies have received high rentals while we have been receiving low box office receipts. The cost of film service has been so high in Spokane, that, when we ask the film companies to put the price where we can make money, they think we are trying to steal the film from them.

We all know that nowadays there are just two kinds of pictures—the bigattraction pictures like some of the mediocre pictures that hardly pay expenses. The film company wants us to carry the big-attraction pictures at a high price for the mediocre attractions and then when the big ones come along, get all the money there is in it. No doubt, this is true in other parts of the country.

On Monday of this week (December 1) there was hardly a handful of people in our theatre to see Dorothy Dalton in "The Siren Call." Without any notice to the public, we put on Harold Lloyd in "Dr. Jack" Tuesday with an advertisement to play the same evening. We had with the result that Tuesday night we had them standing up waiting to be seated. I mention this to show you the contrasts of business nowadays. When you see the theatre filled when you have a big attraction, you wonder where all the people have gone when you are not doing business. The largest theatre in the city and I really feel sorry for the smaller houses.

To mention the big battle right now is between the exhibitor and the distributor. The distributor has been getting too much money for his pictures and it is very hard for us to compete with the prices. We have the largest theatre in town to compete with. Maybe they will listen to a combination of exhibitors and allow everybody the opportunity to make a profit.

I believe in paying the price for the picture when we get the money, but I do not believe that we should carry the load of the producer.—Ray A. Gromacher, Liberty theatre, Spokane, Wash.

The Small Town Situation

IVESDALE, ILL.—To the Editor: We have heard so much from salesmen the last year and this, and a great deal in the trade papers lately about business being better and getting better along that we thought they would say a word or two regards the small town situation. And I don’t think our own situation is a bit different than many other small town. I find, and I believe most everywhere, better in the larger city than it was, since so many are leaving the farms and small towns to get a job in the city. Our population is supposed to be 386. Last week we figured that if we had 300, we had it figured strong enough. We can count 64 who have left town and gone to the cities, most of them to get a job. Of course for other reasons. If the proportion is as large in towns larger than ours, will this not help the city?

It should surely help the large city exhibitor, but it puts another nail in the coffin for us little fellows. Yet, most of the exchanges and the bigger business is good in the city that the small town fellow is getting his share, also.

The year is almost over and we have had to two shows that we could just about double our business was fine on. The past summer, we have done more advertising than at any other time in the business, but when they haven’t got the money, you simply can’t get it. We recently have shown "Reported Missing" and I believe for a time it was the best of all that was shown. In it before the public. We used ones, threes and 11 x 14 photos. Special lobby display, heralds, snakes, bars, a trailer and a special letter to everyone on our mailing list. We used slides and advertised the picture in electric lights. The result was that we had three or admissions less than the week before when we had just an ordinary program picture.

Of course I am not saying that we had the best picture on the market when we had "Reported Missing," but merely stating the amount of work as regards the advertising angle. We have done almost all the advertising work to purchased, get the crowds and this fall as well. And like all other exhibitors, gone our limit to please our patrons. We drove fifteen miles for each picture we showed from the beginning of the strike to the end in early fall, and I might add for the condition was and that the patrons are that people feel it is impossible to do enough to satisfy them.

We have shown pictures such as the following, some after going without a cheap picture of any kind: "The Fox," "Behold My Wife," "Mystery Rider," "Confiscated," "Sky High," "The Trap," "Man to Man," "Reported Missing," "Flower of the North," and others. Not any super specialty some may say, but I can’t help it. Cheap and all that received exhibitor approval in the Herald. However, I might add again that you simply can’t get the money from them when you are not doing big business.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.

A Word from Michigan

MASON, MICH.—To the Editor: We just received a circular from United Artists boosting George Arliss as "The Man Who Played God." They had better announce Douglas Fairbanks as "The Man Who Played the Devil" with United Artists when he sold "Robinhood" outside the trade. Besides, if they want to hear loud applause from Michigan—Roy W. Adams, Pastime theatre, Mason, Mich.

Boy, Page Mr. Meyer!

SPENCER, IND.—To the Editor: Walter would have thought that Fred Meyer send in more reports. His stuff reads like you would like more of them. When he tells you what a film is, he gives it to you straight. I’ll bet Meyer doesn’t buy a one-sheet and a slide and expect the producer to do the rest if he can buy the film right. Too many “birds” are afraid to spend something on advertising. They are not Barrums by any means.—H. E. Campbell, Campbell theatre, Spencer, Ind.

Exhibitors Herald

December 30, 1922

Purely Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to obtain honor publication in this column. Address them to “Purely Personal.”

Elmer Rauh, president, and Howard Liechtenberg managing director, have issued neatly printed invitations announcing the opening of the State theatre, 818 Green St., formerly the Auditorium, 8 Dec. 9.

Buster Brown of the Strand, Iowa City, and Mr. and Mrs. Hendricks of Mt. Vernon, Ia., were visitors at the Des Moines exchange of Universal last week.

Be careful while in St. Louis. Fred C. Ditzenberg of the St. Clair, Odeon, East St. Louis, Ill., parked his car in front of the First National exchange and when he came out some one had appropriated it.

M. G. Keller has been appointed manager of the Bel-Air, San Francisco, and H. J. Landgran, who has been manager since Turner & Dahmen Junior Enterprises took over the house has accepted a position with United Theatres in Los Angeles.

Ed Haas, manager of the Midland and Royal theatres, Detroit, announced the opening of the Boys Carriers Club the other evening with a free show at the Royal. Twenty-five boys were his guests.

Among the things Marcus Loew will do when he gets to San Francisco is to give his $1,250,000 Warfield theatre the once over. Mr. Loew hasn’t seen the theatre since it was opened last May.

Arthur Schoenstien, owner of the Atlantic Boulevard and Ashland and Brighton Park theatres, Chicago, is having a great time in St. Louis where he is spending two weeks with friends.

C. W. Perry, branch manager for Goldwyn at Boston, is staying in the home of his daughter in Cleveland during Thanksgiving.

And by the way, any time you’re in Cleveland Samuel Bradley of Samuel Bradley Productions in the Film Exchange building invites you to drop in. Says he has contributed items for anything from a news reels to a feature.

Manager Frank Masek has installed two new Powers machines at Spauls Family theatre, Delphi, Ind. United Theatre Equipment did the job.

M. D. Martin, manager of M. D. Martin Attractions, New Orleans, La., has moved into new quarters at 405 Dryades street.

Tom Caraway has been appointed manager of the Palace theatre at Breckenridge, Tex.

Sam H. Barck owner of the Market Square theatre, Cleveland, had a fire at his house that did almost $500 worth of damage. The blaze started next door to the theatre in a defective furnace.
You are especially invited to contribute regularly to this department. It is a co-operative service for the benefit of exhibitors. Tell us what the picture did for you and read in the Herald every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address “What the Picture Did for Me,” Exhibitors Herald, 417 S. Dearborn St., Chicago.

Associated Exhibitors

Grandma’s Boy, with Harold Lloyd.—You can’t make a mistake if you book this one. Don’t hear one kick on it. Laugh from start to finish. Rental too high for what I made on it.—David Hess, Iris theatre, Monte Vista, Colo.—General patronage.

Grandma’s Boy, with Harold Lloyd.—Very good. Can’t be beat. They all liked it. Broke all records.—T. J. Kemper, Bart’s theatre, Grand Forks, Neb.—Neighborhood patronage.

Grandma’s Boy, with Harold Lloyd.—Played to good business for seven days. You can go wrong on a Lloyd.—W. W. Watt, Gaiety theatre, Springfield, Ill.—General patronage.


The Devil, with George Arliss.—Good picture. Film in good shape. Brother, don’t miss this one. Wrong title, but will find the moral.—F. Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

F. B. O.

Good Men and True, with Harry Carey.—Consider it the best Carey I have ever run. Builds up to one of the best climaxes ever seen in a picture. Story, acting, continuity and picture, The Fox. Service and price right on all F. B. O. productions.—Gayety theatre, Amory, Miss.—Neighborhood patronage.

In the Name of the Law, with a special cast.—This is a dandy. Plenty of good comments on this one. Played two days to good business. Three’s and one’s. Very good.—M. H. Morris, Colonial theatre, Cleveland, Ohio.—General patronage.

Up and at ’Em, with Harry Moe.—Here is a snappy bright light comedy that makes any audience laugh.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Live and Let Live, with a special cast.—This picture seemed to please nearly all, and the cast was perfect. Book it.—G. W. Johnson, Mystic theatre, Marmarth, N. Dak.—General patronage.

My Dad, with Johnnie Walker.—A remarkable Northern picture. The dog is one of the chief features. What is a Northern without a dog? Walker is good.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Son of the Wolf, with a special cast.—Of no interest to the patronage. A picture can’t get by on scenic backgrounds alone.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

Five Days to Live, with Susse Hayakawa.—I have played several of this star’s features and we have not had a bad one yet. Personally we do not consider this one as good as The Devil’s Claim, yet he does some real acting. This is the first we have played with an entire Jap cast, including his wife, but if your patrons like this kind of actors don’t be afraid to get one. The photography is fine. Action good.—Wood & Webb, Star theatre, Cornith, Miss.—Neighborhood patronage.

Seven Years’ Bad Luck, with Max Linder.—Book it and give your patrons a real, honest-to-goodness comedy. One of the best one’s that has ever come. Good moral.—F. Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

The Dago, with a special cast.—This is a good picture. All were pleased. Give us more like it.—John Juel, Opera House, Farwell, Neb.—Small town patronage.

Kismet, with Otis Skinner.—One of the finest productions I have ever seen, but it went completely over their heads. Bad pictures.—Art and Wanda Empire theatre, Milan, Ind.—Neighborhood patronage.

Salvage, with Pauline Frederick.—Picture would be good if the print was all there. Most of it was cut out. Print in very bad condition.—John Juel, Opera House, Farwell, Neb.—Small town patronage.

Long, Letty, with a special cast.—Not much to this one. Pleased only 50 per cent. Film in fair condition.—John Juel, Opera House, Farwell, Neb.—Small town patronage.

One Man in a Million, with George Beban.—Not much to this picture. Pleased only about 30 per cent. Print in bad condition.—John Juel, Opera House, Farwell, Neb.—Small town patronage.

First National

Lorna Doone, a Maurice Tourneur production.—Good picture.—Wm. McNamar, Rex theatre, Virden, Ill.—General patronage.

Brawn of the North, with Strongheart.—Will draw and please. Story is not as good as The Silent Call, but Strongheart is better and it will draw better.—R. C. Williams, Majestic theatre, Streator, Ill.—General patronage.

Brawn of the North, with Strongheart.—Exhibitors, listen. Don’t let some critic’s reports fool you. This is bigger and better than The Silent Call. We broke Silent Call record. Oh, boy! if producers would get pep and get us more like this. Book it and bill it out of it.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

Brawn of the North, with Strongheart.—Pleased them all.—Wm. McNamar, Rex theatre, Virden, Ill.—General patronage.

East Is West, with Constance Talmadge.—Prices ten and thirty cents. Went over big first and second show.—Klontary Bros, Strand theatre, Warsaw, Ind.—General patronage.

East Is West, with Constance Talmadge.—One of the best. Will draw well and please everyone. It is one of the most charming pictures I have ever seen.—R. C. Williams, Majestic theatre, Streator, Ill.—Neighborhood patronage.

Silent Deep, a Theodore Ince production.—One of the three best pictures played at this theatre this year. Milton Sills is as big a drawing card as Reid, Meighan or Valentino. Did extra well on this.—S. C. Chapman, La Salle theatre, Chicago, Ill.—Neighborhood patronage.

Skin Deep, a Thomas H. Ince production.—Good picture, but did not pay.—Wm. McNamar, Rex theatre, Virden, Ill.—General patronage.

Hurricane’s Gal, with Dorothy Phillips.—A Wasden and Morton production and a two-days’ run we lost money. In fact, just got film rental. A wonderful production. Pleased all that saw it, but posters and photos kept them away.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Hurricane’s Gal, with Dorothy Phillips.—Excellent picture. My patrons found no fault with any detail. Some of
By PHILIP RAND

Rex theatre, Salmon, Idaho

A Christmas Fantasy

The Exhibitors of America are eating Christmas dinner, but there is no set menu too, my boy, or else I am a sinner.

The table stretches out so far 'twould make a Negro.
And he who'd run around it once would be acclaimed a hero.

The boys come up from Alabam and with the Christmas spirit.
Old California sends her lads who wear the orange blossom;
And the crowd pours in from Maine to Texas, Alaska to the ends of Canada (with what a buffalo pocket?)

The table groans beneath the weight of mountain deer and sheep,
While native fowl which used to prouw no more'll disturb our sleep;
And mountaineer's high of Yankee pie, with tons of duck and quail,
And what delicates ancient line (though some prefer their ale).

Let glasses click and let us drink a toast,
Come great and small.
Rise up and let your voices ring "The Movies first of all!"
And as the cheers resound 'far upon this Christmas day

the scenes at sea are especially worthy of mention, and there is no lack of action.—E. L. Frack, Chicago, Ajo, Ariz.—Neighborhood patronage.

Hurricane’s Gal, with Dorothy Philip—Oh, boy! That’s the kind.—Wm. McNamara, Rex theatre, Virden, Ill.—General patronage.

Hurricane’s Gal, with Dorothy Philip.—One of the best action sea pictures ever made. Wonderful acting, scenery and direction. Yet did not draw for me either night. Do not understand why. Looks like an ideal small town story.—P. G. Vaughan, Lee’s Summit, Mo.—Neighborhood patronage.

Kindred of the Dust, with Miriam Cooper.—One of the best pictures of the century ever seen. I have personally recommend it and you will not only make money but will make many new friends for your theatre, Williams, Majestic theatre, Streator, Ill.—Neighborhood patronage.

Kindred of the Dust, with Miriam Cooper.—Excellent production from all angles. Pleased a large Thanksgiving Day audience. Should please anywhere.—M. M. Hansen, Victory theatre, Oxnard, Calif.—General patronage.

Kindred of the Dust, with Miriam Cooper.—O. K.—Wm. McNamara, Rex theatre, Virden, Ill.—General patronage.

Sonny, with Richard Barthelmess.—Mighty fine. Star does some great work playing a dual role. Used on Nov. 10th and 11th. Made an exceptionally fine Armistice Day feature. Williams, Majestic theatre, Streator, Ill.—Neighborhood patronage.

Hopkins, Richard Barthelmess.—Proved good drawing card. Dandy picture. Liked by everybody.—Bowen & Charles theatre Circuit, Vadour, Wash.—Good patronage.

Sonny, with Richard Barthelmess.—This is another I believe as good as Tolable David. It pleased 100 per cent. While we didn’t make any money, I believe it is because he is a new star and people have to learn to know him.—D.

the Eternal Flame, with Norma Talmadge.—While this is artistic and there is no fault to find with star’s work, photography or directing, my patrons are tried concerned cost of this picture. Did me so.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

the Eternal Flame, with Norma Talmadge.—Nobody came.—Wm. McNamara, Rex theatre, Virden, Ill.—General patronage.

the Eternal Flame, with Norma Talmadge.—As Smilin’ Through, it is a fine story and should make every theatre. Step it on, advertise it to the sky, and you won’t go wrong, as it will please.—S. A. Best & Oldham, Olentangy, Chas., Tenn.—Neighborhood patronage.

the Eternal Flame, with Norma Talmadge.—Drew better than anything we have had for weeks. Talmadge always good here, and this picture helped cinch her a little bit more.—Larry Hayes, Dawn theatre, Hillside, Mich.—Small town patronage.

the Eternal Flame, with Norma Talmadge.—First Talmadge picture run in my house. Very good feature. Had hundreds down seeking to see it, but showed to two full houses anyway.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

the Notorious Miss Lisle, with Katherine McDonald.—Fair picture, but nothing to enthrall over. Drew only a small house at thirty and ten cents.—E. O. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

the Notorious Miss Lisle, with Katherine McDonald.—Only a fair offering.—H. R. Carlson, Marion, Minn.—Oakland, Neb.—Small town patronage.

the Silent Call, with Strongheart.—Good.—Wm. McNamara, Rex theatre, Viro—General patronage.

the Silent Call, with Strongheart.—Absolutely fine. A real special. Patrons ask for more like this one.—E. J. Turner, Electric theatre, Cambridge, Neb.—Neighborhood patronage.

the Silent Call, with Strongheart.—This is a good one. If this feature will not make money, tell me how you paid for it.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

the Silent Call, with Strongheart.—This is was some dog. Saturday picture to jammed houses.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

the Child Thou Gavest Me, with a special cast—Splendid picture. Patrons ask for more like this. Will please all classes. There is wonering.—W. H. Harris, Electric theatre, Danbury, Neb.—Neighborhood patronage.

the Child Thou Gavest Me, with a special cast.—Splendid picture. Patrons ask the acting in this is good.—Little Richard Headrick will long be remembered here. Not one adverse comment.—W. H. Harris, Electric theatre, Coleridge, Neb.—Neighborhood patronage.

Smilin’ Through, with Norma Talmadge.—The most satisfying picture that have ever had the pleasure of showing, and my patrons told me so. It’s wonderful, brother; grab it.—Majestic theatre, Macston, Wash.—Neighborhood patronage.

Smilin’ Through, with Norma Talmadge.—This picture to good business. A woman’s picture that pleased the house too.—Bowen & Charles Theatre Circuit, Vadour, Wash.—General patronage.

Smilin’ Through, with Norma Talmadge.
A Christmas Poem

BY JOHN CURTIS JENKINS

Auditorium theatre, Neligh, Neb.

To that great army of wholesome exhibitors, who may have a "rough and unworthy exterior but true hearts within," and to the stars upon the screen who are putting forth their best endeavors to entertain and educate the world, this little poem is lovingly inscribed — J. C. J.

On Christmas day, the gladdest of the year,
Do you look back, dear friend, and shed a tear?
For deeds undone, for things you failed to do.
To make life grow more like His year to year,
I do.
Do you find traced upon the yearly scroll
Some act of yours that burns into your soul?
And throws across your path the bars that hinder you?
From pressing on and up to reach life's highest goal?
Do you believe that all the works for good
To whose do His will, as all men should,

—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

Polly of the Follies, with Constance Talmadge. An effort has been made in this one to please, but am afraid this kind of entertainment goes over their heads. All the fun, and first part of the advertising slogans were used. However, I would rate this as a good picture and we enjoyed average business three days in a two-day-week with extra advertising, as this subject was used in a "Norma and Constance Talmadge Week." — W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Scrap Iron, with Charles Ray. — Positively the best fight picture we have ever shown. It's a plump good one if your patronage is pleased. — E. F. Felder, Majestic theatre, Oakland, Neb.—Small town patronage.

Passion's Playground, with Katherine MacDonald. — A very good program picture. Please about 90 cents. Boost it. — J. J. Felder, Jr., Clinch theatre, Frost Proof, Fla.—Small town patronage.

The Barnstormer, with Charles Ray. — Terrible; every one said so as they went out. Did not hear one person say they liked it. — David Hess, Iris theatre, Monte Vista, Colo.—General patronage.

Courage, with a special cast — Not enough action to please the majority of my patrons. Too long by far. More acceptable in the women's rans to the men. — E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

One Clear Call, with a special cast — A very fine dramatic picture. Acting puts it over. Used trailer showing Ku Klux Klan scene, two stills on K. K. K., and said nothing but pretty. Did a good business. Klan scenes more anti-clan than anything else. — P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

Penrod, a Marshall Neilan production. — Here is a program that will please young and old alike. Wholesale entertaining. Did very well. — W. F. Anderson, Orpheum theatre, Coleridge, Neb.—Neighborhood patronage.


Mamma's Affair, with Constance Talmadge. — Went over fine. Big audience and good patronage. — Giacomini Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Love Expert, with Constance Talmadge. — Get out and boost this one, but do not raise your price. Will please as near all of them as any. — J. J. Felder, Jr., Clinch theatre, Frost Proof, Fla.—Small town patronage.

Foolish Matrons, with a special cast — Fine from all angles. Too bad this combination, Ass. Prod., quit, as they sold good stuff at fair price before they were given what would follow suit. — H. E. Campbell, Campbell's theatre, Spencer, Ind.—General patronage.

Peck's Bad Boy, with Jackie Coogan. — Well and pleased at regular admission. I should have raised but did not.—J. J. Felder, Jr., Clinch theatre, Frost Proof, Fla.—Small town patronage.

The Family Honor, with a special cast — Just average picture. Print was in very poor shape and didn't help it much. — H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

Hail, the Woman, a Thomas H. Ince production. — We couldn't have booked a more suitable picture for Thanksgiving. An ideal picture for the holidays. Splendid business two days. Everybody raved over it. Wonderful title. Classy paper.— W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Lotus Eaters, with John Barrymore. — A most unusual type of picture which caused lots of discussion. Everyone seemed finally to arrive at the conclusion that they liked it. Drew much better business than we had anticipated. — E. I. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.


The Rosary, with a special cast — Drew an awfully nice crowd with this one and pleased about half of them. Too change
Yuletide Comes
By H. G. STETTMUND, Jr.

Odeon theatre, Chandler, Okla.

I am afraid I will have to withdraw from the race, because if I ever got out on me locally that I was a poet I would be ruined. This town never did produce but one poet, and he was a shiftless sort of a fellow and everyone here thinks poets are all worthless. If I should (and I know I would) win the crown it would be sure to be given national publicity and I would suffer locally.—H. G. S.

Yuletide comes and the world is gay. Santa will soon be here, the kiddies say. They're all writing letters, the girls and boys. Of trinkets and toys, that all bring joys. It makes him smile when the lines he reads, 'Cause that old man knows all our needs;

and not the kind of picture that pleases the majority of picture show goers. Beautiful line of paper with this one and will get them in.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Seventh Day, with Richard Barthelmess.—Why draw comparisons? Every picture should be judged on its own merits, and this is a good picture. Drew fair business with a dog and pony show, an American Legion picnic and a dance as counter attractions.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

Dangerous Business, with Constance Talmadge.—Dangerous is right. At least a few scenes are. This may not go in some localities, but a good little picture at that. Will please Conrie followers.—J. W. Anderson, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

The Song of Life, with a special cast.—Splendid in every sense of the word, but refused to draw. Lots of nice compliments, but this didn't help the box office. Lost money, as we paid too much film rental.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Married Life, a Mack Sennett production.—Did not draw a good crowd but those who came enjoyed it. Some of the more hysterical nearly laughed themselves to death. Well worth showing.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

The Deuce of Spades, with Charles Ray.—Nothing to it. Ray has not had a decent picture for a year. —T. J. Kempe's, Majestic theatre, Fairbury, Neb.—Neighborhood patronage.

Two Minutes to Go, with Charles Ray.—Pleased all. A good deal better than many of Ray's.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

The Last of the Mohicans, with a special cast.—Tied up with the public schools on this and did a good business two nights. Draws better than many newer specials and will make the small town exhibitor more money.—C. E. Johnson, Paramount theatre, Gibbon, Neb.—Neighborhood patronage.

Stranger Than Fiction, with Katherine MacDonald.—My audience was satisfied on this one. Personally didn't think it worth the price we have to pay First National.—F. S. Donathon, Crystal theatre, Booneville, Ark.—Neighborhood patronage.

The Branded Woman, with Nora Tal- madge.—Poorest picture we ever had of Nora. Could not present it right on account of junk film.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Fox

The Love Gambler, with John Gilbert.—One swell picture. Gilbert going to be as good as Jones or Mix. Good business.—John Shirk, Pictureland theatre, Kewanee, Ill.—Truckers patronage.

The Fighting Streak, with Tom Mix.—Mix always pleases here, and this was no exception. Good business Friday and Saturday for this time of year.—Les Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Fast Mail, with Charles Jones.—Widely fair. Patrons gave many good comments.—H. Greenberger, Keystone theatre, Cleveland, Ohio.—Neighborhood patronage.

Thunderclap, with a special cast.—A picture like this makes me want to stay in business. If your attendance has been falling off, get this one and try the jockey stunt two times and the next thing you know you'll have morons in your lobby like an old-time livery stable and clean up. Will please them all.—J. J. Felder, Jr., Clinch theatre, Frost Proof, Fla.—Small town patronage.

Thunderclap, with a special cast.—Very good picture.—T. J. Kempe's, Majestic theatre, Fairbury, Neb.—Neighborhood patronage.

Thunderclap, with a special cast.—Melodrama is Rex. This melodrama is king of all. It has three distinct punches: the rapids fight at the film's end, the Chinatown rough house, and an exciting horse race. Secure a mile-a-minute piano player who can sound and the excitement will be intense. The paper from the twenty-four sheet down is excellent. Seven reeds. Book it and boost it. We will try twenty to twenty-cents big crowd two days.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Last Trail, with a special cast.—A Zane Grey picture that pleased everyone. Packed them in on it.—J. E. Doe, Electric theatre, Arcadia, Neb.—Neighborhood patronage.

The Last Trail, with a special cast.—A real picture. Boost it. —T. J. Kempe's, Majestic theatre, Fairbury, Neb.—Neighborhood patronage.

Men of Zanibar, with William Russell.—Get this and advertise it. It should be bought at program prices.—Vernon Loccy, Temple theatre, Howell, Mich.—Neighborhood patronage.

Men of Zanibar, with William Russell.—A good program picture. Will please about 90 per cent.—J. J. Felder, Jr., Clinch theatre, Frost Proof, Fla.—Small town patronage.

The Broadway Peacock, with Pearl White.—Mighty fine picture, but our patrons like rough pictures. Westerns most of all.—Bonton theatre, Jackson, Mich.—General patronage.

The Broadway Peacock, with Pearl White.—Well flat. Now we can show a Peacock theatre, Virden, Ill.—General patronage.

A Connecticut Yankee, with a special cast.—Fair business three nights at fifteen and thirty-five cents, distributed everywhere, judging from the constant laughter and applause.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

A Connecticut Yankee, with a special cast.—Played in connection with Semon in The Show at fifty and twenty-five cents. Made one little picture that pleased everyone. Everybody pleased.—G. R. Harris, Iris theatre, Broadwater, Neb.—Neighborhood patronage.

A Connecticut Yankee, with a special cast.—Splendid picture which pleased all. It's a little too long. Business not as good as Over the Hill, but cold weather and storm kept lots away.—David Hess, Iris
Out into the Light

By H. P. THOMPSON

Liberty theatre, Pardeeville, Wis.

While I am not inclined to be over religious, I do think at this time of the year that a little peace along the lines I have touched upon might not be amiss, even in "E. T."

Great is the world's confusion and strife... But there can be no doubt but what most of us hope to go to the good place at the last analysis.

Christmas is, well, we all know what Christmas is, but very few of us seem to recognize the fact that it begins to slip down the side, so don't overlook the little sentimental in regard to things spiritual, but I hope that a man has not got to sacrifice his manhood and religious beliefs to be an exhibitor. I do not think that, at least, is true, so I am contributing the following.

H. P. T.

[Author's note, possibly discussing the ethics of exhibiting religious content during Christmas, advocating for a balanced approach that respects both the temporal and spiritual aspects of the holiday.]
A Christmas Toast

By WILLIAM H. CREAL

Suburban theatre, Omaha, Neb.

Here's to the "Exhibitors Herald." The best paper in the business. And heres to all the Brother Exhibitors, Their wives and their relation.

To each and every one of you, I bid you be of good cheer, For I now wish you a Merry Christmas And a Happy New Year.

Also the fair exhibitor sisters, May God bless your dear name, Do not mean to slight you, So I wish you ditto, the same.

Now a word to the pesky reformers, Those strange freaks of Fate, Whom we always meet to talk When they ought to be late.

If they ever sneak into Heaven With the good and the great, It will be through a dark alley, And in the back gate.

Some day, by some good fortune, If they should fall in a well, I hope they never stop going Until they arrive in—l beg pardon, I forgot to ask whether you want prose or poetry.


When Romance RIDES, with Claire Adams.—Good picture, but did not draw as previous Zane Grey's. Had title been the same as book, would have been better — E. J. Milbon, Cozy theatre, Hazlewood, ind.—Neighborhood patronage.

Always the Woman, with Betty Compson.—Nice, clean, entertaining picture. On the order of The Sheikh. Patrons liked this one. Drew good - William F. Taddeken, Extreme theatre, Morganville, Kan.—Neighborhood patronage.

The Invisible Power, with House Peters.—This is an excellent picture and made a distinctly big hit for a regular program picture. Bride and the Beast+, Crystal theatre, Tombstone, Ariz.—General patronage.

Come on Over, a Rupert Hughes production.—Used band bills headed "Come on over to Morganville." Used five-piece orchestra. Charged fifteen and thirty cents. Good picture to good business. Will F. Taddeken, Elite theatre, Morganville, Kan.—Neighborhood patronage.

Mr. Barnes of New York, with Tom Moore.—Fair. That's all. No one satisfied. Played this the day after Christmas and one patron remarked, "Why can't you always have such good ones as you had yesterday?" - H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

Prisoners of Love, with Betty Compson.—A well acted play, but we question its moral effect. Drew a fair house at thirty and ten cents. Nobody commented for or against. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Beating the Game, with Tom Moore.—This was a satisfactory program picture. -Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Penalty, with Lon Chaney.—This drew a good crowd at thirty and ten cents. We consider it an extra strong show and it seemed to please our folks. Would advise booking it. - E. C. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Beating the Game, with Tom Moore.—This was a satisfactory program picture. -Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Penalty, with Lon Chaney.—Lon Chaney does not take here. Good acting, but a weird picture of this life. No entertainment. Did not take in enough to pay for the picture. W. W. Anderson, Orpheum theatre, Corderige, Neb.—Neighborhood patronage.

Wet Gold, with a special cast. Some unusual scenes in this which make picture very interesting. Drew well. - Will F. Taddeken, Elite theatre, Morganville, Kan.—Neighborhood patronage.

Be My Wife, with Max Linder.—Very good comedy that kept the crowd roaring. Some said it was the very best they ever saw. - Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Be My Wife, with Max Linder.—Very excellent comedy. Max surely does know how to make a clean - E. C. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

The Old Nest, with a special cast.—Two nights at fifteen and thirty cents to fair business. This picture has everything, we claim, but we think it better than Over the Hill. - Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

On My French, with Vivian Martin.—Makes a good comedy program attraction. - Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Paliser Case, with Marshall Frederick, and The Girl With the Jazz Heart, with Madge Kennedy. The Paliser Case just fair. The Girl With the Jazz Heart very good and went to town. Ran both as a double-header two nights, trying to overcome the bad-night epidemic. It did well, but will try it again. - Philip Rand, Rex theatre, Idaho, Idaho.

Madame X, with Pauline Frederick.—A picture every theatre should run. Boost it to the limit. It will please your audience. Film in good condition. - Fred W. Anderson, Orpheum theatre, Corderige, Neb.—Neighborhood patronage.

For Those We Love, with Betty Compson.—In one word, "Hit." Brought the base drum to keep the audience awake. - Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Hodkinson
Free Air, with a special cast. -Say, brothers, if this was put out by some of the "hug" producers you would pay double that which you have paid for H. Is not a hog. Any exhibitor who buys Free Air can go on the limit, as the goods are there. If you don't jam the audience it's your fault and not that of W. W. H. - H. E. Campbell, Campbell's theatre, Spencer, Ind.—General patronage.

Pay Air, with a special cast.—A fine little program picture. Good clean entertainment. Will please if they can be satisfied without some high powered star's name. - Geo. K. Davis, H. E. Linder, Corpus Christi, Tex.—Small town patronage.

Heart's Haven, with Claire Adams.—A safe comedy picture. Strong throughout. A fairly well, and pleased those who saw it. Though "Christian Science" in theme, but not enough of it and any sect or creed. - S. C. Chapman, Lar. will please the town. - Chicago, Ill.—Neighborhood patronage.


Jane Eyre, with a special cast.—Poor
picture. No drawing power. Old fashioned.—T. J. Kempeks, Majestic theatre, Fairbury, Neb.—Neighborhood patronage.

Lavender and Old Lace, with a special cast.—Drew a draw at all. Not a specialty. An absorbing story, but not entertaining.

—Plot centers around Vigilante days of San Francisco.—Philip Rand, Rex theatre, Santee. Idaho.—Ideastandard patronage.

The Gray Dawn, with a special cast.—Did a draw at all. Not a specialty. A good picture. An absorbing story, but not entertaining.

The Mysterious Rider, with a special cast.—As usual, a good Zane Grey story. Well produced. Drew S. R. O. Hodkinson was to be above average, but we—Will T. Taddiken, Elite theatre, Morganyville, Kan.—Neighborhood patronage.

God's Crucible, with a special cast.—Wonderful acting. Great story. If this picture had attractive advertising it would be one of the big ones of the year. Did not pay too much for it. —Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Down Home, with Leatrice Joy.—Good routine story. Liked base on an ordinary Night.—E. J. Sherburne, Electric theatre, Cambridge, Neb.—Neighborhood patronage.

The Glorious Fool, with Helene Chadwick.—A very nice program picture. Don't be afraid to advertise it.—Harry Hohblith, Maxine theatre, Imlay City, Mich.—Small town patronage.

Partners of the Tide, with a special cast.—Very good drama. Last half full of thrills. Seemed to hold interest well.—R. L. Cherry, Western theatre, Cam-bridge, Mich.—Neighborhood patronage.

The Sagbrush Trail, with Roy Stewart.—Just a fair Western picture. No drawing power. —L. M. Newland, Pacific theatre, Ajo, Ariz.—Neighborhood patronage.

Metro
Enter Madame, with Clara Kimball Young.—Very clever picture that pleased all who saw it. Miss Young as Madame excellent.—M. M. Hansen, Victory theatre, Oxnard, Cal.—Neighborhood patronage.

Youth to Youth, with Billie Dove.—Fair program picture. Look for still better stuff with this lady. Would go very fine with a two-part Lloyd.—Wm. Morrison, Sterling, Sterling theatre, Greeley, Colo.—General patronage.

Forget-Me-Not, with Garth Hughes and Bessie Love.—Great. Personally, I think it is the most appealing picture I ever saw. Bessie Love great. Story fine.—B. L. Cherry, Bart's Mecca theatre, Midland, Mich.—Neighborhood patronage.

Forget-Me-Not, with Garth Hughes and Bessie Love.—Great. Personally, think it is the most appealing picture I ever saw. Bessie Love great. Story fine.—B. L. Cherry, Bart's Mecca theatre, Midland, Mich.—Neighborhood patronage.

The Prisoner of Zenda, a Rex Ingram production.—Played three days to fair business. A good picture. Very little people. Watch your rental price. Admission ten and twenty-five cents.—A. D. Poteat, Palace, Cleveland, Ohio.—Neighborhood patronage.

The Prisoner of Zenda, a Rex Ingram production.—Wonderful picture. Good business. Please all. Lewis Stone does great work.—J. B. Laughlin, Bart's Mecca theatre, Midland, Mich.—Neighborhood patronage.

The Prisoner of Zenda, a Rex Ingram production.—This is a good picture and it is quite a picture. —W. C. Glazebrook, Victory theatre, Cambridge, Ohio.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—Turn to the Right, a Rex Ingram production. —This picture pleased our patrons more than anything we have had for a long time. Those two crows sure are a scream. —E. H. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Fascination, with Mae Murray.—The star is very good. Made money for me. Advertising: three scenes, window cards and a half page picture in the Eagle theatre, Westville, Ill.—Neighborhood patronage.

Fascination, with Mae Murray.—Our people thought it was better than The Peacock Alley. This is surely some picture.—S. I. Goodwin, Royal theatre, Lehi, Utah.—General patronage.

Fascination, with Mae Murray.—No good in small town.—Wm. McNamar, Rex theatre, Virden, Ill.—General patronage.

Fascination, with Mae Murray.—Drew well and was well liked. —The last two reels could be cut down a little and the picture thereby speeded up, but other than an excellent picture.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

The Match Breaker, with Viola Dana.—Good stuff. Book it. You are there and over, Viola, and our favorite of all the lady stars. Keep putting pep in your productions and it will mean dollars for exhibitors.—G. W. Johnson, Mystic theatre, Marmarth, N. Dak.—General patronage.

The Hands of Nara, with Clara Kimball Young.—Absolutely a piece of cheese. Made a good run. But ran it two days, but could have run it two more.—H. C. Reimhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

The Four Horsemen, a Rex Ingram production.—Second run went over big.—Klantory Bros., Strand theatre, Warsaw, Ind.—General patronage.

The Four Horsemen, a Rex Ingram production.—Second run went over big.—Klantory Bros., Strand theatre, Warsaw, Ind.—General patronage.

The Alley, with Mae Murray.—Good. Ought to suit all classes. It did here.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

The Idie Rich, with Bert Lytell.—Excellent comedy-drama which pleased my patrons. Well made in all ways. Business fair.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

Home Stuff, with Viola Dana.—No good at all. Why can't they give Viola Dana stories like they used to?—H. C. Glazebrook, Victory theatre, Bay City, Mich.—Neighborhood patronage.

Fighting Man, with William Desmond.—A good Western burlesque on The Three Musketeers. Pleased the majority. Did not draw.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

The Saphed, with Buster Keaton.—Thrills in every form and shape. Thrills to make one gasp and gasp. But by far the thrilliest thrill of all was the thrilling theme of the picture. —Where the hero, caught in the raging fires, (Twas all the fault of the plugging plotters.)—Was swirled and twirled toward an awful death. Gee! How the audience held its breath. But, never fear, as in each issue, To kill our hero wouldn't be fair. And so he's saved from a fearful fate, And quickly shows off the villain the gate. It all ends up the usual way. The fans all leave for home quite happy.

Now ain't it grand to have no kid and your cash box full of嚷blenin'?—We've scribbled this rhyme to put you folks in a better mood. So you'd grab this picture and advertise. A Merry Christmas to you, old chap, And to Mr. Fox, for his "Thunderclap."
Old picture and nothing very entertaining about it. Would not advise you to pay any more for it than the ordinary two-reel comedy. O. H. Bird, short house, Opera House, Adams, N. Y.—Neighborhood patronage.

Paramount

The Pride of Polamor, a Cosmopolitan production.—Fine production. A real audience picture. Don't fail to go after this one. Three days of rain, but I cleaned up. Admission forty cents. Played one week first run.—J. P. Calia, Strand theatre, Canton, O.—J. P. Calia

The Old Homestead, with Theodore Roberts.—One of the best storm scenes I ever saw in a picture, although it does not follow the story close enough. Nevertheless it will get the business if properly advertised.—Page & Oldham, Rivoli theatre, Winchester, Tenn.—Neighborhood patronage.

The Valley of Silent Men, a Cosmopolitan production.—While story has no special kick, the photography was a knockout. Scene after scene of wondrous beauty. O. H. Bird, short house, Oregon, have spent weeks finding these spots. Drew well.—Larry Hayes, Dawn Theatre, Hillsdale, Mich.—Small town patronage.

Nice People, with Wallace Reid.—Although not suitable for nice people to see, a bit too strong for the small towns. A very light picture to be classed a special.—Page & Oldham, Rivoli Theatre, Winchester, Tenn.—Neighborhood patronage.

Pink Gods, with a special cast.—A picture that appealed to most every one who saw it. Acting very good. Kirkwood is liked around here.—David Hess, Midland Theatre, Monte Vista, Colo.—General patronage.

Pink Gods, with a special cast.—Personally liked it, but customers were lukewarm. Claimed ending was too sad. So that's that.—Larry Hayes, Dawn Theatre, Hillsdale, Mich.—Small town patronage.

Manslaughter, a Cecil B. De Mille production.—Holds the record when it comes to real entertainment. Great comments from one and all. Here's how good three real pictures I have played recently as the best. This one, East Is West and The Eternal Flame.—M. S. Fine, Savoy Theatre, Cleveland, Ohio.—Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—100 per cent picture. Please all.—Bert Silver, Silver Family Theatre, Greenville, Mich.—General patronage.

Manslaughter, a Cecil B. De Mille production.—One of De Mille's best of the year. Played three days to good business. Patrons well pleased. Admission ten and twenty-five cents.—E. F. MacBride, Ezzella Theatre, 7007 Superior Ave., Cleveland, Ohio.—Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—Lew well and pleased.—Page & Oldham, Rivoli Theatre, Winchester, Tenn.—Neighborhood patronage.

To Have and to Hold, with a special cast.—Positively one of the best costume plays ever. You can absolutely play it up strong. Most appreciated by the highest type clientele.—Wm. y. rison, Sterling Theatre, Gelsey, Colo.—General patronage.

To Save and to Hold, with a special cast.—A real production. Worth every cent asked for it. Costume pictures not worth a tinker's darn here as a rule, but slipped into town on Monday and it went over as good as anything we ever played. Book and plug.—Larry Hayes, Dawn Theatre, Hillsdale, Mich.—Small town patronage.

The Young Rajah, with Rodolph Valentino.—Good picture and properly exploited. Will make some money and will please the average people.—Page & Oldham, Rivoli Theatre, Winchester, Tenn.—Neighborhood patronage.

The Young Rajah, with Rodolph Valentino.—By far the poorest, Valentino has ever appeared in, and there is not complaining of his personal work. Valentino will draw fairly well, but do not plan on big business after first night.—Wm. Morrison, Sterling Theatre, Gelsey, Colo.—General patronage.

The Young Rajah, with Rodolph Valentino.—Making a better picture as you pay a large price for it. We bought it in the 41 and are kicking ourselves. Paying real money for it, too. Of all the exhibitions of directorial dumbness this is the prize. Even old stagey lagers like Ogle and Fannie Midgley impress you as doing the best they are told, but their heart doesn't seem to be in it. Story has possibilities, but they were never taken advantage of. You would be better off to get your money in and get disappointed. And the direction—Ouch! Imagine this: Valentino quarrels with rival, chokes him and turns his back and walks down path. Rival gets up and throws stone. Close up showing Valentino hit in front of head over left eye. Then dissolve to a shot of the Pre-Fame Giants. And again, after Valentino sees vision of himself getting murdered he is sent to private sanitarium closely guarded, so there were told. Patrons have no trouble in taking the places of the attendants or in getting into the place from the ordinary entrances. A picture for booking without looking, but you can be careful.—Larry Hayes, Dawn Theatre, Hillsdale, Mich.—Small town patronage.

Clarence, with Wallace Reid.—A good light comedy picture. Used in theatre, Bar theatre, Tonawanda, N. Y.—Neighborhood patronage.

Clarence, with Wallace Reid.—Very, very nice comedy for high class intelligent audience and will get plenty. Book and plug.—Wm. Morrison, Sterling Theatre, Gelsey, Colo.—General patronage.

The Man Who Saw Tomorrow, with Thomas Meighan.—A great picture in every respect, and shows a new talent.—Daniel Buss, Star Theatre, Tonawanda, N. Y.—Neighborhood patronage.

The Cowboy and the Lady, with a special cast.—Wm. y. rison, Star Electric House knocked 'em over. Made a dandy show.—Larry Hayes, Dawn Theatre, Hillsdale, Mich.—Small town patronage.

The Siren Call, with Dorothy Dalton.—A good Northwest picture.—Daniel Buss, Star Theatre, Tonawanda, N. Y.—Neighborhood patronage.

The Siren Call, with Dorothy Dalton.—Terrible. Far fetched story that takes up a lot of footage without giving them a nick of worth of entertainment. Scene of raft and canoe and Indian massacre will not go down well. In the sequel rescue made them laugh harder than most comedies.—Larry Hayes, Dawn Theatre, Hillsdale, Mich.—Small town patronage.

Blood and Sand, with Rodolph Valentino.—Drew well and pleased.—Page & Oldham, Rivoli Theatre, Winchester, Tenn.—Neighborhood patronage.

Blood and Sand, with Rodolph Valentino.—We heard a few say they liked it, but most every one compared it with The Sheik, saying this is not so nice a picture and not what they expected. Personally I liked it—David Hess, Princess Theatre, Del Norte, Colo.—General patronage.

Across the Continent, with Wallace Reid.—This was a humdinger and full of punches. Please all classes.—S. I. Goodwin, Royal Theatre, Lehi, Utah.—General patronage.

Across the Continent, with Wallace Reid.—The best Reid picture since What's Your Hurry. Ford gets plenty of excitement and the picture is entertain-ment only in name. However, it is good entertainment.—Ernst Vetter, Midland Theatre, Homer, Mich.—Small town patronage.


The Young Diana, with Marion Davies.—We have not heard a word of any money with Marion. Patrons do not like costume pictures. Settings and photo good.—L. W. Watts, Vaudeville Theatre, Springfield, Ill.—General patronage.

The Young Diana, with Marion Davies.—This is a good clean picture. Very pretty scenery. Please the women and children but the men didn't care for it. Business poor on it.—David Hess, Prin-
Where Tall Corn Grows

By C. S. FORD

Princess theatre, Reindeer, la.

As the days get shorter, and my hair from worry turns gray, I found myself having time to later To even pass the time of day.
First along comes a salesman, With pictures galore, With me let me have a certain picture. Without I take a lot more.
Next is the rent, Then the war tax is due, And I haven't a cent— What's a guy goin' to do?
To the people in town, but outside the county too, This job looks like being a clown— "All doled up and nothing to do."
But if they'd follow my footsteps, Day by day, They'd find work plenty in this Little theatre in Iowa.

December 30, 1922

Exhibitors Herald

Eureka, Mont.—Small town patronage.

The World's Champion, with Wallace Reid.—Not as good as our other pictures, although a good picture.—J. T. Kempees, Majestic Theatre, Fairbury, Nebr.—Neighborhood patronage.

The World's Champion, with Wallace Reid.—The poorest Reid yet.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.—Neighborhood patronage.

The Loves of Pharaoh, with a special cast.—The hardest picture to get the people out on yet, but will please after you get them to see it. Some of the most massive settings I ever saw filmed.—Page & Oldham, Rivoli Theatre, Winchester, Tenn.—Neighborhood patronage.

Footlights, with Elsie Ferguson and Wallace Reid.—As good as many specials. Seven reels of real entertainment. And the rental was low.—Vernon Lacey, Majestic Theatre, Howell, Mich.—Small town patronage.

Footlights, with Elsie Ferguson and Wallace Reid.—Not empty. Nothing to it. Seven reels. Four would have been plenty.—A. W. Sæve, Masonic Theatre, What Cheer, Iowa.—Neighborhood patronage.

A Bachelor Daddy, with Thomas Meighan.—A 100% picture and the kids love it. All stand the picture 100% of the production. Should please any audience.—S. I. Goodwin, Royal Theatre, Lehi, Utah.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—Satisfied all.—Bert Silver, Silver Family Theatre, Greenville, Mich.—General patronage.

The Holi Diggers, with Wallace Reid.—Fair picture, but star gets by. When we look at some of his pictures we wonder why we pay so much for them. Will not stand for another raise.—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.—Neighborhood patronage.

The Woman God Changed, a Cosmopolitan production.—Here is one you want. It's good from start to finish, but don't let them stick you on the price.—F. Paulick, Paulick Theatre, Muscoda, Wis.—Neighborhood patronage.

Cappy Ricks, with Thomas Meighan.—Good entertainment and the rental did not take all the receipts.—Temple Theatre, Hillsdale, Mich.—Small town patronage.

Canyon Ricks, with Thomas Meighan.—Very good pictures. This star always pulls them in. Held the audience from start to finish. This star got a raise. We are obliged to pay more for his pictures—


The Ghost in the Garret, with Dorothy Gish.—Played During Paramount Week. Picture arrived late, causing the smallest crowd of the year. Am through with these "weeks." Paramount refuses to do a thing when film arrives late.—J. I. Meyers, Liberty Theatre, Ivesdale, Ill.—Small town patronage.

The Ghost in the Garret, with Dorothy Gish.—This is the best comedy this star ever made. Could hear the audience laugh a block away. Book this. Great for kids, but it's a good picture.—Milton Theatre, Rochester, N. Y.—Neighborhood patronage.

Three Live Ghosts, a Cosmopolitan production.—A good comedy. An English made picture. Pleased our patrons. Photography in the print we received was poor. Business fair.—Ernest Vetter, Majestic Theatre, Homer, Mich.—Small town patronage.

Beauty's Worth, with Marion Davies.—A really good picture. Ought to please the good class audience anywhere. If anyone tells you this is poor don't you believe it. Unless you have a roughneck audience. It's sure to be a hit.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.—Neighborhood patronage.

The Lane That Had No Turning, with a production.—A good comedy. An English made picture. Pleased our patrons. Photography in the print we received was poor. Business fair.—Ernest Vetter, Majestic Theatre, Homer, Mich.—Small town patronage.

The Home Stretch, with Douglas MacLean.—Once in a blue moon a fellow gets a pleasant surprise. The Home Stretch blew us unannounced and registered a distinct hit. This rural comedy drama with race horse background proved to be a dandy. The Toreador, with Clyde Cook, also astonished his way into the hearts of our fans, and the two features made a most enjoyable Thanksgiving program. These two sure put the business in the Thanksgiving.—Philip Rand, Rex Theatre, Salmon, Idaho.—General patronage.

The Lion of the Lady Letty, with Dorothy Dalton.—Business slumped this week. Valentino failed to get in on this. However, picture seemed to please those who saw it.—E. Vetter, Majestic Theatre, Homer, Mich.—Small town patronage.

Walth, with Ethel Clayton.—Good Audience, most pleased.—W. Sage, Masonic Theatre What Cheer, Iowa.—Small town patronage.

The Green Temptation, with a special
Exhibitors Herald
December 30, 1922

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cast—A dandy. One that will go over anywhere, but after I got through paying Paramount the film rental that's nothing left for me. They got it all. Business fair. Ady, lobby and six sheets.—A. Mitchell, Dixie Theatre, Russellville, Ky.—General patronage.

The Eyes of the Mummy, with Pola Negri.—Also Red Peacock, The Devil's Paw and The Last Payment are all lemons and spoiled fruit at that. The Wife Trap and The Greatest Truth are in the same category, a lot of limburger cheese and sauer kraut. You are stung if you get them free.—S. I. Goodwin, Royal Theatre, Lehi, Utah.—General patronage.

The Rookie's Return, with Douglas MacLean.—Good, but not up to 23½ Hours Leave.—R. Ross Riley, Wiggswin Theatre, Oberlin, Kans.—General patronage.


The Beauty Shop, with a special cast.—People walked out on this and we don't blame them for it. It isn't even a good program picture. Nothing to it but titles and no real comedy about them.—S. I. Goodwin, Royal Theatre, Lehi, Utah.—General patronage.


At the End of the World, with Betty Compson.—Six reels that are in the special class, but I bought it at program prices. Fair business two days. Loecey, Temple Theatre, Howell, Mich.—Small town patronage.

Her Own Money, with Ethel Clayton.—It is one of the best pictures this star ever made. Please all.—W. E. Elkin, Temple Theatre, Aberdeen, Miss.—Neighborhood patronage.

Over the Border, with Betty Compson.—Good picture, though a trifle long drawn out. Mechanically up to high Paramount standard.—E. L. Franck, Oasis Theatre, Ajo, Ariz.—Neighborhood patronage.

An Old Fashioned Boy, with Charles Ray.—Very lively and pleasing comedy. A good picture. We've had, and don't take in film rent, owing to bad weather and approaching Christmas season.—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

Find the Woman, a Cosmopolitan production.—Good mystery, well directed, and with a good cast. Can safely be classed as a pleasing picture.—E. L. Franck, Oasis Theatre, Ajo, Ariz.—Neighborhood patronage.

Under the Lash, with Gloria Swanson.—A good picture. Nothing to rave about, but will please. Good film. Good business.—E. E. Gailey, Crystal Theatre, Wayne, Neb.—General patronage.

Conrad in Quest of His Youth, with Thomas Meighan.—Good picture, but nothing to rave over. Poor business.—Jas. L. Cozad, Arcat Theatre, Camden, N. Y.—Neighborhood patronage.

Behold My Wife, with a special cast.—A real good picture, but rental twice what it ought to be.—L. Meyers, Liberty Theatre, Ivesdale, Ill.—Small town patronage.

Why Change Your Wife?, a Cecil B. De Mille production. This is an old picture, we know, but we've had it booked so long that it had whiskers. Sorry that we didn't play it long ago. It's a hummer. Has the "Altered" affair stuck off the map. Play it, it's got the real stuff.—Clyde Allen, Casino Theatre, Antwerp, N. Y.—Neighborhood patronage.

Pathé

Nanook of the North, with a special cast.—A very entertaining high-class educational picture. Don't be afraid of it. Boost it as a high-class scenic and a fight for life in the Arctic regions. It will please them all. It's in a class alone and good.—W. H. Harris, Electric Theatre, Caribbean, Neb.—Neighborhood patronage.

The Sage Hen, with a special cast.—Ran on Wednesday, but is a good Saturday out. This is the kind of picture that makes a feature. Run with comedy. You can buy this right.—F. Paulick, Paulick theatre, Muncoda, Wis.—Neighborhood patronage.

Why Change Your Wife?, with a special cast.—No good for the small town. Only the best music will make this a program worth while. They walked out on me.—W. H. Harris, Electric theatre, Danbury, Neb.—Neighborhood patronage.

The Power Within, with a special cast.—A picture you can boost to the limit and not be ashamed to be in the lobby when they come to the censor-people and many said it was the best picture they had seen in my house, and I have several of the best.—W. H. Harris, Electric theatre, Danbury, Neb.—Neighborhood patronage.

Playgoers

Reckless Chances, with a special cast.—Here is a dandy for Saturday. Went over big here and got lots of compliments on this one. Plenty of action. Small town patronage.

A. Mitchell, Dixie theatre, Russellville, Ky.

Tropical Love, with Ruth Clifford.—Very excellent picture, but title turned people away.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

Three Representative Wives, with J. P. McGowan.—Nothing to it. Have seen worse, but can't remember when.—M. M. Hansen, Lyric theatre, Oxnard, Calif.—Small town patronage.

Realart

The Case of Becky, with Constance Binney.—Good. Fair production with cheap rental.—A. V. Sage, Masonic theatre, What Cheer, Iowa.—Small town patronage.

The Heart Specialist, with Mary Miles Minter.—Very poor. Had several walk-outs.—Nothing.—A. V. Sage, Masonic theatre, What Cheer, Iowa.—Small town patronage.

Selznick

One Week of Love, with Elaine Hammerstein.—It was two days of joy for us to run this picture. I consider it best thing Hammerstein has ever done.—M. M. Hansen, Victory theatre, Oxnard, Calif.—Small town patronage.

Love Is an Awful Thing, with Owen Moore.—Great picture. Good drama picture.—Dane! Buss, Star theatre, Tonawanda, N. Y.—Neighborhood patronage.

Love Is an Awful Thing, with Owen Moore.—Highly entertaining from start to finish. Owen Moore is a drawing card at this theatre, as is Marjorie Daw. Great stuff.—S. C. Chapman, LaSalle theatre, Chicago, Ill.—Neighborhood patronage.


W. H. Announce Your Marriage? with Elaine Hammerstein.—All of the Hammerstein pictures are good and they draw well.—W. V. F. Strand and theatre, Wiggins, Miss.—Small town patronage.

Reported Missing, with Owen Moore.—Personally thought it great stuff for their class and lots of people yelled their heads off, yet had some of the very same ones say they did not like it. If we had advertised like we did for this picture and didn't do any better he would probably quit advertising.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

Reported Missing, with Owen Moore.—One of the best Selznick pictures we have used. Fair crowd at ten and twenty cents. Blanket contract worth the money, you bet, if they were all like

Johnston McCulley, author of
"The Mark of Zorro"
has written another
smashing romantic winner

"Capt. Fly-by-Night"

Two men fighting to the death with cold steel in the box office of the "New California Mission—a city of woe, sorrow, and suffering. Something like a living hell. A sword glistens in the rays of the blinding sun. A man drops down, down, down into the midst of the revolutionists!"

That's just one moment in one of the most absorbing pictures ever presented—starring Johnnie Walker.

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Keep Your Eye on F.B.O.
Harold Lloyd and Mildred Davis in a scene from "Dr. Jack" (Pathé).

this one I would like to go on the road with some coupon and sell them myself.—J. M. Boatwright, Radio theatre, Ozark, Mo.—Neighborhood patronage.

Reported Missing, with Owen Moore.—Crackerjack hang-up show. I thought to and so did my patrons. No Chaplin vulgarity. No attempts to register animal desire with a simplex look to it. No illegitimate children. Drew better than expected. Shows like this and censorship will take care of itself.—Joseph Gray, Tru-Art theatre, Spangler, Pa.—Small town patronage.

Reported Missing, with Owen Moore.—You can boost this as it's some comedy drama. It sure made them all laugh. Get behind it if you have it booked.—H. D. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

Reported Missing, with Owen Moore.—Good comedy, probably because Owen is not the star. Should go to the actor who played the darkey.—G. W. Yeaton, Toka theatre, Exeter, N. H.—Neighborhood patronage.

A Village Oddity, with Conway Tearle.—You could have heard a pin drop while this picture was being shown. Drew a very good house. On same bill with Semon comedy, The Grocery Clerk. A surely fine program.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

The Girl from Nowhere, with Elaine Hammerstein.—This little star is always good.—E. J. Milholl, Cozy theatre, Hazelwood, Ind.—Neighborhood patronage.

Pleasure Seekers, with Elaine Hammerstein.—Found this a good program picture. Would be fine for a holiday program.—M. Garner, DeLuxe theatre, Spearville, Kan.—Neighborhood patronage.

The Referee, with Conway Tearle.—One of the best of this star. Drew good business, although there were few ladies present.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

Evidence, with Elaine Hammerstein.—Hammerstein has a wonderful following here and not yet has she disappointed. Evidence is extremely interesting and will please 100 per cent.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Reckless Youth, with Elaine Hammerstein.—Drew very small house. Picture is a very spicy comedy drama and just a little bit suggestive, but always stops just in time. Should please this star's admirers.—P. G. Vaughan, Northwest theatre, Lee's Summit, Mo.—Neighborhood patronage.

Reckless Youth, with Elaine Hammerstein.—Elaine is mostly always fine. She's a real actress as well as a star.—L. T. Dunham, Maxine theatre, Imlay, City, Mich.—Small town patronage.

Reckless Youth, with Elaine Hammerstein.—Stands out as being far the best of series pictures.—R. P. Stockton, from Selznick. Price right.—Arthur Whitley.—Empire theatre, Milan, Ind.—Neighborhood patronage.

Reckless Youth, with Elaine Hammerstein.—Brought in a number of favorable comments. They kept some of the continuity at the exchange. Guess they thought we didn't have time to run the whole picture. Interesting and pleased.—Joseph Gray, Tru-Art theatre. Spangler, Pa.—Small town patronage.

The Man of Stone, with Conway Tearle.—Desert theatre. Not to be compared with The Sheikh. Held no comments. Drew average Tuesday attendance.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

The Imp, with Elsie Janis. —Old picture, but it's good. It's a little different than the average.—H. A. Larson, Majestie theatre, Oakland, Neb.—Small town patronage.

Channing of the Northwest, with Eugene O'Brien. —The poorest mounted police drama I have ever seen. Very abrupt ending. Had many complaints.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

Good-Night Paul, with Constance Tal madge.—Not much in title, but will please if you can get them. It's an O. K. picture.—Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

Goodnight Paul, with Constance Tal madge.—Highly amusing comedy drama. Settings and photography fine. Gave satisfaction.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

Scandal, with Constance Tal madge.—This picture in good shape and everybody pleased. I saw it several times. West Helena, Ark.—Neighborhood patronage.

Red Foam, with a special cast.—Not the kind of picture anyone should show. May be an invites censorship, Selznick should take it off the market. There is no good in it. Lay off.—J. M. Boatwright, Radio theatre, Ozark, Mo.—Neighborhood patronage.

A Chicken in Case, with Owen Moore.—Rather a comedy-drama with several laughings scattered through it. Did not cause any stampede at the box office. Heard no complaints or comments.—P. G. Vaughan, Lee's Summit, Mo.—Neighborhood patronage.

The Forbidden City, with Norma Tal madge.—Laid stress on Norma Tal madge and Thorne Smith type of Oriental type picture. Did an extra good Tuesday night business. Picture is suitable for the highest class houses. Reissue does not hurt this offering.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

United Artists

A Tailor Made Man, with Charles Ray.—Our first picture with Ray. Awful strong competition, but did fair business. It pleased majority. Many saying it's his best.—Geo. K. Zinsz, Harbor theatre, Corpus Christi, Tex.—Small town patronage.

The Iron Trail, with a special cast.—A good picture to poor Friday and Saturday business, due to cold weather. This follows the book well, and scenic shots are good.—G. W. Adams, Parame theatre, Mason, Mich.—Small town patronage.

The Three Must-Get-Theres, with Max Linder.—The Three Musketeers has ever played, everybody who saw it will appreciate this. Is sure fire burlesque. Fair business. Majority pleased.—Geo. K. Zinsz, Harbor theatre, Corpus Christi, Tex.—Small town patronage.

Way Down East, a D. W. Griffith produc tion.—I consider this the best picture ever played in this theatre. Well produced. Acting wonderful. I advise all small towns to play this.—Jas. LeRich eux, Arcade theatre, Camden, N. Y.—Neighborhood patronage.

Universal

The Kentucky Derby, with Reginald Denny.—Despite rather cold weather, this drew good houses for a week's run.—David Harding, Liberty theatre, Kansas City, Mo.—Transient patronage.

Another Man's Shoes, with Herbert Rawlinson.—A very good picture involving much action and adventure in a mythical kingdom. This is a delightful little picture, and both Rawlinson and Barbara Bedford are splendid.—C. Chapman, LaSalle theatre, Chicago, Ill.—Neighborhood patronage.

The Married Flapper, with Marie Pre vost.—Best Prevost picture I've had. Good story, action does not drag, and an exciting auto race at the climax.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Long Chance, with a special cast. —Another good Universal picture. Drew well and pleased.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

Paid Back, with Gladys Brockwell.— Above the average program. It will make good entertainment in any theatre.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

The Lavender Bath Lady, with Gladys Walton.—A very poor excuse for an ordinary picture. If Gladys Walton is a star, then Louise Fuzesda should be given heavy dramatic roles.—S. C. Chapman, LaSalle theatre, Chicago, Ill.— Neighborhood patronage.

The Lone Hand, with Hoot Gibson.— A dandy. Book Hoot's picture, and you

Bessie

Love

William Scott in "Deserted at the Altar" from the famous stage success PHIL GOLDSSTONE SPECIAL PRODUCTION
Johnston McCulley, author of "The Mark of Zorro" has written another smashing romantic winner

**Capt Fly-by-Night**

Action! Action! Action! That's the keynote of this remarkable romantic drama whose smashing scenes are laid in Old California, and whose every moment bristles with the spirit of those adventurous times when Spanish knighthood was in flower—and when red revolution was a daily occurrence.

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**Exhibitors Herald**

December 30, 1922

**please your audience.**—J. W. Andre
cen, Cozad, Neb.—Neighborhood patron
age.

The Jilt, with a special cast.—Ran this picture. Did not please 10 per cent. More kicks than I've had in months. Better see it before you book.—Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

The Galloping Kid, with Hoot Gibson.—Good picture. Evidently this star has no steady drawing power, as we don't get them every time we play him. Am playing one a month. I didn't get them on this one.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Black Bag, with Herbert Rawlin
tone.—Fine and dandy. Jewel theft, act
ing and photography splendid. Please
ning nice business. Opening The Timber Queen. Looks like a winner.—F. E. Sal
bin, Majestic theatre, Eureka, Mont.—
Small town patronage.

Her Night of Nights, with Marie Pre
cost.—A dandy picture and a star that they ask for.—Harry Hobolth, Maxine
theatre, Imlay City, Mich.—Small town patronage.

The Girl Who Ran Wild, with Gladys Walton.—I didn't think much of it, but my patrons seemed to like it. Walton is worthy of better stories.—G. W. Yel
ton, Ioka theatre, Exeter, N. H.—Neigh
borhood patronage.

The Girl Who Ran Wild, with Glades Walton.—Don't be afraid of this one. Go after the crowd.—Harry Hobolth, Maxine
theatre, Imlay City, Mich.—Small town patronage.

The Trap, with Lon Chaney. —A good
crowd for its kind. However, should not be on the Jewel list. Drawing power fair only, although we put out plenty of the circus heralds, which are, we thought to do the business.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

Kissed, with Marie Prevost.—A little
bit better than so-so. Frank Glendon and Whitlock should have been trans
posed in this one. Nothing big, but pleased those who saw it.—Joseph Grez,
Tru-Art theatre, Spangler, Pa.—Small town patronage.

Kissed, with Marie Prevost.—Good
picture for that kind of times. One of the best love stories in a long time. Asked several how they liked it as they came out, and here is the answer: "It's just real cute." Lots of laughs.—J. M. Boatwright, Radio theatre, Ozark, Mo.—
Neighborhood patronage.

The Loaded Door, with Hoot Gibson.
—Action galore. A good Western for Saturday nights. We used it here in con
junction with first chapter of "Buffalo Bill".—M. J. Larson, Liberty theatre, Ox
nard, Cal.—Small town patronage.

The Loaded Door, with Hoot Gibson.
—Universal pictures are all good. Gib
son is a good bet here, and the prices are sensible. Vernon Temple theatre, Howell, Mich.—Small town patronage.

Trimmed, with Hoot Gibson.—Another
Gibson success. Never saw one yet that we didn't please. Believe we could show one any week and make money. And boy, the mule is simply immense.—R. Ross Riley, Wigwam theatre, Ober
lin, Kan.—General patronage.

Trimmed, with Hoot Gibson.—Like all
Gibson's, this one pleased. Hoot is one of my best stars.—E. J. Milhon, Cozy
theatre, Hazelwood, Ind.—Neighborhood patronage.

Trimmed, with Hoot Gibson.—Hoot is
drawing better all the time.—Harry Hob
olth, Maxine theatre, Imlay City, Mich.—
Small town patronage.

Conflict, with Priscilla Dean.—Very
good picture. Pleased 100 per cent. Print in good condition.—John Juel, Opera House, Farwell, Neb.—Small town patronage.

Conflict, with Priscilla Dean.—When
the weather was hot we played this one to pretty good business and good busi
ness considering the way it is at present. Picture is good. Played at regular prices.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

Step On It, with Hoot Gibson.—Gib
son is coming to us each time. He will soon be THE Western star. He is so human.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Step On It, with Hoot Gibson.—Al
ways good. Universal's best bet is Gib
son. And he is popular here. This subject contained enough comedy without short subject.—J. B. Laughlin, Bart's Mecca theatre, Midland, Mich.—Neighborhood patronage.

Caught Blufing, with Frank Mayo.—
Very good picture for a mining town, as my patronage liked it well. Not a special, but good.—Walter Gerrib, Eagle
theatre, Westville, Ill.—Neighborhood patronage.

Caught Blufing, with Frank Mayo.—
A good program picture.—G. W. Yeato
ton, Ioka theatre, Exeter, N. H.—Neigh
borhood patronage.

Confidence, with Herbert Rawlinson—

Confidence, with Herbert Rawlinson—
Very good picture, not because it drew a record breaking crowd, but it really was a very good entertainment.—H. A. Lipp, Majestic theatre, Oakland, Neb.—
Small town patronage.

Confidence, with Herbert Rawlinson.—

Headin West, with Hoot Gibson.—
Played this with Century comedy Mutts, and made a right good program, but for some reason or other it ranked second in the audience as far as patronage is concerned. No opposition of any kind, either, and weather good. But—who can tell?—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

Headin West, with Hoot Gibson.—
Best Western program picture I ever played. There is enough action to run a watch factory and enough comedy to suit everybody. Pulled at above these
this one.—Philip Rand, Rex theatre, Sal
mon, Idaho.—General patronage.

The Storm, with House Peters.—Here
is one you can't miss.—Excellent weather. Lots of pep. Played three days to fair business. Regular admissions ten and twenty-five cents. Give us more of these pictures, please.—E. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Storm, with House Peters.—Ex
cess production next week will please any audience. Best Mond. house prices and
months.—M. M. Hansen Victory theatre, Oxnard, Cal.—Neighborhood patronage.

The Storm, with House Peters.—Played
through the week to very good business. Ad
vertisements gave many comments. Admission ten and twenty-five cents. Give us more pictures of this type.—Ethel Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

Man to Man, with Harry Carey.—At
good Western. IN prices. No comments either way, which is the rule now, that is if picture is good, which they generally are. Ad
vert Herald. They say nothing but take it as a matter of course, which I guess is better anyway than knocking a bad pic
ture. A good Western picture.—Dunne, Ken
door, Ill.—Small town patronage.

Man to Man, with Harry Carey.—Not
so good as THE Fox but would take a Roseberry, Wigwam, Oneida, or Other Rich
fin program picture. Nothing special. Hope his F. B. O. stuff is better.—R. Kan.
General patronage.

Foolish Wives, with Eric von Strom
heim.—Forgive Laemmle for the slip. He doesn't often do it. I would advise
Charlie Murray and Raymond McKee in a scene from the comedy "Pain't Hearts," a new Hodkinson comedy.

Exhibitors Herald
December 30, 1922
161

Picture good. Lots of good comments, but film in very bad condition. I don't see why Universal doesn't junk prints in this shape. John Juel, Opera House, Farwell, Neb.—Small town patronage.

Out of the Silent North, with Frank Mayo.—Another big Northern that has a lot of specials backed off the map. Mayo is great.—General patronage.

Tracked to Earth, with Frank Mayo.—Very interesting story. Pleased about 90 per cent. Print in fair condition.—John Juel, Opera House, Farwell, Neb.—Small town patronage.

The Bear Cat, with Hoot Gibson.—A good Western that pleased all. Hoot is sure popular with the kids, both young and old.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

The Fox, with Harry Carey.—This is very good picture. Showed to full house. All pleased.—John Juel, Opera House, Farwell, Neb.—Small town patronage.

The Fire Eater, with Hoot Gibson.—This pleased everybody. Fine for the kids also.—C. Koborg, Opera House, Elba, N. Y.—Neighborhood patronage.

Go Straight, with Frank Mayo.—Good program picture. Frank Mayo is always good with us. Print in fair condition.—John Jue, Opera House, Farwell, Neb.—Small town patronage.

Vitagraph

The Fighting Guide, with William Duncan.—Another good Western with Duncan and June Clyde.—The Rent Collector with Larry Semon and it made me a very good program.—W. T. Biggs, Unique, Corinne, Ania, Iowa. — Small town patronage.

Lucky Carson, with Earl Williams.—Ordinary program picture. Vitagraph, as a rule, makes us money, with the exception of the Duncan pictures. Have found them all good.—C. H. Pow- ers, Strand theatre, Dunsmuir, Cal.—R. R. town patronage.

The Rainbow, with Alice Calhoun.—Pleased 90 per cent and made an exceptionally good program with a Larry Semon, Joe E. Brown, and a Tino Zarzeco.—Electric theatre, Brady, Neb.—Neighborhood patronage.

The Silent Vow, with William Duncan.—Fair picture with a Duncan picture.—Bonton theatre, Jackson, Mich.—General patronage.

The Angel of Crooked Street, with Alice Calhoun.—Another good program picture. Vitagraph always good, you can't go wrong.—Rialto theatre, Ticonderoga, N. Y.—Small town patronage.

My Wild Irish Rose, with a special cast.—Pleased our crowd two days. Will go good where Irish are. Didn't break any records and is not in the class of a really good picture.—M. Garver, DeLuxe theatre, Spearville, Kan.—Neighborhood patronage.

My Wild Irish Rose, with a special cast.—A real box office attraction. 100 per cent satisfaction. Holds Friday and Saturday records. Capacity to the roof.—W. F. Code, Paramount theatre, Seattle, Wash.—Neighborhood patronage.

Steelheart, with William Duncan.—People who had read the book said this was Curwood's "Hunted Woman." Was a disaster. Was a Curwood picture, why not advertise it as such?—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Steelheart, with William Duncan.—Very good. This star always gets us money because he doesn't make any poor pictures.—Geo. J. Kress, Hudson theatre.

Rochester, N. Y.—Neighborhood patronage.

The Prodigal Judge, with a special cast.—A clean picture. Several good comments. Personally thought it too long.—Bowen & Charles Theatre Circuit, Veger, Wash.—General patronage.

The Prodigal Judge, with a special cast.—Excellent business on this one and a fine picture. Everyone went away well pleased.—Rialto theatre, Ticonderoga, N. Y.—Small town patronage.

The Prodigal Judge, with a special cast.—A real special at a decent price. It's there in every way.—Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

Three Sevens, with Antonio Moreno.—Nothing to it. No story. Not much acting and very poor directing. Very few comments and all those were that it was the bunk.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

The Courage of Marge O'Doone, with Pauline Starke.—Not too old to run and boost. It's worth your time. A good one.—Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

The Courage of Marge O'Doone, with Pauline Starke.—This is a very good picture. Can be run as a special anywhere and at raised price of admission. Print in excellent condition. Many good comments. Pleased 100 per cent. Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

The Single Track, with Corinne Grif- fith.—A very good picture. You won't go wrong in booking. A railroad picture with lots of action of the serial type. Vitagraph treats you right and is fine to deal with.—G. W. Johnson, Mystic theatre, Mar- marth, N. Dak.—General patronage.

The Heart of Maryland, with Cath- erine Calvert.—Very good picture. Act- ing very good. Was disappointed on film. Played the day after. No business. $50.00 less than average business on same days for previous weeks.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Island Wives, with Corinne Griffith.—Here is a program picture you can buy right and that has good entertainment value. Fine photography, settings. Fine story well acted as in many big so-called specials. Get your thun- der and lightning effects ready.—H. E. Campbell, Campbells theatre, Spencer, Ind.—General patronage.

The Rainbow, with Alice Calhoun.—This did not please, so don't go too strong on it. But it doesn't cost you a

Buy Christmas Seals
Stamp out Tuberculosis
fortune and it's a goodslider.—J. W. Johnson, Mystic theatre, Marmarth, N. Dak.—General patronage.

Closed Doors, with Alice Calhoun.—Very ordinary. Star is good and deserves better story to play in. Business average.—O. H. Southworth, Opera House, Adams, N. Y.—Neighborhood patronage.

The Garter Girl, with Corinne Griffith.—Very good. Miss Griffith fine.—J. B. Laughlin, Bart's Mecca theatre, Midland, Mich.—Neighborhood patronage.

Trumpet Island, with a special cast.—Old, but good. I have never seen this book and it has pull. Will please 100 per cent.—G. W. Johnson, Mystic theatre, Marmarth, N. Dak.—General patronage.

Peggy Puts It Over, with Alice Calhoun.—Just an ordinary little program picture. No kicks.—O. H. Southworth, Opera House, Adams, N. Y.—Neighborhood patronage.

Where Men Are Men, with William Duncan.—A very good and clean picture. Will please all.—C. Kobog, Opera House, Elba, N. Y.—Neighborhood patronage.

The Girl in His Room, with Alice Calhoun.—Good picture and pleased all. Alice surely is a coming star.—H. C. Reinhart, Victory theatre, Bay City, Mich.—Neighborhood patronage.

Wid Gunning, Inc.

The Old Oaken Bucket, with a special cast.—Here is a picture every small town should run. It is a classic of its kind. Broke all my house records and gave almost universal satisfaction. Played it on Thanksgiving Day with Harold Lloyd in Never Weaken and proved to be one of the most satisfactory programs I have ever put on.—W. J. Powell, Lonet theatre, Wellington, Ohio.—Small town patronage.

Quo Vadis, with a special cast.—In six reels. Last three reels of this show are intensely interesting. (I never saw the original.) Best foreign made picture I've seen. Should go well with Italians, in Catholic communities, and where educational standards are high. Requires much more thorough background for bulk of picture patrons to enjoy it.—Joseph Gray, Tru-Art theatre, Spangler, Pa.—Small town patronage.

Serials


The Timmer Queen (Pathé), with Ruth Roland.—Just finished and it is excellent. Ruth's best part, and she shows it too. Business steady.—Jake Stein, New Palace theatre, Cleveland, Ohio.—Neighborhood patronage.

The Timmer Queen (Pathé), with Ruth Roland.—The best serial we have had for many moons. Looks like it was going to hold up good.—K. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Timmer Queen (Pathé), with Ruth Roland.—Best serial we have ever started. Have run serials right along for seven years.—Borton theatre, Jackson, Mich.—General patronage.

The Timmer Queen (Pathé), with Ruth Roland.—As a filler you can not beat it. Ruth well liked. Helps the each week program. Book it, but don't pay too much for it.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Timmer Queen (Pathé), with Ruth Roland.—Have put on Episode Thirty-three and it has got business from the start. Best serial I have had.—W. Lyford, Gem theatre, West Helena, Ark.—Neighborhood patronage.

The Timmer Queen (Pathé), with Ruth Roland.—Now playing eleventh episode, Absolutely O. K. Playing with five and six reel features. Charge ten and twenty-five cents. Best program we have ever used.—Will F. Taddiken, Elite theatre, Morgantown, Kans.—Neighborhood patronage.

The Timmer Queen (Pathé), with Ruth Roland.—On seventh episode and holding up good. Think it the best serial I have had in a long time.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—Neighborhood patronage.

Robinson Crusoe (Universal), with Harpo Marx in the serial's Twelfth Episode. Good enough to the Fourth Episode. No life after that. Nobody killed and none in serious danger. A heck of a way to appeal to serial patrons. Let's have some blood and thunder hercules.—Joseph Gray, Tru-Art theatre, Spangler, Pa.—Small town patronage.

Do Do De (Universal), with a special cast.—L. D. had the best show I have seen in a long time and am on Sixth Episode now. Down to $1.00 house.—F. S. Donathan, Crystal theatre, Oneonville, Ark.—Neighborhood patronage.

The Jungle Goddess (Ex. & Imp.), with a special cast.—Am now on the seventh episode. Holding up good. These are some of our audience forget they have chairs to sit on.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Pirate Gold (Pathé), with George B Seitz.—Good but old serial in twenty-one reels. Comedy and action.—Vernon Locer, Victory theatre, Howell, Mich.—Small town patronage.

State Rights

Shadows (Lichtman), with Lon Chaney.—The star's masterpiece. Will live up to all exploitation you can give it. Showing on up.—F. S. Donathan, Crystal theatre, Oneonville, Ark.—The Plaundleur and News boost this as the best picture of the year. Only theatre in Cleveland that had standing room only crowd. Opposi-

When Knighthood was in Flower and Wallace Reid in Thirty Days. Cap-

icity 14,000.—W. F. Watts, Vaudette theatre, Springfield, Ill.—General patronage.

Rags to Riches (Warner Bros.), with Wesley Barry.—Played this picture seven days to fair business, but no fault of the picture. Was off week, for all of us. W. F. Watts, Vaudette theatre, Springfield, Ill.—General patronage.

Rags to Riches (Warner Bros.), with Wesley Barry.—Get it and boost it. It is better than School Days as a picture, but not as a money maker. Everyone likes Freekles here, and he went over good.—D. Filizola, Empress theatre, Fort Scott, Kans.—General patronage.

Sure Fire Flint (Affil. Dist.), with Johnny Hines.—For an audience picture this cannot be beat. Don't let salesmen compare it with Grandma's Boy, but at the same time, it will always clean. Fully as good as Burn Em Up Barnes.—Wm. Morrison, Sterling theatre, Greeley, Colo.—General patronage.

Sure Fire Flint (Affil. Dist.), with Johnny Hines.—If you haven't booked this one, hop to it. A riot along with a good story. We seldom have any luck with a week's run here. W. F. Watts, Vaudette theatre, Springfield, Ill.—General patronage.

Rich Men's Wives (Lichtman), with a special cast.—Backed While Satin Sleeps on Saturday, and Blood and Sand on Sunday and Monday, and made this a week of friends and some money. Many said we had the best show in town on both days too. They say it's the way they will come and see it and go away satisfied if advertised.—Geo. K. Zinsz, Har-

bor theatre, Corpus Christi, Tex.—Small town patronage.

Rich Men's Wives (Lichtman) with a special cast.—This will draw and will please. Get it and boost it and you will be repaid.—D. Filizola, Empress theatre, Fort Scott, Kans.—General patronage.

Ten Nights in a Bar Room (Arrow), with John Lowell.—We enjoyed a fairly good business on this program. I consider it one of the best productions that has played. Brother exhibitors book it and boost.—F. W. Anderson, Orpheum.
Book Carter De Haven in "XMAS" and play it up big for your Xmas and New Year Shows

Carter De Haven Comedies

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"TWIN HUSBANDS."
"ENTERTAINING THE BOSS."
"KEEP 'EM HOME."
"THEIR FIRST VACATION."

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SPECIAL

Here's a Xmas gift from the Old Boy himself! Arrives right on the minute for the holiday season. Book "Xmas" RIGHT NOW for Christmas Week. Rare fun for the kids—choice humor for the adults—with the joyous De Havens in the jolliest roles of their careers! Every smart showman carries out the Xmas spirit in his theatre during the holiday season—"Xmas" will help you do it!

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EXCHANGES EVERYWHERE
Eileen Percy, Helen Jerome Eddy and Buddy Messinger in a scene in the Universal Jellul special "The Flirt."


theatre, Coleridge, Nebr.—Neighborhood patronage.

Ten Nights in a Bar Room (Arrow), with John Lowell. — A good one that brings them in. This is an eight reel show and you can advance price without injury to your box office. — W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

Ten Nights in a Bar Room (Arrow), with John Lowell. — Best picture we have run for a long time. Broke all box office records. Can't go wrong on this one. — John Juel, Opera House, Farwell, Nebr.—Small town patronage.


I Am the Law (Affiliat Dist.), with a special cast. — Made a big hit to big business. — Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.


The Girl from Porcupine (Arrow), with a special cast. — This is an average Curwood picture, but it only drew an average Sunday's business. Action in this one is not as good as Nomads of the North. — C. H. Powers, Strand theatre, Dunsmuir, Cal.—K. R. town patronage.

Black Panther's Cub (Zeigfield), with Florence Reed. — A real production and if presented as such will get the money and please majority. They liked it here. I know because they told me so. — Geo. K. Zinsz, Harbor theatre, Corpus Christi, Tex.—Small town patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast. — A good picture, but failed to get the business for me. — Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

Rounding Up the Law (Aywon), with a special cast. — Didn't see it, but reports were favorable. Box office receipts doubled. — Nuff said. — H. A. Larson, Majestic

theatre, Oakland, Nebr.—Small town patronage.

Burn 'Em Up Barnes (Affiliat Dist.), with Johnny Hines. — If the oil paintings for lobby are available, and the trailer, get them. They did the business for me with the usual newspaper and paper. Fine business and everybody satisfied. — Geo. K. Zinsz, Harbor theatre, Corpus Christi, Tex.—Small town patronage.


The Deserted Wife and Love's Young Dream (Brott), with George Brott. — George Brott appeared personally with his two pictures and drew a good audience. — M. Miller, New Elite theatre, Niagara Falls, N. Y.—Neighborhood patronage.

So This Is Arizona (Smith), with Franklyn Farnum. — This the best Franklyn Farnum picture yet. The kind of a Western that suits our people, and went over well with our Saturday night crowd. You cannot go wrong by booking it. — A. E. Berlin Jr., Lyric theatre, Rock Falls, Ill.—Neighborhood patronage.

Mountin Dew (Tri.), with Jack Richardon. — Triangle "huddled better than they knew" and made some mighty good pictures. Enterprise has reissued fifteen of the best, and they are as good as a lot of specials today. This one is a thrilling story of the moonshiners' life in the mountains. — R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Short Subjects

Earl Hurd Cartoons (Educational). — I think this is about the cleverest one reeler on the market, and it pleased the customers also. That's what counts. — Geo. K. Zinsz, Harbor theatre, Corpus Christi, Tex.—Small town patronage.

Harold Lloyd Reissues (Pathe). — We have played nearly all of them and will say they are better than most of the new comedies today. — W. W. Watts, Vaudette theatre, Springfield, Ill.—General patronage.

Larry Semon Comedies (Vitagraph). — If you are not playing the Semon Comedies you sure ove it to yourself to play them, as there are no better comedies made. I have booked all of them. After you play one you will play them all. — A. Berlin Jr., Lyric theatre, Rock Falls, Ill.—Neighborhood patronage.

Larry Semon Comedies (Vitagraph). — These comedies are real laugh getters. You make no mistake in booking these. — J. L. Andersen, Irish theatre, Cozad, Nebr.—Neighborhood patronage.

Larry Semon Comedies (Vitagraph). — Not one but all of these a tonic for a sick box office if you give these to your people. The kind of things you want, well made, fast and laughs in all of them. — Bowen & Charles Theatre Cireuit, Vader, Wash.—General patronage.

The Leather Pushers (Universal), with Reginald Denny. — Took well here from the start. They are all waiting for the next round. — J. B. Laughlin, Bart's Mecca theatre, Midland, Mich.—Neighborhood patronage.

The Leather Pushers (Universal), with Reginald Denny. — Here is one of the biggest short subjects we have either shown. The "Chatter" is very catchy. Even some women liked it. — Giacoma Bros., Crystal theatre, Tombstone, Ariz.—Small town patronage.

Louis Sargent Comedies (Universal). — We used two of these, and if there ever was laughs in either they were extracted before we saw them. The bunk. — M. H. Hansen, Lyric theatre, Oxnard, Cal.—Small town patronage.


Topics of the Day (Pathé). — A short reel subject that has lots of good laughs. — W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Four Squirrels (Hodkinson), with a special cast. — If you have people in your town who have never been in your place, this will convert them if they are not blind or bedridden hopeless tightwads. That is, if you do your part in advertising and not expect the film to do it all. Fine animal postcard on this that will make people laugh and look. Advertise it like Barnum would. — H. E. Campbell, Campbells theatre, Spence, Ind.—General patronage.

Golf (Vitagraph), with Larry Semon. — A good comedy. It will please the public as it is different from ordinary comedies. — W. T. Biggs, Unique theatre, Corpus Christi, Tex.—Small town patronage.

Young Sherlock (Pathe), with Hal Roach's rascals. — Exceptionally good. The youngsters, their uncle, and the pony very clever. Let the kiddies know you have it and they will flock to see it. — H. G. Cettmurn Jr., Odeon theatre, Chandler, Okla.—General patronage.

Pop Tuttle's Movie Queen (F. B. O.), with Dan Mason. — A good comedy which got many laughs. Better than the Tompervilles, and as a matter of fact the average run of two real comedies. — E. L. Franke, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

The Weak End Party (Metro), with Stan Laurel. — This is the type of comedy that suits. Stan Laurel will, if given a chance, make us the leaders in booking comedies on the screen. — H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

The Idle Class (F. N.), with Charles Chaplin. — Book it and make some money but when the show is over have your office stairs swept. — The name Chaplin is all there is to it. — D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

The Advisor (Educational), with Lloyd Hamilton. — As a comedy this is about
Plum Centre Comedies

starring Dan Mason are going over big, not only because popular old Dan made millions of followers in the original “Toonerville Trolley” series, but also because the new PLUM CENTER COMEDIES, produced by the PAUL GERSON PICTURES Corp., and directed by ROBERT EDDY, are cram-jam packed with NEW ideas, NEW gags, NEW situations, NEW laughs—and a speed that makes them whizz 'cross the screen in a hurricane of hilarity. See Old DAN MASON'S latest sensational snicker-snatcher—"POP TUTTLE, DETEKATIVE." It's immense—and a fair sample of what to expect of every PLUM CENTER COMEDY. There are 12 Plum Center Comedies in the series—Released one each month. Book and play them all.
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Producer .....................................
Remarks ......................................

Title ...........................................
Star ............................................
Producer .....................................
Remarks ......................................

Exhibitor ....................................
Name of Theatre .............................
Transient or Neighborhood Patronage ..........
City ............................................
State .......................................... as funny as a hearse. Not a laugh in the thousand feet. Farcical music very suitable.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Free and Easy (Educational), with a special cast.—Jimmy Adams and Lige Connelly are the whole cheese in this Jack White comedy, a cloudburst of laughs.—D. O'Connor, Orpheum, Opera House, Virginia City, Nevada.—General patronage.

The Old Sea Dog (Pathé), with Sneh POLLARD. As a high powered comedy this is a dazle. Somebody wet the pancreas, just silly dizzle. One or two good kinks, but not enough to dispiel the gloom.—E. L. Wharton, Orpheum, theatre, Glasgow, Mont.—Neighborhood patronage.

Conquest of Forest (G. E.)—These general electrc pictures are a credit to any program.—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Neighborhood patronage.

Spring Fever (Pathé), with Harold Lloyd.—From the way our patrons received this one it was among the best one of the year. April Fool. With Lloyd.—Wood & Webb, Star theatre, Cornell, Miss.—Neighborhood patronage.

That Son of a Sheik (Educational), a Christie Comedy.—This is O.K. if your people have seen The Sheik. A first class burlesque well made.—Henry & Charles Theatre Circuit, Vader, Wash.—General patronage.

The Rainmaker (Educational), with Lloyd Hamilton.—Our patrons liked this comedy. Ham is always good.—Bonton theatre, Jackson, Mich.—General patronage.

The Jockey (Fox), with Clyde Cook. Got plenty of compliments on this. No kicks. However, end of last reel in bad shape.—P. E. Doc, Electric theatre, Arcadia, Neb.—Neighborhood patronage.

Going Straight (Universal), with Mary Pickford.—Honest, men, what do you think of it? To most of us it was a pitiful attempt at comedy. Better let the dead past bury its dead. They called it a "Jewel."—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Going Straight (Universal), with Mary Pickford.—Universal ought to be ashamed to charge for this sort of stuff. It has no drawing power, and we are glad of it, as it is as near to nothing as we have in two reels. You cannot recognize Pickford in this. It won't go.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—R. T. town patronage.

She Sighed by the Sea Side (F. N.), with Ben Turpin.—One of those good old style Mack Sennett comedies with those famous bathing beauties. Just the kind folks want to see. Very funny indeed and gets lots of good laughs.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Fireman, Save My Child (Pathe), with Harold Lloyd.—This is the poorest of the one reel reissues we have had. Generally they are good. Star draws well with us.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

I Do (A. E.), with Harold Lloyd.—Rather old, but a good one. However, in my opinion, this guy is wanting too much for his stuff. Small towns would have to close up at rentals asked and films not worth rentals asked.—H. E. Campbell, Campbell's theatre, Spencer, Ind.—General patronage.

The Studio Rube (Fox), with Al St. John.—Not yet have we had a bad St. John picture. It seems that he alone will make them laugh. This one is rather good and should please all.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Any Old Port (Educational), with a special cast.—Good comedy. All Educational comedies are good.—Bonton theatre, Jackson, Mich.—General patronage.

Fast and Furious (Fox), with Al St. John.—This comedian is improving all the time. Sure made a hit in this. Patrons all thought it a swell hit. E. Doc, Electric theatre, Arcadia, Neb.—Neighborhood patronage.

Pardon Me and Do You Take (Arrow), with Eddie Lyons.—Both as good as the average comedy and lots better than some.—G. W. Yacout, Ioka theatre, Extor, N. H.—Neighborhood patronage.

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It means more to you than any other accessory that insures musical-ly perfect picture presentation.

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THEATRES FOR SALE

FOR SALE: Theatre, 500 seats, town of 9,000, Write John Flaherty, Lincoln Theatre, Paris, Illinois.

FOR SALE: Picture show with latest Powers improved machine, motor driven, priced to sell, must leave city before March first. Going into other business. Inquire or investigate quick. No competition. A. G. Hauge, Walnut, Iowa.

FOR SALE: Theatre in town of 8,000. No competition. 100 miles from Chicago. Address Picture Theatre. See Exhibitors Herald, 417 S. Dearborn St., Chicago.

THEATRE FURNISHINGS

FOR SALE: Complete Theatre Equipment, organ, screen, fans, generator, two Simplexes. Will sell all or part—bargain—A, condition. W. Rubi, 945 Miller avenue, Columbus, Ohio.

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2,500,000 pc. New Government Wool Underwear purchased by us to sell to the public direct at the asking price. Actual retail value $2.50 a dozen. Full sizes, Shirts 34 to 46—Drawers 30 to 46. Send correct sizes. Pay postman on delivery or send us money order. If underwear is not satisfactory, we will refund money promptly upon request. Dept. 24 The Pilgrim Woolen Co., 1770 Broadway, New York, N. Y.

FOR SALE

If the lamented P.T. Barnum could have had this show he would have thrown away his circus and put "THE THIRD ALARM" under a tent, because as a sensational money-maker Emory Johnson’s Production, starring Ralph Lewis, makes a three-ring circus look like a penny slot machine. But Barnum’s dead—today F. B. O. has “the greatest show on earth.” It’s yours if you act quick—write, wire or run to your nearest F. B. O. exchange—tomorrow may be just one day too late to get the outstanding motion picture sensation of the decade.
A Merry Christmas
and
A Happy New Year
To Our Friends and
Associates
of the
Motion Picture Industry

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST., NEW YORK, N.Y.
THEATRE CONSTRUCTION AND EQUIPMENT

Healthy Business Revival Under Way
As Present Season Draws to a Close

High Peak in Activities Is Reached in Latter Months of 1922 Compensating for Slump During Year—Actual Work Begun on Many Early Projects

By H. E. HOLQUIST
Equipment Editor, EXHIBITORS HERALD

Reviewing activities in that branch of the motion picture business which properly comes under the division of theatre construction and equipment, we find that the year drawing to a close has been an unusual one from several angles. The general depression which was experienced by the entire industry during the first part of the year was not without adverse effect upon the theatre building and business of distributors and manufacturers of theatre properties.

Peculiarly, from a rather brisk activity in the early months of 1922, business in this field passed into a period of stagnation not equalled for many years. From this dormant situation a boom that promised to be unsurpassed for a long period has come forth. What was undoubtedly a new low point in the theatre construction and equipment was reached in 1922 and what promises to be a new high peak in activity was started in the same period, during the latter month, as the present activity is compensating for the dull period.

Reports from all sources are virtually unanimous that business now in equipment and building line is better in every way than it has been for years. In many lines orders are crowding production. This situation, of course, reflects general conditions in all branches of the industry. Particularly does it signify a healthy increase in theatre attendance.

An outstanding feature of developments during the year is the great number of theatres which have, and still are, being remodeled. While decorating, renovating and the making of other miscellaneous theatre improvements is common during a portion of each year, the work this year has been so significant in that it has involved the actual rebuilding of entire theatres on an unprecedented scale. So far-reaching a scope did this rebuilding program attain that a prominent theatre architect saw fit to organize a staff of experts to specialize in this work. During the period of greatest inactivity this rebuilding work kept the wheels of industry turning in many lines.

While hundreds of new theatres were completed or opened in 1922 an indicated building boom in the early part of the year failed to materialize. Projects set for early work, in many instances, are just getting under way and accumulation from this source undoubtedly is responsible in a measure for the present brisk demand for product.

In view of the fact that it is virtually impossible to obtain figures on all projects for which appropriations were made during the year, an estimated, in round figures of incomplete records, point that appropriations for new theatres, rebuilding and general improvements will reach the $100,000,000 mark by January 1.

Among the larger theatres opened during the year were the new Eastman theatre, Rochester, N. Y., costing $3,000,000; McVickers, Chicago, costing $2,000,000; Wardfield, San Francisco, costing $1,500,000; Loew's State, Newark, N. J.; World, Omaha, costing $400,000; New Indiana, Terre Haute; Capital, Detroit, costing $2,000,000; Loew's State, Boston, costing $2,000,000; Commodore, Washington, D.C., costing $250,000; the Colorado, Denver; Frank Hall's $1,000,000 State and Capitol, Jersey City; Tivoli at Los Angeles, and Hippodrome, Bakersfield, Cal., $1,000,000 each by West Coast Theatres; Miller, Wichita, costing $500,000; Grauman's Egyptian, Hollywood, costing $500,000; Castro, San Francisco, costing $300,000; Hope, Dallas, costing $1,000,000, and others equally beautiful and expensive.

The advent of the radio into theatres was the subject for much interesting discussion during the year. A number of prognosticators foresaw in it a competitor of the theatre. Such, however, has not been the case, although the radio is proving an attractive novelty at many houses.

A number of new items of equipment made their appearance on the market during the year. Among these is the changeable attraction board of Luminous Signs Company, which has been so perfected that breaking of glass, by use of skeleton letters, has been virtually eliminated. A new line of control equipment has been presented by Cutler Hammer Company, Milwaukee. New designs and latest improvements in theatre seats have been worked out by American Seating Company, Chicago. The Major pre-selective system of remote theatre lighting control has been so perfected during the year as to place it within reach of the theatres of all sizes. Frank Plowman Company, Chicago, has evolved a new direction sign combining art with service. In addition to these numerous other items of the present year such as a new Mazda lamp regulator, Taylor-Hobson lens, a new type of chair known as Mov-Ezy chair, film scissors and various lobby display devices have also been marketed.

An event of the year was the formation of the Association of Motion Picture Equipment Dealers, Inc., at Indianapolis in July. Leo E. Dwyer was named president and the organization is planning its first meeting since formation in Chicago next year. It is the aim of the equipment men to increase efficiency within their ranks, which will, in the ultimate, enable them to give a better and broader service to theatre owners.

Insuring theatre receipts against rain is another feature that got a foothold in 1922. One of the first instances on record is that of W. C. Patterson, Metropolitan Theatre, Dayton, Ohio, who took out a $1,000 a day policy while presenting a big production. Since then several cases have been reported and the practice of taking out rain policies promises to grow heartily during the next year.

One of the outstanding needs in the theatre construction field today is a closer cooperation and understanding on the part of those charged with the design and construction and theatres and the problems confronting smaller theatre owners. There is, it appears, a sad neglect on the part of prominent theatre architects who specialize in theatre designing to consider or assist small theatre owners in a general way along lines that would make for more and better theatres throughout the country.

In the building of a small house any number of suggestions and ideas are available to the prospective builder. Various products in the building line have associations which lend encouragement and are sources of education in the use of their product. Yet, in the theatre world, little encouragement is given by theatre architects along constructive lines which would encourage better theatres generally.

I believe there is a big opportunity for those who are specializing in the theatre construction field to further a movement of educational propaganda along theatre building lines which will not only be of value to the small theatre owner but which will also have the effect of stimulating theatre building, ultimately establishing the smaller theatres of the country on a higher plane in construction beauty and equipment.
Makes Own Light System for House
Roy W. Adams Describes Arrangement Worked Out for His Theatre

The following interesting letter describing an indirect lighting system which he has evolved has been received from Roy W. Adams, Pastime theatre, Mason, Ohio.

Mr. Adams says: “Here’s a tip for the man who wants an inexpensive and effective indirect lighting scheme. Last winter I bought a new opera house, and only fitted it for pictures. It has an old-fashioned horse-shoe gallery on three sides of the house in which I made provision, as I have 400 seats on the main floor. I wired the place myself, as this is my trade, and with the assistance of my partner in the electrical business, worked out an indirect lighting scheme that functions perfectly.

All Lighting Indirect

On the ceiling underneath each side gallery, three feet from the side wall, a line of sockets are placed on this conduit about every five feet, each with a parabolic shade throwing all of the light away from the house toward the side wall. Illumination is obtained by reflected light from the side walls, painted in ivory. There is no direct light on any of the audience, but a glare of three lights on each side are 25-watt Mazdas dipped in moonlight-blue coloring. To dim the house for pictures the operator snaps off these direct lights and substitutes light bulbs and exit lights from the blue bulbs (and the exit lights) illuminate the house perfectly, without any interference with the screen, although I am using 600-watt Mazda projection with a 75-foot throw, not the strongest light in the world by any means. Patrons entering can see every seat in the house, and rowdism on the part of a certain class is obviated to quite an extent because it is much easier to locate the offenders.

This would be a cheap and satisfactory layout for the man who is fitting up an ordinary store house with a 12 or 14 foot ceiling, for a picture theatre. Such a house, fifty or sixty feet long, and 25 feet wide, two wide, the front is illuminated with two blue lights on a side when the picture is on. Ceiling and house light turned on for projectors to aid the reflection. My walls, below the line of direct illumination from the side lights, are finished in tan.

Makes Own Cement

“I wonder how many of the boys know that cement, lime and water, mixed in equal proportions, make a better film cement than any you can buy. It dries in the film without interference, does not give off fumes, and is very easy to use. All you have to do is to turn the cement and water into a mixture, heat it down, and you have a perfectly satisfactory film cement.”

Makes Scenes Abroad Ship

Accompanied by 20 members of “The Isle of Dead Ships” company, Maurice Tourneur, producer, and Mrs. D. G. Pickson, star, have left for San Francisco on the H. F. Alexander to make scenes enroute for the new Tourneur production. The Alexander is being used by Tourneur for the opening sequences of his story.
The profits of your house

The profits you take out of your house depend upon the highlights you put into your pictures. After all, you have but the one thing to sell—pictures in light. Inferior lighting degrades the best picture in the world to worse than mediocrity; an ordinary good reel, it reduces to a fizzle. The most you give your patrons for their money—what you provide to interest, to amuse, to educate, to thrill—they get through their eyes! And they won't keep coming back to see dark pictures. Poor lighting makes every picture poor, and will work more to keep people out of a theater than any other factor in the industry. The direct road to bright, brilliantly highlighted pictures is—Columbia Projector Carbons.

On Direct Current: Columbia Silvertip Combination Carbons present richer color values; and the narrow diameter of the silvertip negative lower permits it to burn to a sharp point, holding the arc steady and also keeping the shadow off the lens and screen.

On Alternating Current: Columbia White Flame A.C. Special Carbons yield a sharp and pure-white light, steady, brilliant, absolutely silent.

Use Columbia Projector Carbons to double the enjoyment of what you are showing and keep the profits of your house up to where they belong.

Columbia Projector Carbons are the most satisfactory source of motion picture light in the world!

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NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio
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The value of the picture is in proportion to its lighting

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Write for information

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio
San Francisco, Cal.
Theatre Construction News

Exhibitors are invited to report to this department changes of ownership, new theatres planned, remodeling contemplated, openings, etc.

New Projects

San Monicas, Cal.—A new theatre is to be built in this city by Venice Improvement Company for West Coast Theatres. It will cost approximately $1,500,000 and is to be completed by June.

Milwaukee, Wis.—Plans for the new Wisconsin theatre in this city have been accepted by John J. Beggs and Oscar Brachman. The house will seat 3,500 and will be located at Grand avenue and Sixth street. It will be an office and theatre building seven stories high.

Los Angeles.—Erlangers new theatre is to be built on a site adjoining the New Biltmore hotel and will replace the old Opera House which will be torn down.

Vacaville, Cal.—A modern theatre may soon be erected in Vacaville according to plans discussed at a recent meeting of Vacaville boosters.

Fort Wayne, Ind.—Bds for a new theatre to be erected at Broadway and Huestis avenue will be called for by Broadway Theatre Corporation about February 1. The building is to cost $50,000 and the theatre will seat 700.

Chicago, Ill.—A theatre and hotel to cost $1,250,000 will be erected at 64th street and Cottage Grove avenue by Garden Building Corporation. The theatre will have a seating capacity of 1,000.

Whiting, Ind.—A theatre having a seating capacity of 1,000 with stores, will be erected at 119th street and LaPorte avenue. Matlon and Blskunke have the contract.

Ownership Changes

West Liberty, Ia.—Ludy Boston has purchased the Miller theatre here which he will run in conjunction with his Muscatine theatres.

Brookings, S. D.—T. O. Haugen, manager and proprietor of the State theatre has sold the house and good will to G. G. Estee owner of the Fad and F. E. Thompson, manager of the Pleasant Hour. There is not sufficient business to carry three theatres so Mr. Haugen sold to the two others who were first in the field. The State will be remodeled in the Spring.

Great Bend, Kan.—W. H. Weber has purchased the Lakin theatre here. At present he is operating the Echo theatre.

Marshall, Ill.—L. J. Bugler has sold his theatre in this city to Mr. Fundis.

Cleveland, O.—Albert J. Rozetta, formerly of Atlanta, Ga., has purchased the Superior theatre here.

Chicago, Ill.—The Kimball theatre has been purchased by Charles Facher and Fred Nortman from Harry T. Leper.

Openings

Two Rivers, Wis.—The new Rivoli theatre is scheduled to be opened December 15 by Manager Niquette.

Pine Bluff, Ark.—The Orpheo theatre which has been closed for the past two years has been opened under the management of Saenger Amusement Company.

Corpus Christie, Tex.—The Amuso theatre will be reopened as a motion picture house under the management of F. Stuart.

Blooming Grove, Tex.—The new Majestic theatre, recently damaged by fire will be closed for several weeks before reopening.

Kansas City, Mo.—Capitol Enterprises of which Samuel Harding is president has opened the new Linwood theatre here. The Linwood has a seating capacity of 1,100.

Defiance, Ohio.—Harry O. Thomas and Frank G. Nafus have completed a deal with Harold Wendt whereby they have taken over the Rivoli theatre.

Linwood Theatre, Fully Remodeled, Is Opened by Harding at Kansas City

The Linwood theatre, practically rebuilt and now one of the largest and most modern houses in Kansas City, opened its doors to patrons last week. The new theatre, located at Thirty-first street and Prospect avenue, will seat 1,100 persons, including more than 100 box seats which may be reserved. The interior decorating is in polychrome effect, with gold, rose and blue tints predominating. Foyer drapes and curtains are of old rose. A new $35,000 Hope-Jones pipe organ has been installed with Ted Meyn as organist. W. O. Lenhart has been appointed as manager of the Linwood, which is one of the houses purchased by the Capital Enterprise Company, of which Samuel Harding is president.

This is the fifth neighborhood theatre the Capital Enterprise Company controls, the others being the Benton, Gladstone, Roanoke, and Summit. The company which recently was organized and incorporated for $1,000,000, is purchasing theatres in Kansas and Oklahoma also.

"Adam's Rib" Called Most Colorful DeMille Picture

Cecil B. DeMille is said to have outdone himself in "Adam's Rib," by Jeanie Macpherson, his latest Paramount picture, which is now nearing completion at Paramount's West Coast studios. The Chicago Board of Trade, with its wheat and corn pits, was reproduced with fidelity to make real the scenes where Milton Sills wins and loses a fortune in grain trading. Scores of trained brokers were used in these scenes. Colorful also is the revolution in which Theodore Kosloff, as the King of Morania, is overthrown. Then there is the natural history museum where Elliott Dexter and Pauline Garon start a pleasing romance. This is the set which Jesse L. Lasky called an "adequate refutation to the argument that there's nothing new in pictures."
Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

EASTMAN
POSITIVE FILM

faithfully reproduces every tone of the negative. It carries the quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Heartiest good wishes for a Merry Christmas and a Happy and Prosperous New Year to all of you—

REELCRAFT FILM Exchange, Inc.
MORRIS HELLMAN, President
810 South Wabash Avenue, Chicago

E. A. SIPE, Manager
Indianapolis, Ind.
109 W. Maryland St.

Distributors of Jack Hoxie Productions for Illinois and Indiana
CHICAGO TRADE EVENTS

Hamilton Members See “Third Alarm”
F. B. O. Picture Acclaimed by Audience of 700 Present At Club Screening
Members of the Hamilton Club were entertained last Friday with a screening of the new F. B. O. production “The Third Alarm.”
Roderick Ross, chairman of the motion picture committee, arranged the screening with the cooperation of J. J. Sampson, manager of the Chicago branch of Film Booking Offices.

700 at Screening
The audience consisted of nearly 700, who were well pleased with the picture. The local branch of the F. B. O. has received scores of letters from members of the Hamilton Club who saw the picture, declaring it to be the best or one of the best screen productions they had ever seen.
A special screen dinner was served the members before the screening.

Is Second Johnson Film
“The Third Alarm” is the second Emory Johnson production and is described as a simple story of American home life built around a fireman and his family. Ralph Lewis plays the part of the veteran driver. Ella Hall plays opposite him. Others in the cast are Virginia True Boardman, Richard Norris, Josephine Adair and Frankie Lee.
It is said to be a picture without a villain, the dramatic action evolving around the characters and the misfortunes that befall them when the breadwinner is deprived of his means of livelihood.

Salesmen Here Win First National Prizes
There is joy in the First National exchange over the outcome of the recent sales contest, which has just come to a close. Three Chicago men—Jacob M. Jacobs, John N. Howland and William C. Cook—were prize winners in the Midwest district and five Chicagans figured in the first six positions.
Jacobs’ prize was $300; Howland got $200, and “Bill” Cooke, $100. Among the twenty leaders of the contest who had the largest amount of gross billings for the eight week period of the contest were Thomas R. Gilliam and Edward Brichetto of the Chicago office; Clyde Pratt, of Des Moines, who took $150 prize money, moved up from fifth place to third in the Midwest district, crowding out Louis Goldhammer of Omaha. The Chicago boys held organization place of eighth or better throughout the eight weeks of the contest.

Williams in Town
J. D. Williams, former general manager of First National, passed through Chicago Saturday, on route to California.

Bonns Here to Put Over Goldwyn Film “Broken Chains” Opens at The Chicago Theatre January 1
Eddie Bonns, in charge of exploitation for Goldwyn Pictures, arrived in Chicago last Friday and is now busily engaged in laying out his campaign for “Broken Chains” which opens at the Chicago theatre on January 1.
Already Bonns has planned several stories with the papers and the Daily News is cooperating with the Goldwyn company to put it over. The picture was made from a prize winning story by Winifred Kimball, who received $10,000 for it. Over 250 original scripts were submitted in the contest.
Mr. Bonns has arranged several stunts which should center in the Goldwyn loop district, as well as the neighborhoods, on the Goldwyn special.
He has arranged for an illustrated rolling billboard, the first that has ever been used in Chicago’s loop district, to exploit the picture in the downtown district. A special permit will be obtained for this. Mr. Bonns returned to New York Sunday for the holidays.

CHICAGO PERSONALITIES
By J. R. M.

I CAN’T get up any poetry like is on these here store cards—I leaves that to these here long-haired guys. None o’ that for mine, I says. Just a Christmas greeting, fulla feeling that’s me, once every year, to my friends “down the line” which means Chicago’s Film Row. So here goes—Merry Christmas, fellows.

Charlie Ryan, manager of the Garfield theatre, Chicago, kicks in with a poem “To J. R. M. of the Chicago Personalities” as follows:
A thing that sure is hard to do
Is send Christmas greetings to a regular fellow like you.
This voice and stuff and other junk
To send to you is sure the bunck;
But I hope these lines will help to bring
A bright Christmas to everything.

Morris Schlank was registered at the Congress last Saturday. He’s on his way to New York.

Frank Mantzke, resident manager of the American, reports the situation has a big smile on his face. As “The Challenge” opens at the State Lake theatre week before Xmas, and “The Marriage Chance” opens in the Chicago loop week of January 7,
O. H. Wooden, former salesman of the Select Pictures Corporation has joined the American sales force covering the Northside.
The electric lights that have been burning in the wee hours of the morning will have a rest at the local American Releasing office as J. de Waal the traveling auditor has left the city.

Jacob M. Jacobs, the First National go-getter, is spending some of his $300 prize money and his holidays in Buffalo, with his parents. And Salesman Whitmoyer of the same office is down in Nebraska.

The departure of Jeff Lazarus, the First National exploiter, was fittingly celebrated last Friday night at the Rainbow Gardens. Grad’ Senator was on hand with all the First Nationalers who attended report it a complete success. Nat Wolf is off the gin, orange and fuzz water for life, it is said.

Henry Igel, the operator of the First National projection rooms, has been dividing his time off duty in the sick room with his little boy and running to the corner drug store for medicines.

Manager Sidney Meyer, and Ernie Coons, chief of the Fox forces, made a flying visit to Milwaukee and Racine, last week.

Matt Cavanaugh of Fox Exchange is spending his Christmas holidays down in New England.

Harry Coons, of Hobart, Ind., was a caller at the Fox exchange recently. He has taken lack the Gem theatre at that place.

DID YOU KNOW that of $250,000 worth of movie ads placed in Chicago in 1922—we excelled all other advertising companies combined by $255,000—Plans and ideas free. THE MASTER ADVERTISERS CORP., 732 S. Wabash Ave., Chicago.—Adv.
Regular daily screenings of the Fox special, "The Village Blacksmith" were held at the Fox exchange Dec. 13, 15 and 16th, and many exhibitors attended.

Universal postponed the showing of their big Jewel special "The Flint" at the Randolph theatre from Dec. 14 to Dec. 21, and invite all showmen hereabout to attend.

HERMAN STERN, sales manager Chicago exchange, left on Saturday for a four days pleasure trip to New York.

Bert B. Perkins, publicist and exploitation man at Metro exchange left for a circuit of his territory, last Friday. He will be in Indianapolis a few days then go to Omaha, St. Louis, and Kansas City.

Bill Danziger, the Paramount exploiter, tried to stage a bull fight at Warsaw, Ind. but couldn't find a bull. Of course the Centennial theatre, playing "Blood and Sand" had nothing to do with it. Oh, no.

Adolph Zukor, and Claude Saunders of Paramount, were Chicago callers last week.

William J. Sweeney, secretary of the M. P. T. O. of Illinois and his committee men held an interesting session at the Hotel Nelson, at Rockford, Ill., last Friday.

CLYDE F. ELLIOTT opened his new Evans ton theatre, Wednesday night with "The Man Who Played God."

DID YOU KNOW that we sell pluggers on all features released at $2.50 per thousand. Special attention given to mail orders. Prompt service, copy and cuts furnished free. THE MASTER ADVERTISERS CORP., 732 S. Wabash Ave., Chicago.—Adv.

F. J. Young has been made short subject salesman at the Vitagraph exchange.

Have you noticed the spiffy ads Pat Campbell has been getting up for Andrew Karzas' new dance hall on the South Side?

SAM DEMNOW, assistant general sales manager of Fox Film Corp. was a Chicago caller last week. He was enroute to New York.

ARE FRANKEL, of Des Moines, attended the convention of public park owners in Chicago last week. He also visited the Fox exchange and said hello to Tom Delany and the boys.

DAN ROCHE, in charge of the Central West exploitation of Paramount, made a hurried trip to Charlotte, So. Carolina, on Paramount business. He returned last Saturday.

LARRY WAGNER, of McKeesport, Pa., who does imitations of Larry Semon, the Vitagr aph comedian, is now under the management of Saml. Lamovsky, at the Vitagraph office. Sam has his man booked solid till January 15.

J. S. Jossey, of the Progress Pictures Company, Cleveland, dropped in on Frank Zambreno last Friday and left for the East on Saturday.

BILL BUMSEBERGER, county sales manager, First National, has an assistant now. He is none other than Tom Gilliam, erstwhile assistant to Jeff Lazarus, exploitation man at the local exchange.

L. V. KUTTNAUER, formerly connected with the Fox exchange at Oklahoma, has been added to the sales staff of Sidney Meyer, handling the Fox Wisconsin territory.

AL FRANER, of Alhambra theatre, Omaha, paid the Fox exchange a call last week, and was accompanied by Exhibitor Williams of the Park theatre, Omaha.

Didja see Al Gallas' nifty decoration of the Select exchange. Looks like Xmas for something with a suggestion of chinatown.

CLYDE ECKHART, former manager of Fox exchange, now assistant general manager of the same concern, dropped in on the Century last Saturday.

RALPH CROCKET, of the Star theatre, Elgin, finds the artisans rather slow on his new theatre building, and to kill time takes his skates and enjoys himself on the Fox river these crisp mornings.

RICHARD KIPLING, the producer, was a Film Row visitor on Saturday. Mr. Kipling is on his way to Los Angeles.

JACK SAMPSON, manager of the F. B. O., and "the boys" as well as the bookkeepers and stenos suffered in silence all last week, while painters decorated the exchange. Now that it is all finished it presents an inviting appearance and is one of the most cheerful offices in town.

DID YOU KNOW that Universal, Progress Pictures, Vitagraph, Celebrated, Film Booking, Select, Hodkinson and others rely on us for most of their printing. An initial order will convince you why. THE MASTER ADVERTISERS CORP., 732 S. Wabash Ave., Chicago. —Adv.

**VITAGRAPH**

Season's Greetings

JOHN A. STEINSON
Branch Manager

T. W. TAIF
Asst. Branch Manager

H. R. SMITH
South Side

C. O. ROBERTS
North Side

J. E. ARMGARDT
Northern Ill.

H. E. BELFORD
Indiana

H. E. LAURIE
Wisconsin

H. C. PHILLIPS
Cashier

S. T. MARKS
Loop

J. F. YOUNG
Short Subjects

WM. L. SHERIDAN
Central Ill.

T. E. MARTIN
Milwaukee

T. E. WILLIAMS
Booker

SAMY LAMOSKY
Shipper

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**VITAGRAPH**

Chicago Branch
Christmas Greetings

We extend to all the Trade—our wishes for a Merry Christmas and Continued Prosperity for the New Year.

M. Whitmoyer
J. N. Howland
W. W. Brumberg
G. L. Sears
J. M. Jacobs
Jack Schwartz
Phil Dunas
Ed. Brichetto
W. C. Cook
Tom Gilliam
Nat Wolf
W. C. Brimmer
Earl Silverman
R. C. White
Al Sobler

Associated First National Pictures of Illinois, Inc.

R. C. Seery
District Manager

C. E. Bond
Manager
THE CHRISTIAN BROKEN CHAINS

We Wish You a
Merry Christmas and
Happy and Prosperous New Year

The Chicago Office

Goldwyn Distributing Corporation

GEORGE A. HICKEY, District Supervisor
TONY V. PHILBIN
Assistant Manager

SAM SHURMAN
Sales Manager

B. B. REINGOLD, Resident Manager
M. DELANO
Booker

Traveling Representatives:
WM. BAKER
CHAS. L. GLETT
AL. SILVERMAN
L. ZIEGLER
W. ALTLAND
J. H. HURSCHMAN

City
Representatives:
JOE CAMPBELL
R. SALKIN
H. E. SCHOTTMUELLER

Yours for Courtesy and Service
GOLDWYN PICTURES

Greiver Productions
Chicago

Extend to You
Christmas Greetings

Si Greiver
Wm. E. Weinshenker

W. Van Gelder
M. Gonahaw

Christmas Greetings

W. M. SCHWARTZ
J. STERN
J. S. POSNER
S. BRAGEN, Booker
D. DUBIN

Clyde E. Elliott
Amusement Enterprises
Chicago

Compliments of the Season

J.E.WILLIS
FILMCRAFT TRAILERS

Wishes everybody a Merry
Merry Christmas and Happy New Year
746 So. Wabash Ave., Chicago
PATHÉ EXCHANGE, INC.

AND

ASSOCIATED EXHIBITORS

CHICAGO BRANCHES

JOIN IN EXTENDING ALL EXHIBITORS
IN THIS TERRITORY

A

Merry Christmas

and

A Happy and Prosperous
New Year

CHICAGO CITY BRANCH

H. O. MARTIN, Manager
T. G. MEYERS
C. N. KEPPLER
O. E. FLORINE
G. W. BUSCH, Booker
C. E. MARSHALL, Inspector-Cashier
L. W. HARTMAN, Cashier

ILLINOIS and INDIANA BRANCH

J. S. GILICK, Manager
C. L. FILKINS
E. P. CASANAVE
W. M. RUTTER
BERT TOMTE, Booker
F. HLADIK, Cashier

ASSOCIATED EXHIBITORS

H. W. WILLARD, Manager
E. P. PICKLER
PHIL SOLOMON
E. E. ROSECAN
H. L. LASKER
Season’s Greeting

Metro Exchange

831 So. Wabash Ave.


Salesmen

F. P. Ishmael
S. R. Moses
F. C. Hensler
R. E. Boland
E. L. Merkley

H. C. Brolaski
J. F. Camp
C. H. Dingman
I. Natkin

We extend to the trade greetings of the season and our very best wishes for a merry Xmas and a happy and prosperous New Year.

John Mednikow
George Weinberg
Wm. Hershberg
Harold M. Gollos
D. O. Reese
S. C. Roy
R. J. Schaffer

Celebrated Players Film Corp.
Chicago Office
810 S. Wabash Avenue

Season’s Greetings

Frank Mantzke
Resident Mg. Am. Rel. Corp.
806 So. Wabash Ave.
To Our Many Friends

We join in wishing you all

A Merry Xmas

And

Prosperous New Year

H. H. Hurn
Central Division Sales Mgr.

Ralph Simmons
Branch Sales Manager

Harry James
Office Manager

Thomas Greenwood
City

Clarence Phillips
City

Charles Lundgren
Southern & Eastern Illinois
& Indiana

Ben Weisenbach
Northern & Western Illinois

E. W. Gavin
Wisconsin

TOM PHILBIN
Booker

W. W. Hodkinson Corp.
730 SO. WABASH AVENUE

Chicago, Ill.
Our appreciation of the good will you have extended to us during the past year may be best expressed in this wish for you.

A Joyous Christmas and prosperous New Year of ever increasing happiness.

Universal Film Exchanges, Inc.
Chicago, Ill.


C. A. Phelps.
Christmas—Holidays—How the mantle of care falls away—Everything is serene, rosy.

We of F. B. O. wish you, our friends, a brimming measure of this Christmas and Holiday happiness for the coming year.

Manager

Jack Cohen  
John Dromey  
J. M. Duskin  
Ben Edelman  
Sam Gorelick  
Al Hoffman  
Ed Johnson  
Louis P. Kramer  
Jack Lynch  
Charles Miller  
A. G. Spencer  
F. B. Swanson

CHICAGO BRANCH

FILM BOOKING OFFICES OF AMERICA, Inc.
Grevier Buys Two

Si Grevier, of the Grevier Productions, has just closed a deal with Irving Lesser, for two new pictures for this territory. They are "Environment" and "The World's a Stage," and both are Principal Pictures, productions, the first starring Milton Sills, Alice Lake, Richard Headrick and Ralph Lewis; while the "World's a Stage" has Dorothy Phillips as its star. The latter is a story by Elinor Glyn and is the romance of a screen star. Irving Lesser left for the Coast after completing the sale to Mr. Grevier. Both pictures will be released at an early date.

Sobler Assigned Here

A. L. Sobler, of Louisville, Ky., has been appointed to succeed Jcfrey Lazarus, local exploitation and publicity man for the First National exchange. Mr. Sobler has had considerable experience in the field and is well known in the East. He arrived in Chicago and took over the work on Friday of last week.

**FINAL EXTRA**


SEZLICK NEWS: Synopsis Delayed.

Joins Mastodon Films

Boone Mancell, former newspaper man and for the last several years engaged in special publicity and exploitation work, has been appointed press representative for Mastodon Films, Inc., C. C. Burr, president, announces.

Choice Productions Makes Fourth in Two Reel Series

Choice Productions, Inc., which recently took over the studio at 6044 Sunset boule
dard, Los Angeles, has rearranged and improved their new quarters is now forg ing rapidly ahead with production. Filming is under way of the fourth of their two-reel series known as "Comparables," which they expect to complete within the next two weeks. The independent company is now developing service to dis tributor and exhibitor plans.

Plans have been completed for intensive production extending into the fall of 1923, which production will not be confined to "Comparables," but will comprise a well-balanced output that it is believed will receive a hearty welcome.

"A. E." to Issue Binney

Production December 24

With publication date set for December 24, Associated Exhibitors feature "A Bill of Divorcement," in which Constance Binney is starred, is arousing interest among exhibitors, Associated reports.

Letters to the sales department, indicating a combination of circumstances contributing to the great interest aroused by announcement of the forthcoming publication, as a stage production, "A Bill of Divorcement" with Allan Pollock starring, played at the Times Square Theatre, New York, during the entire 1921-22 season and proved one of the outstanding hits of recent years.

This Is Xmas!

Honest!

Dan Roche
Bill Danziger

(Far be it from us to mention Paramount Exploitation. Not today—some other day!)

Edwin Silverman
F. De Lorenzo
A. J. Gallas
M. M. Krueger
R. T. Smith
Lee Woodyatt

Choose Pictures

Chicago Branch
SEASON'S GREETINGS

Sidney Meyer, Manager

M. P. Cavannaugh

C. P. Grohe        Tom Norman
Joe M. Lyon        George Oldfield
C. W. Vidor        Adolph Rosecrans
A. W. Parker       Y. L. Schram
Louis Dreher       F. J. Flaherty
John A. Ploner     L. V. Ruttnauer
T. E. Delany       

FOX FILM CORPORATION
CHICAGO BRANCH
SHORT SUBJECTS

COMEDIES

ARROW FILM CORP.

BROADWAY, with Eddie Barry.

CRUZLYWOOD. Little Leslie.

DANIELS. Mabel and Leo.

MIRTHQUAKES. Bobby Dunn.

PHILIPPINE, one reel.

ASSOCIATED EXHIBITORS

I DO, with Harold Lloyd.

NEVER WEAKEN, with Harold Lloyd.

NOW OR NEVER—with Harold Lloyd.

AMONG THOSE PRESENT, with Harold Lloyd.

AYWON FILM CORP.

JOY COMEDIES.

C. B. C. FILM SALES

ALL ROCKETED STORIES, two reels.

SCREEN SNAPSHOTS, one reel, twice a month.

CARNIVAL COMEDIES, two reels, twice a week.

SUNRISE COMEDIES, two reels, with Billy West.

CELEBRATED PLAYERS

CELEBRATED COMEDIES, DOMINANT PICTURES, INC.

NEW-WED COMEDIES, one reel.

CAMPBELL COMEDIES.

E. L. MILLER FILM CORP.

C. B. C. FILM SALES

C. B. C. FILM SALES

CAMERON COMEDIES.

RUTH SOWERS.

CHRISTIE COMEDIES, two reels.

Fair Enough.

An Old Font.

Cold Feet.

A Hobo.

Bucking Broadway.

Misadventures of a Shiek of That Kind.

Pardon My Glove.

TORCHY COMEDIES, two reels.

Torchy's Haircut.

Torchy Stays Out.

Torchy on Sunday.

Torchy's Fandango.

MARQUIS COMEDIES, two reels.

SUNSET COMEDIES, two reels, by Ponton Puppets.

HAMILTON COMEDY, The Speeder, two reels.

FILM SALES CO.

BILLY RUGEE COMEDIES, one reel.

JOHNNY COMEDIES, one reel.

FILM SPECIALS, one reel.

FIRST NATIONAL

CHARLES CHAPLIN COMEDIES.

A Day in the Life of a Comedian, three reels.

A Day's Pleasure, two reels.

Walking Out, two reels.

Bun Bun, two reels.

The Kid, six reels.

Tilly's Class, two reels.

BERN TURPIN COMEDIES, two reels.

Lost and Daughter.

Bright Eyes.

BUCKSTER KENCOM COMEDIES, two reels.

The Bantam.

The Faceless.

Cops.

My Wife's Relations.

MACK SENNETT COMEDIES, two reels.

Be Reasonable.

By Hook.

FILM BOOKING OFFICES

CARTER DEHAVEN COMEDIES, two reels.

Their Vacation.

Twin Husband.

Entertaining the Boss.

CHRISTMAS COMEDIES.

CLUM CENTER COMEDIES, two reels.

Pop Tart's Merry Mirth.

Pop Tart's Clever Catch.

The Builder.

Pop Tart's Grass Widow.

FOX FILM CORP.

CLYDE DOUG COMEDIES, two reels.

Hat Dog.

AL ST. JOHN, two reels.

The Happy Feet.

The Studio Rube.

LUPINO BROS. SERIES, two reels.

The Broker.

MANSFIELD COMEDIES, two reels.

Try and Get It.

False Alarm.

Hold the Line.

Please Be Careful.

NATIONAL EXCHANGES

KING COLE COMEDIES, two reels.

RAINBOW COMEDIES, two reels.

SPATH ExCHANGE, INC.

VANITY FAIR GIRLS COMEDIES, one reel.

ROBIN COMEDIES, one reel.

ROBIN TWO COMEDIES, two reels.

HAL ROACH COMEDIES, one reel.

GARYLORD COMEDIES, two reels.

HAROLD LLOYD COMEDIES, two reels.

PACIFIC FILM COMPANY

Folly Comedies.

PHOTO PRODUCTS EXPORT

FLAGS COMEDY RENEWALS, one reel.

PINNACLE PRODUCTIONS, INC.

DAMPFOL TWIN COMEDIES, two reels.

PINNACLE COMEDIES, two reels, with Max Roberts.

RADIN PICTURES, INC.

JOHNNY DOOLEY COMEDIES.

UNIVERSAL FILM M.G. CO.

CENTURY COMEDIES, two reels.

STAR COMEDIES, one reel.

VITAGRAPH

LARRY SEMON COMEDIES, two reels.

The Belle is Black.

The Sawmill, Thr. Show.

The Fair of Kings.

JIM AUBREY COMEDIES, two reels.

The Rust.

The Applicant.

The Messenger.

A Charmed Life.

The Chicken Parade.

WARNEH PICTURES

MONTY MUSSE COMEDIES

Clean and dry.

DRAMAS

ARROW FILM CORP.

PLAZED TRAIL PRODUCTIONS, one reel.

ARROW-NORTHWOOD DRAMAS, two reels.

G. B. C. FILM SALES

STAR RANCH WESTERN, two reels, bi-monthly.

DOMINANT PICTURES, INC.

WESTERN STAR DRAMA, two reels.

ADVENTURES OF SHERLOCK HOLMES, two reels each.

W. W. HODKINSON CORP.

THE BEAGAR MAID, two reels (Mary Astor).

THE BANISHFUL SUITOR, two reels (Mary Branden).

THE YOUNG PAINTER, three reels (Mary Astor and Pierre Goddard).

PATEH

ADVENTURES OF BILL AND BOB, one reel.

TOM SAN LEE, two reels.

HOLMAN DAY SERIES, two reels.

MAJ. JACK ALLEN SERIES, one reel.

NATIONAL PRODUCTS

NICK CARTER SERIES, two reels.

C. H. PRICE CO.

INDIAN DRAMA, featuring Mono Dragon.

feather, one reel.

RUSSELL PRODUCTIONS

FRANK BROADHEAD, in two reel Westerns.

SELIG-RHIC PHOTOPHAYS

The White Man's Work, one reel.

UNIVERSAL FILM M.G. CO.

RED RIDER SERIES (Leonard Chapman), two reels.

WESTERN AND RAILROAD DRAMAS, two reels.

COLLIER SERIES, "The Leather Pushers," two reels.

GOING STRAIGHT, two reels, Mary Pickford.

SCENICS

EDUCATIONAL—Robert C. Bruce Scenes Beautiful, one reel (every two weeks).

EDUCATIONAL—Champion Outing Scenes, one reel (every week).

EDUCATIONAL—Scenecas, one reel (every two weeks).

EDUCATIONAL—Sketchogra, one reel.

EDUCATIONAL—World Wanderers, one reel.

EDUCATIONAL—Sport Review, one reel each.

In the Street.

Drawing Cards.

Self Defense.

Caustans of the Field.

Winter Gallery.

A Rex Beach Weekend.

Taking Air.

By-Way Champions.

*Flour*.

PARAMOUNT—Burton Holmes Travel Pictures, one reel (every week).

Sante Fe—the City Different.

Seeing San Marino.

Watching the Wayands.

In Old Grandad.

A Fairy Foreland.

SPECIAL PICTURES—Sunset Barred Scenes.

TRUART FILM CORP.—One reel Burlington Monkey Land up the Matin River.

An Alpine Ride Up the Stansburia.

Jungle Bells of Blackfoot.

An Arctic Hike on the Great Ateger Lake.

A Wedding Feast Among the Boroine Dyaks.

Perils of Apple, the Black-Bronchon.

Pacitan Island.

NATIONAL EXCHANGES—Kineto Review, one reel issued weekly.

MISCELLANEOUS

ARROW—Sport Pictures, one reel.

C. B. C. SALES—Screen snapshots, one reel.

COMMONWEALTH—Spanghi's Original Voda Vi Movies.

COMMONWEALTH—Spanghi's Semimetta.

EDUCATIONAL, one reel.

Wilderness Tales, by Robert C. Bruce.

FAMOUS PLAYERS—Paramount Magazine, one reel,(weekly).

HODKINSON—Kineto Co. of America.

The Four Seasons, four reels.

Great American Author's reel.

Official Urban Movie Chats, one reel.

Kineto Reviews, one reel, once a week.

PATHE—Topics of the Day.

PATHE—False Realities, one reel.

PATHE—Aesop's Fables Cartoons, two-thirds reel.

PRIMA—Nature's Colors.

Neighbor Nelly.

So This Is Baltimore.

Sunbeams.

Ruins of Angkor.

Magic Gems.

Away Dull Care.

Seeing the Unseen.

Nippon.

PIONEER—Luke McLure's Film Opera.

RADIN—Brind's Wonders of Nature.

F. B. O.—H. my Player Travelogue, one every two weeks.

Starland Review, one every two weeks.

C. B. C. FILM KNIT SERIAL, Eddie Polo.

STOREY PICTURES—Shadowland Screen Review, one every two weeks.

STORY PICTURES—Burlesiue Photoplays, two reels.

WEISS BROS.—The exposing of a Lady in Half, length 1475 feet.

SERIALS

ADVENTURES OF TARZAN SERIAL SALES

Adventures of Tarzan (Elmo Lincoln).

ARROW—Thunderstorm Jack (Jack Hoxie).

ARROW—The Blue Fox.

ARROW—Leslie Fenton (Nat of the North (Ann Little).

C. B. C. FILM SALES—Kid Serial, Eddie Polo.

EXPORT & IMPORT FILM CO.—The Jungle Goddess (Elmore Field and Truman Van Dyke).

FOX—Fantom (Brinley).

FEDERATED—Miracles of Jungle.

FADER—The Sky Railway.

FLER—Hurricane Hutch (Charles Hilitonman).

FLER—The Yellow Arom (Ruth Roland).

NATIONAL EXCHANGES—The Great Reward.

SELZINC—The Whirlwind.

SELZINC—Branded Fence.

UNIVERSAL—The Diamond Queen (Blanche Swank).

UNIVERSAL—The White Horseman (Art Acord).

UNIVERSAL—Do or Die (Eddie Polo).

UNIVERSAL—Whiplash of the West (Art Acord).

UNIVERSAL—The Secret Four (Eddie Polo).

UNIVERSAL—Adventures of Roosevelt Canvas (Harry Meryta).

VITAGRAPH—Breaking Through.

VITAGRAPH—The Veiled Mystery (Antonino Marrono)

WATER—The Lost City.

MIRACLES OF JUNGLE.

NEWS REELS

FEDERATED—(once a week) Film Weekly.

FOX NEWS (twice a week) at Universal exchange.

INTERNATIONAL NEWS (Mondays and Thursdays) at Universal exchange.

KINGROMS (twice a week) at Educational exchange.

PATHE NEWS (Wednesdays and Saturdays) at Educational exchange.

SELZINC NEWS (twice a week) at Selzinc exchange.

ANIMATED CARTOONS

AESOP'S FABLES (Pathe).

THE GUMPS (Celebrated Players).

MUTT & JOHN EDUCA.

EDUCATIONAL—Sketchogra, one reel.

SPECIALS

EDUCATIONAL FILM CORP.

Tony Sarg Almanac, one reel.

Art of Diving, with Annette Kellerman.

The Race of the Ace (Man o' War).

EXHIBITORS HERALD

December 30, 1922
EXHIBITORS
HERALD

BOOKED OVER THE ENTIRE LOEW CIRCUIT
A Victor Schertzinger Production
Presented By PRODUCERS-SECURITY CORPORATION

The Kingdom Within

WILL STIR THE HEARTS OF THE WORLD

HODKINSON PICTURES
“If Music be the food of love, play on!”

Love makes the world go 'round, and that which feeds it best is Music. Music, catering to human emotions as nothing else can do; the strongest weapon to move the multitude.

And the instrument which handles this theme, in all its variations, all the heights and depths of feeling, is the Barton Organ.

It is not only a full pipe organ, but it has the exclusive orchestral features which open vast new fields of melody and bring every shade of emotion within the player’s scope.

The Barton is easily installed and anyone can play it. For the sake of your theater’s artistic reputation and to boost box office receipts, investigate.

Write today for the plan which makes the Barton earn its own cost.
# Semi-Annual Announcement

**Paramount Pictures**

*to be released in the six months from February 1, to August 1, 1923*

## "The Super Thirty-nine"

<table>
<thead>
<tr>
<th>Release date</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FEBRUARY</strong></td>
<td>Page</td>
</tr>
<tr>
<td>Feb. 5</td>
<td>Marion Davies in &quot;When Knighthood was in Flower&quot;</td>
</tr>
<tr>
<td>5</td>
<td>Dorothy Dalton in &quot;Dark Secrets&quot;</td>
</tr>
<tr>
<td>5</td>
<td>Gloria Swanson in &quot;My American Wife&quot;</td>
</tr>
<tr>
<td>12</td>
<td>Cecil B. DeMille’s &quot;Adam’s Rib&quot;</td>
</tr>
<tr>
<td>19</td>
<td>&quot;Drums of Destiny&quot; with Mary Miles Minter</td>
</tr>
<tr>
<td>26</td>
<td>Jack Holt in &quot;Nobody’s Money&quot;</td>
</tr>
<tr>
<td><strong>MARCH</strong></td>
<td>Page 8</td>
</tr>
<tr>
<td>March 5</td>
<td>George Melford’s &quot;Java Head&quot;</td>
</tr>
<tr>
<td>5</td>
<td>Betty Compson in &quot;The White Flower&quot;</td>
</tr>
<tr>
<td>12</td>
<td>Marion Davies in &quot;Adam and Eva&quot;</td>
</tr>
<tr>
<td>12</td>
<td>Agnes Ayres in &quot;Racing Hearts&quot;</td>
</tr>
<tr>
<td>19</td>
<td>&quot;The Covered Wagon,&quot; James Cruze special</td>
</tr>
<tr>
<td>19</td>
<td>&quot;The 7th Commandment&quot;</td>
</tr>
<tr>
<td>26</td>
<td>Thomas Meighan in &quot;The Ne'er Do Well&quot;</td>
</tr>
<tr>
<td>26</td>
<td>Alice Brady in &quot;The Leopardess&quot;</td>
</tr>
<tr>
<td><strong>APRIL</strong></td>
<td>Page 16</td>
</tr>
<tr>
<td>April 2</td>
<td>Pola Negri in &quot;Bella Donna&quot;</td>
</tr>
<tr>
<td>9</td>
<td>William deMille’s &quot;Grumpy&quot;</td>
</tr>
<tr>
<td>9</td>
<td>&quot;The Go-Getter&quot;</td>
</tr>
<tr>
<td>16</td>
<td>George Melford’s &quot;You Can’t Fool Your Wife&quot;</td>
</tr>
<tr>
<td>16</td>
<td>Gloria Swanson in &quot;Prodigal Daughters&quot;</td>
</tr>
<tr>
<td>23</td>
<td>&quot;Glimpses of the Moon&quot;</td>
</tr>
<tr>
<td>30</td>
<td>Mary Miles Minter in &quot;The Trail of the Lonesome Pine&quot;</td>
</tr>
<tr>
<td>30</td>
<td>Dorothy Dalton in &quot;The Law of the Lawless&quot;</td>
</tr>
<tr>
<td><strong>MAY</strong></td>
<td>Page 24</td>
</tr>
<tr>
<td>May 7</td>
<td>Jack Holt in &quot;The Tiger’s Claw&quot;</td>
</tr>
<tr>
<td>14</td>
<td>&quot;Mr. Billings Spends His Dime,&quot; with Walter Hiers and Jacqueline Logan</td>
</tr>
<tr>
<td>14</td>
<td>George Fitzmaurice’s &quot;The Rustle of Silk&quot;</td>
</tr>
<tr>
<td>21</td>
<td>Pola Negri in &quot;Declasse&quot;</td>
</tr>
<tr>
<td>28</td>
<td>&quot;Hollywood&quot;</td>
</tr>
<tr>
<td>28</td>
<td>&quot;Vendetta&quot; with Lionel Barrymore</td>
</tr>
<tr>
<td><strong>JUNE</strong></td>
<td>Page 30</td>
</tr>
<tr>
<td>June 4</td>
<td>Thomas Meighan in &quot;White Heat&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Agnes Ayres in &quot;The Beautiful Adventure&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Betty Compson in &quot;The Woman with Four Faces&quot;</td>
</tr>
<tr>
<td>11</td>
<td>Gloria Swanson in &quot;Bluebeard’s Eighth Wife&quot;</td>
</tr>
<tr>
<td>18</td>
<td>William deMille’s &quot;Only 38&quot;</td>
</tr>
<tr>
<td>25</td>
<td>Bebe Daniels and Bert Lytell in &quot;The Exciters&quot;</td>
</tr>
<tr>
<td><strong>JULY</strong></td>
<td>Page 36</td>
</tr>
<tr>
<td>July 2</td>
<td>Wallace Reid in &quot;A Gentleman of Leisure&quot;</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Children of Jazz&quot;</td>
</tr>
<tr>
<td>16</td>
<td>Dorothy Dalton in &quot;Fog Bound&quot;</td>
</tr>
<tr>
<td>23</td>
<td>Alice Brady in &quot;The Snow Bride&quot;</td>
</tr>
<tr>
<td>30</td>
<td>Jack Holt and Agnes Ayres in &quot;The Light to Leeward&quot;</td>
</tr>
</tbody>
</table>

*FAMOUS PLAYERS-LASKY CORPORATION*
FOREWORD

PARAMOUNT herewith makes its regular semi-annual announcement of its product—definitely fixed and set for release in the coming six months.

The task has been a tremendous one of bettering the picture values and of topping the box-office power of Paramount's first half-year's releases, the "Famous 41"—such pictures as "Manslaughter," "Blood and Sand," "The Old Homestead," "To Have and To Hold," "The Young Rajah," "Nice People," "The Impossible Mrs. Bellev," "Kick In,"—to mention only a few of Paramount's big releases of the past few months.

I sincerely feel, however, that this task has been accomplished. I believe that the new pictures herein described will be found of even greater money-making proportions for exhibitors than the best of the "Famous 41".

The selection of stories, the choosing of strong casts, the assignments of famous directors, the elaborate details of luxurious production, the popularity of Paramount stars—all has been combined with one thought in mind—to make the finest pictures the screen can produce. Not art for art's sake alone, but box-office value as well.

Certain it is that there has been no effort or money spared to make these "Super 39," the greatest pictures Paramount has ever released.

Adolph Zukor

I Pledge—

SIX months ago we issued the Paramount Booklet. In that Booklet we listed forty-one pictures—the most sweeping promise ever made to the exhibitors of America.

In the front of the book, nailed down in black and white, I pledged my word that this group of forty-one Paramount Pictures would be immeasurably better than any like number of pictures ever produced before.

The performance of that pledge—its performance to the last letter—is recorded in the box-office of every theatre that has played or is playing the "Famous 41."

But we cannot rest there—this swiftly moving business will not let us. So I make this new pledge:

Just as this "Famous 41" outstripped all previous records so this second group of Paramount Pictures will be better than the first—better collectively, better individually.

And, just as I kept my last pledge, so I know I will keep this pledge, too; for back of me, alert, untiring, resourceful, is the great Production Department of the Famous Players-Lasky Corporation, better organized than ever before, functioning like a machine and manned by the greatest organization of picture producers ever grouped in one company.

Each member of this organization—directors, writers, stars, leading players, executives, studio employees—is keenly alive to the importance and magnitude of our task. Each has pledged me his unsparing support and loyalty, and each one knows, as I know, that with Paramount's "Super 39" we shall exceed our promise in this, our greatest work and greatest opportunity.
Dorothy Dalton in

"Dark Secrets"

The highly dramatic story of a woman's struggle between love for her husband and the strange power of a mystic Egyptian. Scenes in the wealthy homes of Long Island, and in glamorous Cairo. With a cast including Robert Ellis and Jose Ruben.

By Edmund Goulding
Directed by Victor Fleming

A Paramount Picture
Cast includes
ANTONIO MORENO and WALTER LONG

THE romance of a musical comedy star and a South American diplomat. A tale of adventure on three continents, of life in the upper and under worlds. The most lavishly produced picture Miss Swanson has ever appeared in.

By Monte M. Katterjohn
Based on the story by Hector Turnbull

A SAM WOOD PRODUCTION

A Paramount Picture
Jesse L. Lasky presents

Cecil B. DeMille's

PRODUCTION

"ADAM'S RIB"

WITH

MILTON SILLS  ELLIOTT DEXTER
THEODORE KOSLOFF
ANNA Q. NILSSON  and  PAULINE GARON

In "Manslaughter" you saw one side of the modern girl. Here's the other. The same things that made DeMille's marriage series so successful are present in this production.

Surprising scenes include the Natural History Museum, filled with 30 foot skeletons of million year old monsters; the Chicago Board of Trade; "vision" scenes showing the life of prehistoric man; and a ball that marks the ultimate in DeMille magnificence.

Written by Jeanie Macpherson, author of DeMille's greatest successes. Staged on the scale that has made his name the greatest box-office attraction in the world.

A production that actually tops anything Cecil DeMille has ever done.

By Jeanie Macpherson

A Paramount Picture
ADOLPH ZUKOR PRESENTS

"DRUMS OF DESTINY"

with Mary Miles Minter

A TREMENDOUS production of a popular novel, telling an engrossing and unique love story. Starting in New York, ending with a spectacular, thrilling climax in the savage jungles of Africa. Cast includes George Fawcett, Casson Ferguson, Robert Cain, Maurice (Lefty) B. Flynn, Bertram Grassby and Noble Johnson.

Adapted by Will M. Ritchey from the novel "Sacrifice" by Stephen French Whitman. Directed by Charles Maigne.

A Paramount Picture
HERE'S something new for Jack Holt—a comedy drama. And you'll find him as much the master of this as he is of the heavier roles. It's a story full of action, comedy and thrills. It was a season-long success on Broadway.

The cast includes Wanda Hawley, Julia Faye and other favorites.

By William LeBaron
Directed by Wallace Worsley
Scenario by Beulah Marie Dix

A Paramount Picture
Jesse L. Lasky presents a

GEORGE MELFORD PRODUCTION

"JAVA HEAD"

by JOSEPH HERGESHEIMER

with Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett, and Albert Roscoe

A GREAT big special production, with a story-appeal like "East is West," lavishly produced with a cast that means perfection.

The masterpiece of the author of "Tol'able David." The story ran in the Saturday Evening Post.

Made on the original locations in the most picturesque part of America. This one is a box-office knockout!

Adapted by Waldemar Young

A Paramount Picture
THIS is the story of a girl who is half American, half Hawaiian. It was made in Hawaii, where the entire company and technical staff were taken. The story is full of romance and mystery, and it is altogether unusual.

Miss Compson's supporting cast includes Edmund Lowe, Arline Pretty, Edward Martindel, Leon Barry.

*Story and direction by Julia Crawford Ivers*
Cosmopolitan Corporation Presents

MARION DAVIES

in

"ADAM AND EVA"

A Cosmopolitan Production

THE story of a man who turned his family over to a young "go-getter" and came back to find them all changed.

This up-to-date comedy ran a year on the New York stage. Its story is universally popular, the laughs are many, its love interest most appealing and it was directed by the man who made "When Knighthood Was in Flower."

Cast includes T. Roy Barnes, Tom Lewis, and William Norris.

Directed by Robert Vignola
From the play by Guy Bolton and Geo. Middleton
Scenario by Luther Reed

A Paramount Picture
Adolph Zukor Presents

Agnes Ayres
in "Racing Hearts"

with Theodore Roberts
and Richard Dix

By Byron Morgan
Adapted by Will M. Ritchie
Directed by Paul Powell

THIS is by Byron Morgan, author of Reid's automobile successes. It's his first story for a female star, and it's a dramatic novelty. The climax is the greatest race ever filmed—with Agnes Ayres driving the winning car. Robert Cain in cast.

A Paramount Picture
Jesse L. Lasky presents a
James Cruze Production

"The COVERED WAGON"

The picture of the decade: an epic of the most romantic period in American history. The most colossal motion picture undertaking ever attempted. And the most thrilling love story ever told. "The Covered Wagon" eclipses anything in pictures. There never has been a bigger picture.

With Lois Wilson, J. W. Kerrigan, Charles Ogle, Ernest Torrance.

By Emerson Hough
Scenario by Jack Cunningham

A Paramount Picture
COSMOPOLITAN CORPORATION PRESENTS

"The Nth Commandment"

WITH

COLLEEN MOORE
JAMES MORRISON
and EDDIE PHILLIPS

THE trio that made "Humoresque" are going to beat their own record in "The Nth Commandment," Fannie Hurst, the author, is working directly with Frank Borzage, director, and Frances Marion, scenarist, to make a picture of unequalled human appeal and box-office value. Watch this one. It's going to be really big!

By Fannie Hurst
Directed by Frank Borzage
Scenario by Frances Marion

A Cosmopolitan Production
A Paramount Picture
THE masterpiece of one of the greatest screen writers in the world—a best seller for years, and an ideal role for Meighan. Based on the regeneration theme that always means box-office success. With a great cast including Lila Lee. One of the biggest pictures of the year. A real special, if there ever was one! John Miltorn and Laurence Wheat in the cast.

Directed by Alfred E. Green
Scenario by Tom Geraghty

A Paramount Picture
ADOLPH ZUKOR PRESENTS
ALICE BRADY
in
"The Leopardess"

THE romance of a wild South Sea maiden and the man who tried to tame her. Picturesque, thrilling, and intensely dramatic. With a cast including Montagu Love and Charles Kent.
Her First American Picture

Hamilton Theatrical Corporation presents

POLA NEGRi

in a

George Fitzmaurice

PRODUCTION

"BELLA DONNA"

Supported by Conway Tearle and Conrad Nagel

The genius of Pola Negri attains its really first full flower in this powerful love story, made in America, with an American cast, by one of America's foremost directors.

The story of a woman's love for an Arab chieftain, for which she forsakes all else, is a hundred times better than "The Sheik." The star wears fifty alluring, exotic gowns.

Here is the world's greatest emotional actress in her proper setting. A new Pola Negri, glorious, flashing, vital, magnetic. A Pola Negri you've never seen before!

By Robert Hichens Scenario by Ouida Bergere

A Paramount Picture
ROBERTS' greatest characterization—May McAvoy's most appealing role. The play broke London's record, ran a whole year in New York—and then came back for a season-long return engagement. A mystery live-story that appeals to all classes.

Conrad Nagel is one of the featured players.

By Horace Hodges and T. Wigney Percyval
Screen Play by Clara Beranger
Cosmopolitan Corporation presents...

"The Go-Getter"
A Cosmopolitan Production

with an all-star cast including
T. Roy Barnes, Seea Owen, William Norris and Tom Lewis.

PETER B. KYNE'S great story of the man who got the thing he was sent for. This is rapid fire comedy but the story is one of the most inspiring ever written. Its popularity has been amazing. The story has the greatest screen possibilities and Cosmopolitan is sure to make good on all of them. Here's one you won't want to miss!

A Paramount Picture

By Peter B. Kyne Author of "The Pride of Palomar"
Directed by E. H. Griffith
Scenario by John Lynch
"YOU CAN'T FOOL YOUR WIFE"

THE title—the finest in years for exploitation and advertising.

The story—an original and highly dramatic version of a theme that always attracts.

The cast—three players of star reputation, and a support of favorites.

The director—the man who made "The Sheik."

Together with an elaborate and luxurious production. What more could you have to break records with?

By Hector Turnbull
Scenario by Waldemar Young
GLORIA WANSON

IN

"Prodigal Daughters"


Screen Version by Monte M. Katterjohn
from the story by Joseph Hocking
A SAM WOOD PRODUCTION
Jesse L. Lasky presents an Allan Dwan Production

"The Glimpses of the Moon"

By Edith Wharton

With Bebe Daniels and Nita Naldi

A DeLUXE special production of a world's best-seller. Marvelous gowns, gorgeous locations, enthralling love scenes! Allan Dwan's first production since he made "Robin Hood."

A million dollar special of unsurpassed beauty, and a picture with a gigantic box-office appeal.

Adapted by Edith Bingham and Lloyd Sheldon. From the great Pictorial Review story and Appleton novel by Edith Wharton.

A Paramount Picture
Adolph Zukor presents

Mary Miles Minter

in

"THE TRAIL OF THE LONESOME PINE"

SUPPORTED BY
ANTONIO MORENO

FAMOUS as a book, a play and a song, this immortal classic of Kentucky's rugged mountains gives Miss Minter the best role of her career. The story is known and loved by millions. A great supporting cast will make it one of the season's outstanding hits.

From the novel by John Fox, Jr., and the play
By Eugene Walter
Directed by Charles Maigne
Scenario by Will M. Ritchey

A Paramount Picture
Adolph Zukor presents

Dorothy Dalton

in

"The Law of the Lawless"

with Charles de Roche

A STORY of primitive people and elemental emotions, with Dorothy Dalton as the beautiful gypsy girl. A picture unusual in setting, in characters and in plot.

Remember Charles de Roche, that good looking leading man you saw in "Spanish Jade"? He's been engaged to play the lead in support. Watch this one. It's a wonderful story!

From the Pictorial Review story by Konrad Bercovici
Scenario by E. Lloyd Sheldon
Directed by Victor Fleming

A Paramount Picture
Jesse L. Lasky
presents

JACK HOLT

in

"The Tiger's Claw"

Directed by JOSEPH HENABERY

TIGER hunts, East Indian magic, native dances, authentic East Indian 'colorful settings and a virile he-man love story of thrilling adventure for Jack Holt. This one is rich fare for film lovers and will be a sensational success wherever shown. It is one long thrill and will be magnificently produced with a great supporting cast including Eva Novak, Bertram Grassby, Alice Pringle.

By Jack Cunningham

A Paramount Picture
Jesse L. Lasky presents

Walter Hiers

in

"Mr. Billings Spends His Dime"

with

Jacqueline Logan

HERE'S Walter Hiers as you've always longed to see him—in a role that gives him full opportunity for his inimitable fun-making. All the fans who have shrieked with glee at his antics will shout with joy when you make this announcement. It is a rapid-fire comedy from the unusual story in the Red Book.

By Dana Burnet
Directed by Wesley Ruggles
Screen play by Albert Shelby LeVino

A Paramount Picture
THE enthralling and unusual story of a lady’s maid who won the love of a famous statesman. As it deals with life in the highest circles, it gives Fitzmaurice opportunity for marvelous sets and gowns. The two stars are cast in roles particularly suited to them. Miss Compson has a role ideally suited to her as has Mr. Tearle. This one is a de-luxe special.

By Cosmo Hamilton
Scenario by Ouida Bergere

A Paramount Picture
"DECLASSE"

Supported by Elliott Dexter

A Paramount Picture

No actress has ever had a role so full of emotional and dramatic possibilities, and Pola Negri is ideal for the part.

Made in America by one of America's greatest directors. From the play by Zoe Akins.
The Box-office Sensation of 1923!

JESSE L. LASKY PRESENTS
A JAMES CRUZE PRODUCTION

"HOLLYWOOD"

Based upon the novelette, "Hollywood, and the Only Child" by Frank Condon

WITH A CAST INCLUDING
ALL THE STARS ON THIS PAGE AND OTHERS

Paramount is making this story—a comedy-drama about a girl who tried to get into the movies, but didn’t—with a cast that when listed will be a duplicate of the top sheets of the Lasky Studio payroll.

Angela, the heroine, is the counterpart of a million American girls, and she goes to Hollywood to try to get into pictures. There is melodrama, love, mystery, humor.

She leads a life that a million girls will envy, that will make every motion picture patron laugh and thrill.

There have been hundreds of successful plots laid in New York, but not one in Hollywood. And Hollywood is the most interesting city in the world.

This production shows "everything and everybody."

The leading characters will be prominent. But the supporting cast will be so important and so large that no theatre on earth will have enough electric lights to announce all of the names.

There will be no propaganda, no expose of the secrets of picture-making. It is not a moving picture tour of Hollywood. It is a real, fast moving story. And the cast!

Just about everybody big that you can think of.

Directed by the man who made "The Old Homestead."

Without any question, "Hollywood" will be the box-office sensation of 1923!

A Paramount Picture
A MODERN "Monte Cristo"—with twice the thrills of the old one. Barrymore, as the man who, supposed dead, returns with a fabulous fortune and wreaks vengeance on his enemies, gives one of the screen's greatest portrayals. Alma Rubens is tremendous. The staging is magnificent, over a hundred thousand dollars having been spent for art treasures specially for this picture. A best seller by one of the most popular of modern authors.

By Marie Corelli
Directed by Alan Crosland
Scenario by Frances Marion

VENDETTA
with Lionel Barrymore
and Alma Rubens
A Cosmopolitan Production
"A Paramount Picture"
THIS story was specially written for Meighan by R. G. Kirk, famous as a Saturday Evening Post writer of dramatic tales laid in steel-mills. The picture is unusual in locale and in theme, intensely dramatic, and gives Meighan the finest role he has had since "The City of Silent Men."

By R. G. Kirk
Directed by Alfred Green
Scenario by Percy Heath

A Paramount Picture
ADOLPH ZUKOR . . . PRESENTS

Agnes Ayres

in

"The Beautiful Adventure"

WITH

DAVID POWELL

A GREAT title and an ideal combination in this delightful romance. It is a modern love story that will move and thrill even the most hard-headed audience. A human, fast moving romance and one of the most enjoyable pictures of the season. Made from the Charles Frohman successful play which ran in Paris and New York for long seasons.

A Paramount Picture
In this Miss Compson plays a clever girl crook who is hired by the district attorney to commit a legal robbery. There's novelty for you! It's by the author of "Within the Law" and "The 13th Chair," and has more thrills than both of them together.

It will be enacted by a cast of favorites.

By Bayard Veiller

A Paramount Picture
Gloria Swanson
in
"Bluebeard's Eighth Wife"

This tremendously successful French comedy makes an ideal vehicle for Miss Swanson. It is a modern story of a French girl who marries an American, and it is filled with startling situations. The story calls for the ultimate in daring gowns. This will be a great big special de-luxe production.

This "Bluebeard" is a modern millionaire, whose wife decides to hold him—and does, by the most amazing stratagems imaginable. The play has just closed after a record-breaking year on the road.

In New York it did capacity for six months. It promises to be a screen sensation, with a title that means money.

Conrad Nagel is the leading man.

A Sam Wood Production
Scenario by Monte M. Katterjohn
From Charlton Andrews' adaptation of Alfred Savoir's play

A Paramount Picture
WILLIAM deMILLE

PRODUCTION

"ONLY 38"

Elliott Dexter with George Fawcett
May McAvoy and Lois Wilson

WILLIAM deMILLE is at his best in this story
of a mother whose youthful gaiety shocked her
own children. It is a delightful, wholesome
comedy, that will bring laughs and chuckles and
tears. The cast is remarkable. Miss Wilson
is better than ever before. Dexter has the
finest role he has had in years and Miss
McAvoy will duplicate her success in
"Clarence." Laughs, sentiment and
pathos combined in a play of life
as we all know it.

By A. E. Thomas
Suggested by a story by
Walter Prichard Eaton
Screen Play by
Clara Beranger

A Paramount Picture
HERE'S a star combination that means money anywhere, in a play which has been sensationnally successful on the New York stage, and is ideally suited to filming.

JESSE L. LASKY PRESENTS

Bebe Daniels and Bert Lytell

in

"The Exciters"

MISS DANIELS has never been more delightful than as this girl whose life was a search for excitement. And Lytell as the handsome detective will make thousands of new admirers. It's a flapper story with a different twist—a melodrama and a comedy in one.

By Martin Brown
Scenario by Edmund Goulding

A Paramount Picture
A rapid fire comedy in which Wally, on a wager, disguises as a burglar. Then he gets a real burglar to help him, and this starts a series of screaming situations. A farce with real romance and drama in it.

By John Stapleton and P. G. Wodehouse
Screen play by Albert Shelby LeYino
Directed by Wallace Worsley

A Paramount Picture

WALLACE REID
"A Gentleman of Leisure"
JESSE L. LASKY
PRESENTS

"Children of Jazz"

Nita Naldi, Jacqueline Logan,
Conrad Nagel and Robert Cain

EVERYBODY'S talking these
days about the difference
between the young folks of today
and of yesterday. Here's a
bright and unusual comedy con-
trasting the two generations.
As jazzy as its title, with a super-
excellent cast. Stanlaws at his
best, in a drama that parents
and children will want to see two
or three times—and talk about
for weeks.

By Harold Brighouse

A Paramount Picture
MISS DALTON has the role of a girl who lives alone on a tiny island. Her peace is broken by the arrival of a desperate criminal and his pursuers. How the heroine brings the murderer to justice and saves the man she loves, makes one of the most dramatic and exciting melodramas ever screened. The star never had a role richer in emotional possibilities.
Adolph Zukor presents

ALICE BRADY

in

"The Snow Bride"

A NORTHERN picture unlike any you've ever seen. The greatest avalanche thrill ever put in pictures. Alice Brady in a part she can play to perfection. A love story of two young people who become involved in the death of the villain and who are saved in the most unusual manner ever put on the screen.

Screen Play by Sonya Levien from the story by Sonya Levien and Julie Herne
Directed by Henry Kolker

A Paramount Picture
THE author of "While Satan Sleeps" has written a sea story with a tremendous punch in "The Light to Leeward." The two stars appear in splendid roles and make an ideal combination. Scenes of shipwreck, battles with the elements, amazing rescues, provide thrill upon thrill.

Directed by Joseph Henabery
Scenario by Jack Cunningham

A Paramount Picture
and—
THE most costly production ever made. Over a million dollars was actually spent on it.

The sets are gigantic and gorgeous, of unparalleled beauty and breath-taking magnificence. "Knighthood" has received more press praise than any other ten great pictures.

3000 actors: genuine antique armor, tapestries, costumes, furniture, paintings.

Six months in the making.

As a novel, one of the biggest sellers ever written. As a play, an international success.

The all-star supporting cast includes Forrest Stanley, Lyn Harding, Pedro de Cordoba, Ruth Shepley, Ernest Glen-dinning, Charles Gerrard, Macey Harlam, and George Nash.

It has become the picture that millions want to see.
"WHEN KNIGHTHOOD WAS IN FLOWER"
Some press comments on

“When Knighthood Was in Flower”

“When Knighthood Was in Flower is one of the greatest film epics ever made in America; in fact, the picture merits visit after visit to grasp all its glories.” — N. Y. Telegram.

“The most amazingly beautiful motion picture ever screened. Moves swiftly, never wearying, and leaving at the last a regret that it is over.” — N. Y. Mail.

“When Knighthood Was in Flower is all that has been claimed for it; the people burst into applause again and again. Don’t miss it.” — N. Y. Tribune.

“When Knighthood Was in Flower ranks high alongside of the best in romantic screen drama with a beauty of background which has not to our knowledge been surpassed. The scene showing Marion Davies in an attitude of prayer is one of the finest moments which we have seen in the cinema.” — N. Y. World.

“When Knighthood Was in Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lyn Harding is a joy. Such a King! Such a King!” — N. Y. Times.

“When Knighthood Was in Flower is everything that a spectacular photoplay should be. It is beautiful, exciting, vivid and authentic. It is a great picture.” — Robert E. Sherwood in “Life.”

“A gorgeous spectacle not to be missed.” — Boston Traveler.

“For luxury of settings, excellence of casting, and faithfulness to detail, When Knighthood Was in Flower is the acme of art in screen-dom.” — Boston Telegram.

“For gorgeous and sheer beauty, there probably has never been another photoplay that can equal this one.” — Boston Globe.

“If the motion picture public fails to appreciate When Knighthood Was in Flower, then its plea for better films is all a sham.” — Boston Post.

“Neither time, thought nor expense has been spared to make When Knighthood Was in Flower what it is—a truly gorgeous spectacle.” — Mae Tine, Chicago Tribune.

“One marvels at the settings, at the immensity of the picture.” — Chicago Journal.

“It is, in some respects, the most finished product ever turned out of a studio.” — Detroit News.

“It forms one of the most auspicious occasions in screen history. All the arts of the theatre have been harmonized in this splendid production. It is a feast to the eye; a play that will delight those who revel in fascinating romances.” — Detroit Free Press.

“It is the richest, most entertaining and by far the most spectacular photoplay that we have ever seen.” — Detroit Times.

“Marion Davies is a star of the first magnitude, and When Knighthood Was in Flower is one of the half dozen finest pictures ever produced.” — Milwaukee Journal.

“Even better than we were led to expect.” — Washington Star.


“When Knighthood Was in Flower is a picture every man, woman and child should see. Every writer should see it, every member of the motion picture industry. It is the greatest argument against censorship I have ever seen, and proves conclusively that the moving picture industry will never surrender the coveted place it now holds as one of the great arts. It will fascinate the spectator and is an incentive for every producer to contribute something better and bigger to the screen than he has in the past. Give us more like it.” — H. H. Van Loan (Famous Author)

“One of the most beautiful specimens of the film producers’ art that the world has ever seen.” — London Daily Telegraph.
“One Week of Love from an audience viewpoint, is made on platinum and set with pearls” — Film Daily, Nov. 12-'22.

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ELAINE HAMMERSTEIN
and CONWAY TEARLE
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"ONE WEEK
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Directed by George Archainbaud
Produced by Myron Selznick
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Priscilla Dean in "The Flame of Life"

"The Shock"

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"The Storm"
with Virginia Valli

"The New Leather Pushers"

by and with House Peters

by and with Matt Moore

REGINALD DENNY
with Hayden Stevenson in "The New Leather Pushers"

From the famous stories by F.C. Witwer

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A Paramount Picture

BY PETER B. KYNE

WITH
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DOWLING AND OTHERS

DIRECTED BY
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[TELEGRAM]

Detroit, Mich., December 11

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EVERY prediction has been fulfilled. Constance Binney in "A Bill of Divorcement" is superb entertainment.

In dramatic strength it even exceeds the power of the stage play which amazed New York, startled London and in Chicago lived up to its reputation as one of the biggest hits of 1921-1922.

Joe Dannenberg of Film Daily saw the feature and wrote "A fine picture—one that is going to start them talking because of the wallop it contains. For sheer dramatic entertainment it can hardly be surpassed."

The National Board of Review (Exceptional Photoplays, November, 1922) declares, "It has an essential merit deserving of wide appreciation."

Constance Binney's work is simply amazing. Her exquisite beauty lends an appealing background to her poignant interpretation of a daughter who sacrifices her own future for the happiness of a divorced mother and the salvation of a lonely father.

Fay Compton, Malcolm Keen, Henry Victor and others complete "an exceptionally capable and well suited cast and all credit is due Denison Clift, who made the picture," to again quote Film Daily.

Associated Exhibitors proudly proclaims Constance Binney in "A Bill of Divorcement," combining the name of an alluring star with the fame of a great stage play, as an emotionally perfect photoplay and a genuine first run attraction.
This is the greatest cast ever assembled for one picture

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with
MONTAGUE LOVE
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Directed by
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THE DEVIL TO PAY: a startling expose of life in high places; adapted from novel by Frances Nimm Greene; all star cast including Robert McKim, Roy Stewart, Fritz Brunette, Joseph J. Dowling and George Fisher; produced by Robert Brunton.

"Very good."—F. Heftmann, Opera House, Clarinda, Neb.

DICE OF DESTINY: the gripping drama of a thief who went straight; starring H. B. Warner, with Lillian Rich and Rosemary Theby in the cast; from the story by John Moroso; produced by Jesse D. Hampton; directed by Henry King.

"A big hit. Well liked by all and indeed a good drawing card."—La Place Amusement Co., La Place, La.

FELIX O'DAY: the drama of a man who lived for a just revenge but denied himself when his opportunity came; starring H. B. Warner, directed by Robert Thornby from the novel by F. Hopkinson Smith; produced by Jesse D. Hampton.

"Went over fine. Corking business for 3 days."—W. A. White, Hippodrome Theatre, San Jose, Cal.

HELP WANTED—MALE: the story of a girl who was a romantic surprise; starring Blanche Sweet; directed by Henry King from the story by Edwina Lewis; produced by Jesse D. Hampton.

"Corking good picture. Good business 2 days."—Fred. S. Meyer, Palace, Hamilton, O.

HER UNWILLING HUSBAND: a comedy drama full of spice and piquancy; starring Blanche Sweet; directed by Paul Scardon from the story by Kenneth Clarke; produced by Jesse D. Hampton.

"Keeps 'em guessing. Good program picture. Everyone seemed to like it."—Watt & Simmons, Bijou, Crookston, Minn.

LAHOMA: a stirring romance of the last frontier from the novel by John Breckinridge Ellis; directed by Edgar Lewis; all star cast with Russell Simpson; produced by Edgar Lewis Productions, Inc.

"Corking good Western special. Packed 'em in 4 days. Patrons well pleased."—H. A. Walton, Colonial, Stockton, Calif.

ROGUES AND ROMANCE: a spectacular romance of a dashing Yankee in Sunny Spain; starring June Caprice and George B. Seitz; written, directed and produced by George B. Seitz.

"A very good picture. Pleased most of my patrons."—Spalding Bros., Gem, Taylorville, Ill.

THE MONEY-CHANGERS: an amazing drama of crooked politics and the underworld; from the novel by Upton Sinclair; directed by Jack Conway; star cast with Robert McKim, Claire Adams and Roy Stewart; produced by Benj. B. Hampton.

"Best underworld feature in months. Played 4 days to big business. Advise exhibitors to play this big."—H. A. Walton, Colonial, Stockton, Calif.

THE RIDDLE: WOMAN: from the big stage success; the sensational side of a loving woman's life; starring Geraldine Farrar; a wonderful cast; directed by Edward Jose; produced by Associated Exhibitors.

"Went over big; stood 'em out for 4 days."—W. A. White, Hippodrome, San Jose, Calif.

THE SAGE HEN: the supreme cry of a mother's soul in the stirring old frontier days; an Edgar Lewis production, personally directed by Edgar Lewis; Gladys Brockwell, Lillian Rich and Wallace MacDonald; story by Harry Solter.

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THAT GIRL MONTANA: a Western classic, the story of a girl's fight for her honor; from the novel by Marah Ellis Ryan; starring Blanche Sweet, with Mahlon Hamilton, Edward Peil and Claire Du Brey in the cast; directed by Robert Thornby; produced by Jesse D. Hampton.

"A good picture for lovers of outdoors pictures. Pleased a Saturday night crowd. You don't have to give Pathe all you take in for their pictures. I'm for 'em."—Jack H. Hooks, Palace Theatre, Thomas, Okla.

THE KILLER: from the novel by Stewart Edward White; positively one of the most exciting pictures ever made; star cast with Claire Adams, Edward Peil, Frank Campeau, Jack Conway and Tod Sloan; directed by Howard Hickman; produced by Benj. B. Hampton.

"First drawing card I've had in over a year. Audience enthusiastic."—W. P. Brown, Nifty Theatre, Waterville, Wash.

WHAT WOMEN WILL DO: the stirring drama of a woman's regeneration; starring Anna Q. Nilsson with Earl Metcalfe, Allan Forrest, George Mair and Wm. Riley Hatch. Directed by Edward Jose; produced by Associated Exhibitors.

WHEN WE WERE TWENTY-ONE: from the famous stage success by H. V. Esmond; a drama of the hot blood of youth; starring H. B. Warner; cast including Claire Anderson, James W. Morrison and Christine Mayo; directed by Henry King; produced by Jesse D. Hampton.

"Good. Patrons well pleased. Star draws well."—B. F. Sharp, Tumbl In Theatre, Sinton, Texas.

(All exhibitor comment is taken from Exhibitors Herald 1921-1922)

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EIGHT REELS OF ACTION IN WILL NIGH'S "NOTORIETY"

Three times last night the audience at the Clinton Square Theatre caught its breath when the last of three scenes of the movie "Notoriety" was flashed. The perils of popularity that young girls who seek fame and find shame instead.

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A Photodramatic Thunderbolt of Perpetual motion with an Array of Great Characters, Maurine Powers, Mary Aden, Rod La Rocque, Geo. Hockathorne, Richard Tavers, J. Barney Sherry, Anders Randolph and others. WILL NIGH'S PHOTODRAMA "NOTORIETY"

Produced and Distributed by L. LAWRENCE WEBER & BOBBY NORTH

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A New Year's

We announce herewith to the Exhibitors of North America a group of powerful, ably-made, popular productions of character and box-office value; each picture sold alone on its own independent rating in keeping with its true value to the theatre that is to present it.

These productions constitute our releases for the second quarter of the 1922-1923 season and again assist in stamping American Releasing Corporation as one of the three big, dependable national distributors controlling sufficient product to supply any theatre's complete needs for feature-length attractions.

The variety of this second quarter's output is equal to that of the biggest factors in the industry. All of these productions are completed and already in or on the way to our branch offices.

"THE BOHEMIAN GIRL," Harley Knoles' tremendously beautiful romance. This is one of three great productions of the past two years. It ranks with "Robin Hood" and "When Knighthood Was In Flower." A cast never exceeded in any picture. Beautiful Gladys Cooper, Ivor Novello, Constance Collier, Ellen Terry, C. Aubrey Smith. Griffith has just signed Novello for his next big special. Novello will be the successor to Valentino in popularity. Gladys Cooper is the greatest screen discovery of the year. Exhibitors will remember Aubrey Smith in "The Witching Hour" and Novello in "Carnival." Women fans will rave over him.

"THE GRUB-STAKE," Nell Shipman's tremendous new drama of Alaska. This production was written by Miss Shipman and directed by Bert Van Tuyle, with Miss Shipman herself codirecting. The splendid cast supporting Miss Shipman includes: Alfred Allen, Walt Whitman, George Berrell, Hugh Thompson, George Hernandez and C. K. Van Auker. The big, basic situation in this picture is the refusal at first of an Alaskan gambler to grub-stake a Seattle girl for a trip into Alaska, his later decision to stake her; his deception of the girl; his tricking her into marriage; the effort of this gambler to rid himself of the girl's father, and the flight of the girl and her father through the Alaskan wastes, and their final discovery of the famous Lost Valley and its big gold depositories. In this picture you see Alaska in all of its primitive wildness and rawness, with the biggest and truest picture of the country that we have ever seen in a motion picture. It has the "sourdough" atmosphere in every inch of it and the picture will stand tremendous exploitation, which it invites and encourages.

"THE MARRIAGE CHANCE." A Hampton Del Ruth comedy with a dramatic shock. A finer cast in one picture than some distributors have in a year's output. Lovely Alta Allen, Milton Sills, Henry B. Walthall, Tully Marshall, Mitchell Lewis and Irene Rich. Look at the reviews in the trade papers. Look at Harrison's Reports. See our trade advertisements. Here is a surprise picture with comedy, melodrama, mystery and a cast to brag about.

"THE PRINCE AND THE PAUPER," Mark Twain's immortal romance. Pre-released since October. At its Minneapolis premier week of November 19th it stood the town on its ear and received tremendous exploitation. For gross we predict that this picture will top everything you have played recently in public satisfaction.
“THE DANGER POINT,” a Halperin Production, directed by Lloyd Ingraham, starring Carmel Myers, Joseph Dowling, (his best role since “The Miracle Man”) and W. P. Carleton. The story of what happened to a young wife whose husband was “too busy to love.” See the fine reviews in the trade papers. It will please everywhere. The story is by Victor Hugo Halperin.

“THAT WOMAN,” starring beautiful Catherine Calvert and directed by Harry O. Hoyt. An F. C. Mims production. An excellent supporting cast around an extremely handsome star. The story of a stage beauty who married a millionaire’s son and went through hell to prove that she really loved him.

“AS A MAN LIVES,” an Achievement Films Production, directed by J. Searle Dawley, with an all-star cast, Robert Fraser, Gladys Hulette, Frank Losee. A powerful romantic action-drama, with a melodramatic wallop. Filled with exploitation possibilities and sure to get money for exhibitors.

“THE WEB OF THE LAW.” A Gibson and Dyer Ranger Production, directed by Tom Gibson. The story of a Texas ranger who rounds up his gang of train bandits. This is a fast story of its kind and type, sold on a fair sales schedule.

“MILADY.” Right where Fairbanks’ “Three Musketeers” ended at the final fade-out, this wonderful production begins. It is a tremendous romantic melodrama by Dumas junior and the heroine is the villainess of “The Three Musketeers.” Any exhibitor who ever did big business with “Musketeers” will clean up with “Milady,” which, in some ways, is a better, bigger, more thrilling drama than the Fairbanks’ story. Put all your pep and ginger behind smashing this over big. This is a big Diamant-Berger production of romance, intrigue, loyalty, treachery.

“A SON OF THE DESERT,” by Wm. Merrill McCormick. An F. W. Kraemer Production, featuring Marin Sais, supported by Wm. McCormick and Robert Burns. This picture is released on a moderate sales schedule, with a large exhibitor patronage awaiting it in certain first run houses and for the neighborhood houses at all points.

“ONE MILLION IN JEWELS.” A. J. P. McGowan Production, written and directed by Mr. McGowan. A fast, vigorous, surprising story of an attempt to smuggle into America the Russian crown jewels. A splendid cast comprising Helen Holmes, Mr. McGowan himself, as “Burke of the Secret Service,” Elinor Faire, Charles Craig and half a dozen other widely known players. This picture was photographed in New York City, Havana, Cuba, Key West and Miami. The story has all the old thrill that has made McGowan pictures popular with exhibitors. Produced by William B. Brush.

“VENGEANCE OF THE DEEP.” An A. B. Barringer Production, made in Honolulu and Los Angeles. A big cast including Ralph Lewis, Virginia Brown Faire, Maida Vale, Van Mattimore and Harmon MacGregor. Your exhibitors are going to be delighted with the thrilling, under-water episodes of this fine melodrama that pack a terrific wallop.
Tell your patrons of this great novelty picture — and it'll go BIG!
The picture that'll empty every seat in your theatre
(and that's no joke)

Thos. H. Ince presents
"THE HOTTENTOT"

It's lucky

Th Comedy-Drama Special of the Year—taken from Willie Collier's Rollicking Stage Success

With DOUGLAS MacLEAN and MADGE BELLAMY

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

They'll be on their feet yelling laugh or a thrill every second
Get these beautiful rotogravure half sheets (14 x 42) for your lobby. They are reproductions of the six ads. which appeared in the Saturday Evening Post, which have been seen by millions.
Ask your exchange also for the free de luxe advance one sheet. A big star in a great picture plus national advertising and free poster tie-ups with the ad. campaign.

Constance Talmadge presents

**EAST IS WEST**

Directed by Sidney Franklin

A First National Attraction

---

**Says Charlie Yong—50-50 American:**

"You marry me or I kill Lo Sang Ken!"

To my notion the moment thing a man can do is to spit away the feet of a play. I never do it. I have not done it this series of "East is West" advertisements. All I have is that Ming Toy, the little "Chinese" said who doesn't want, means to settle among American (Billy Benson) as a man burned to a liveboat to be sold into slavery. That happens in China and presently little Ming Toy San Francisco. I have not and not she gets them, or at least San Francisco a new will pop up—the 50-50 man Charles Yong, who is going to get Ming Toy if he used her and murder everyone else.

That does create a situation! Charlie Yong is the finest character nearly king of San Francisco, and he usual what he wants. I don't mind saying he is the most ordinary contented and ever ran across and that I felt extreme delight in seeing him get Ming Toy. Charlie one of the fellows such as a big lump of grinning that you want to kick him down every time you even if you have to hire a carpenter to build that same pleasure to dislike Charlie Yong, a man feel and better for disliking him. To sit there and dislike Yong for half an hour is better than going to chum away finding that this is not a good old way there are people left that you can dislike as joyous dislike Charlie Yong. And even Pilsner, dear do be glad—glad to see what Charlie Yong gets rest of "East is West."

Look for my last advertisement next week.

---

She—Ming Toy—belong to Charlie Yong—"Not if I know it," says Billy Benson

This is the last of the set advertisements I was to write about "East is West," and it has been good at it to talk to ten million people, writing what I pleased, and getting paid for it. I think I have done pretty well as an advertisements writer and I'm going to be disappointed if at least ten million do not see "East is West" because of these advertisements. My whole picture was to be accounted for.

And now for my grand finale and bow. Before I agreed to write these advertisements I went to see "East is West." If I had not thought it was a good picture I would not have agreed to write anything. I did like the picture. I really remember one picture I liked better—and I wrote that one myself. "East is West" has drama, thrill, fun and plot and some of Ming Toy reveals shades of emotion—from broad fan to appealing yowl—such as she has never shown before. Her scenes, or I mean my scenes. If I am not rightly counting "East is West" is going to be a tremendous success. That's what I think. I wish every one of my 50,000 readers who see the picture could tell me whether they think as I do. I think the other two and I do not hesitate to urge you to see it at the first opportunity. I thank you.

And I thank you.
December 28, 1922.

OFFICIAL ANNOUNCEMENT
TO FRANCHISE HOLDERS

Of Associated First National Pictures, Inc.

It is now almost three years since Associated First National Pictures, Inc., put into effect the franchise system.

Though First National has never contended that the franchise method of selling pictures is entirely perfect, and that all the problems involved in establishing stable and sound methods of dealing between Distributor and Exhibitor have been settled, First National has no apologies to offer for its efforts. I believe that in the Franchise Plan First National has made a great forward step.

First National is as firmly convinced as ever that a great many exhibitors who have invested large sums of money in motion picture theatres desire to be assured of protection for their film supply and placed in a position where they can maintain their independence as exhibitors. The motion picture industry will be firmly established only when there is a proper balance between Producer, Distributor and Exhibitor, which leaves them all secure, both in their policies and investments.

Independence and protection still remain the basic principles of our franchise, and therein it has been eminently successful. Moreover, in establishing the franchise, First National has made the first notable effort to do away with the old system of individual barter and unfairly varying prices, and to substitute in place firm and properly adjusted prices.

It has been and still will be, our organization's constant effort to bring about more equitable methods of dealing between Producer and Exhibitor, and we are hopeful that the great majority of our franchise holders will realize that their cooperation with us will continue to maintain an organized continuity of effort for the object which means so much to us all.

I feel confident that those franchise holders who believe the plan unsuited to their peculiar circumstances should not be asked to continue under franchise. So, if there are franchise holders who do not share my faith in the First National franchise, I wish to announce the willingness of our organization to cancel the franchise of such exhibitors. Moreover, it is the desire of First National that those franchise holders who are released, if they have faithfully and fairly lived up to their franchise obligations in the past, should suffer no loss on account of the money they paid out in the purchase of the voting trust certificates involved in the sale of the franchise.

Any franchise holder who is not in default under his franchise, who desires to terminate his franchise, as of June 30, 1923, or any subsequent time can do so by giving First National six months' notice at any time. It makes no difference whether the notice is given before January 1st, 1923, so long as six months notice is given to First National and provided that the termination cannot become effective prior to June 30, 1923.

Therefore, First National is willing, at this time, in cancelling such franchises, to refund to the franchise holder who is not in default under his franchise, the consideration paid for the voting trust certificates in the form of film service consisting of such pictures as First National determines are available in each instance, which must be taken advantage of within six months of notice of cancellation.

First National will, of course, account to its Producers for this service first as if it had received the rentals in cash.

In making this voluntary statement (which goes far beyond First National's legal obligations under the franchise) I request that notice be sent immediately by any dissatisfied franchise holders to the Manager of the Exchange by whom they are being served, so that it may be determined by First National as to whether such franchise holder has been in default and is entitled to this adjustment. Needless to say, I include in this suggestion franchise holders who have sent in their notice prior to January 30, 1923.

So there may be no misunderstanding, I would say that, under this arrangement, the franchise holder when cancelling, will have to forego all his rights in the voting trust certificates.

In making this announcement, I wish to say that First National has no other motives than those herein expressly stated. I believe that the great majority of our franchise holders have sufficient confidence in the future of First National, and in the forward looking, and perhaps somewhat bold effort First National has made in establishing franchise, to continue with us. I invite such franchise holders to remain members of the First National "franchise family." But those franchise holders who do not wish to continue will, I hope, appreciate the fairness of our voluntary suggestion and terminate their franchise with the same friendly feeling toward First National that First National has, and will have, toward them.

The motion picture industry requires, more than anything else, the spirit of goodwill and fair dealing between all engaged in it. It is in this spirit and with high hopes for the future of First National as an organization grounded on the principle of fairness toward both independent Exhibitors and independent Producers, that I am making this announcement, and I hope it will be received in the same spirit by all our franchise holders.

ASSOCIATED FIRST NATIONAL PICTURES, INC.

By Robert Lieber, President
IN THIS ISSUE

OF SPECIAL INTEREST

Reichenbach’s Follies of 1922 ........................................... 35
Quarterly Index to Reviews Published in the “Herald” .................. 63
Review of “The Hottentot” by Martin J. Quigley ....................... 61
Review of “Hearts Aflame” by J. Ray Murray .......................... 59
Six Companies Announce New Product for 1923 ....................... 83
Famous Players-Lasky Schedules Its “Super 39” ......................... 65

NEWS OF THE WEEK

“Prosper’ inner” Mystery Stirs New York Trade ...................... 32
Exhibitor Claims Initial Victory in “Music Tax” Suit .............. 32
Hays’ Decision Leaves Fate of Arbuckle Films to Public ............ 31
Maxson R. Doolittle Dies at Minneapolis, Minn ...................... 31
Assure Plenty of Product for Theatres During 1923 .................. 33
Rumor Valentino Will Produce for J. D. Williams ................... 33
Burr Regards Distribution as Being at Critical Stage ............... 34
Sawyer and Lubin Build First Studio at San Diego .................. 36
Passage of Film Bill Would Cost Trade Millions Yearly ............ 37
Wampas Visit Mexico as Guests of Louis Lewy ....................... 38
Blue Law Suits Dismissed; Walker Denounces Censors ............... 45

PICTURES OF THE WEEK

Pictorial Section .................................................................. 39
Variety in Pathe Short Subjects ........................................... 86
The New Theatre at Easton, Maryland ................................... 108
Scenes from and Players in Al Lichtman’s “The Hero” .............. 82

WRITTEN-BY-EXHIBITORS DEPARTMENTS

What the Picture Did for Me .................................................. 89
Letters from Readers ........................................................... 88
Money Making Ideas ........................................................... 46
Theatre Letters .................................................................. 54

SERVICE FEATURES

The Theatre, a department of practical showmanship .............. 47
Reviews, staff appraisements of current offerings ................... 59
Public Rights League, a workable defense of the screen .......... 87
Newspictures, making the screen a newspaper ....................... 57
Theatre Construction and Equipment .................................... 107
Guide to Current Pictures ................................................... 113

MISCELLANEOUS DEPARTMENTS

The Week in New York ....................................................... 44
Purely Personal, of special interest to exhibitors ................... 88
With the Procession in Los Angeles by Harry Hammond Beall .... 64
Pictures and Players, news of the studios .............................. 81
Chicago Trade Events by J. Ray Murray ............................... 111
Topics of the Day, briefs for the program .............................. 88
Arbuckle

The lifting of the Hays' ban on Roscoe Arbuckle was inevitable. However, Mr. Will H. Hays doubtless did not enter into the task confronting him with any degree of enthusiasm whatsoever.

At the time the Arbuckle pictures were ruled off the screen, following Arbuckle's acquittal, Mr. Hays simply acted as an instrument of popular opinion in standing in the way of the immediate circulation of pictures featuring the comedian who had been involved in the unsavory scandal.

It would have been very bad judgment to have attempted the circulation of Arbuckle pictures at that time. And the opinion, inside and outside the trade, was unanimous on that point.

But it was inevitable that the matter eventually would reach a status wherein the keeping of Arbuckle from the means of a livelihood would have amounted to both a cruel persecution and an arbitrary censorship. Mr. Hays could not have remained consistent had he assumed the position that he be allowed to keep up his little private censorship of Arbuckle and Arbuckle pictures and at the same time continued pronouncing against all other kinds of censorship.

We regret to see the Arbuckle pictures return—probably not as much as Mr. Hays, however—but there is no just or reasonable escape. It cannot be expected that those who have large sums of money invested in unpublished pictures would be willing to throw these pictures away; neither would it be reasonable to expect Arbuckle to seek new fields for his labors. And unless these two things happened, Arbuckle and Arbuckle pictures must come back.

We regret the return of Arbuckle pictures, not because we do not feel it is just and right to give him the chance he is now receiving, but because the incident already has attracted much unfavorable criticism of the industry and pictures generally and it will continue to do so for some time to come.

The whole matter has become a very delicate problem for the industry. The industry will suffer regardless of the fate of the forthcoming Arbuckle pictures, but this could only have been escaped had Mr. Hays and those elements of the business for which he speaks assumed a cowardly and unjustifiable position. The question is now up to the public; and this is as it should be. The public need not go to Arbuckle pictures—but it probably will, and in large numbers.

In view of the decidedly delicate and uncomfortable position the industry is in on the Arbuckle question, which position it was thrust into without any alternative, it might seem that Mr. Sydney S. Cohen would have given consideration to the unfortunate and unavoidable circumstances and, hence, would have refrained from dipping his oar in the troubled waters. But to have done this would have been doing something quite foreign to the Mr. Cohen the industry has been observing for the past two or three years.

Of course, Mr. Cohen for the purpose of building a little cheap capital had to join hands with the assailants of the screen and issue a statement criticizing Mr. Hays, the return of Arbuckle, etc. If it were assumed that Mr. Cohen was sincere in the statement he issued it would be very interesting to know what he had hoped to accomplish by it. To convey the opinion that the industry is divided on the question certainly can do nothing but to afford comfort to the enemies of the business. If it was his intention to discourage exhibitors from using the Arbuckle pictures, he might have discovered some means of communication not quite so blatant as a public statement. But, here again, the Cohen motive is quite obvious.

Re-Takes

J. R. M.

Don't forget to write it 1923.

And before we forget it, we want to say we wish you all a happy and prosperous New Year.

Strange, Is It Not?

Isn't it funny how little interest one takes in the price of turkeys the day after Christmas?

These Is Dry Days!

That slim company that sent out the hip pocket flasks ought to have explained what they're for.

Here's How

By the way, we want to thank the thousands who thoughtfully sent us Christmas and New Year's greetings.

Picking a Hall o' Fame!

Dear Bill:—

Youse ask me to tell you who's de greatest fellum guys in dis biz. Well, now I'll tell you, Bill, it's a little ticklish to leave out any 'em and when you try to pair 'em down to ten—well you just can't do it. There's Felix the Cat, and Mutt and Jeff, and a lot o' other good comedians that's going to be sore. An' yuh can't blame 'em—much. 'Cause if they start something why it'll leave a wreck o' your business. So let's start right down the line an' put in everybody, Abe Kibibble, Bull Montana, Rodolph Valentino, Flora Finch, Corona, Underwood, Remington, Chas, Dickens, Robinson Crusoe, Santa Claus and all the rest. I'm enclosing the N. Y. city directory, the Chicago directory and the L. A. directory. Print 'em all, Bill, and save a lot o' grief. Yours fer a prosperous N'Year.

MIKE, the office boy

EVERYTHING'S O. K.

By Dan E. Daily

Well, now that Will Hays has a man on the West Coast to see that Mabel Normand doesn't eat peanuts in public and get written up in the newspapers And Fatty Arbuckle is to be allowed to come back and Wall street doesn't want any more coarse stuff. In English, or any other language. It begins to look as though everything is going to be "apple sauce." From now on, both for the exhibitors and the producers. Of course if the exhibitors start to make pictures, and distributing them, and the producers start to buy up houses—why the fight'll start all over. But in the meantime, let's be cheerful.
Maxson R. Doolittle Dies at Minneapolis
(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Dec. 27.—Maxson R. Doolittle, former publicity director of the Criterion Theatre, New York, and lately Paramount exploiter at Minneapolis, died at his home this afternoon of Friday, December 15th, at Minneapolis. A public memorial service was held in Eau Claire, Wisconsin, on his birthday last Saturday. He was a thirty-one year old and is survived by his wife and mother.

Doolittle was one of the best known and beloved figures in theatrical, being affiliated with pictures since he was old enough to usher in a theatre. At an early age he acquired the Orpheum company and sold out to Eau Claire, which he sold later to join the art staff of Finkelstein and Rubin in the Twin Cities, going from there to New York.

Opening of New House Brings Cut in Prices
(Special to Exhibitors Herald)

SCHENECTADY, N. Y., Dec. 27.—The Barcli theatre has just announced a cut in admission prices. This has largely been brought on through the opening of the New State theatre, one of the Strand chain of houses, and which overshadows all other, Schenectady theatres in size and magnificence. The Barcli also adjoins downtown house. Admission was dropped from 20 and 30 cents to 15, 22 and 25. The Barcli has also deepened when in the trade, having and will provide music by an organ instead. A policy of split-weeks, two features to the week, rather than a double feature for all seven days, will hereafter prevail at the house.

Dividends Declared by Associated Exhibitors
(Special to Exhibitors Herald)

NEW YORK, Dec. 27.—The board of directors of Associated Exhibitors, Inc., at its December meeting, voted to declare a 2 per cent current dividend on preferred stock for the last quarter of 1922, payable to stockholders of record as of December 22nd. This is the fourth 2 per cent quarterly dividend declared this year. The directors voted also to declare a 2 per cent accrued and unpaid dividend on preferred stock for the year 1921 to stockholders of record as of September 1, 1921. Both dividends are payable January 4, 1923.

New Firms Incorporate
(Special to Exhibitors Herald)

ALBANY, N. Y., Dec. 27.—There is a beginning of movement picture companies incorporated in New York state the past week. Combined, they represented a capitalization of $598,500. They were all from New York City.

Hays Decision Leaves Fate Of Arbuckle Films to Public
Comedian, Not Reinstated by M. P. P. D. A. Chief, Is Merely Given Opportunity to Return to Screen If People Will Permit It

Will H. Hays, president of the Motion Picture Producers & Distributors, has not reinstated Roscoe (Fatty) Arbuckle, as has been reported in many press stories.

This is made clear in an official statement issued last week in Chicago where Mr. Hays made a brief stay while en route from the West Coast to his home in Sullivan, Ind.

Arbuckle Given Chance—Public to Decide Future

Mr. Hays' action in lifting the ban placed on the comedian following his three trials merely gives the star an opportunity to return to his profession, but places his future success within the power of public opinion. President Hays' action has aroused antagonism in many quarters. On the other hand, there are those who believe the step he has taken is correct and that the public itself should be the judge of the player's future.

 Upholding the action taken by Mr. Hays is Arthur Brisbane, noted editorial writer, who writes in the Chicago Herald and Examiner, says:

"In dealing with the Arbuckle case Will H. Hays was in a hard position. Reinstating Arbuckle is not generally popular, and he knew it would not be.

"Public opinion in this case is formed by those that have come to regard the story that tried and acquitted Arbuckle, made up of eight women, and four women, no church members, not even a woman or a woman. Arbuckle, but signed this statement: "Acquittal is not enough for Roscoe Arbuckle. We feel that a great injustice has been done him, for there was not the slightest proof adduced to connect him in any way with the commission of an offense,"

"Hays knew that reinstating Arbuckle would not be a good thing for Hays, or for the motion picture industry. But like the judges that discharged Arbuckle, Hays was obliged to accept the facts, and accept as they are.

"The entire matter is unnecessary. No one need ever see Arbuckle on the stage again. The main thing is the moving pictures, greatest educational force since the invention of the printing press.

"Let the Public Judge"

Northwestern motion picture interests have assumed a "let the public be the judge" attitude. W. A. Steffes, president of the Minnesota division of the M. P. T. O. A., declared that the members of his organization would accept the position of re- versing their position and that no attempt would be made to exhibit the Arbuckle pictures unless the public demands them. A similar attitude was expressed by Theodore Hays general manager of Finkelstein & Rubin theatres. He states that if it means that the pub makes the decision, Fink- elstein wants the Arbuckle films before his houses will present them.

While expressing surprise in the action of Mr. Hays, the national headquarters of the M. P. T. O. A., declared that "as the public alone constitute the judges of what should or should not appear on the screen the American people will determine whether or not they want Arbuckle films."

This statement leaves the way clear for members of the organization to choose their own course in the matter.

In a statement issued following first announcement of Mr. Hays' action, the National Board said: "The National Board is still of the opinion that Mr. Arbuckle, having been tried by a jury of his peers, and the public of the charge brought against him, justice demands he should be allowed to go before the bar of public opinion, and public opinion must now decide either Mr. Arbuckle as a public entertainer."

In answering his many critics among church workers, Mr. Hays said: "I neither sponsor him nor stand in his way, but in the spirit of American fair play and I hope of Christian charity I propose that we all leave it to the public, if he can have his chance. It is absolutely right. I am content."

Mr. Hays further said that his action did not mean a reduction or restriction in any way on the opportunity of publication of pictures already made. He said that in his opinion every man was entitled to his chance to make good and that Ar- buckle's conduct during his trouble merits that chance.

For a brief resume of the situation in the various states and cities of the country:

Committee of Fifty, comprised of church representatives in St. Louis, says Hays' action is "indescribable and unwiseful.

Troy and Albany, N. Y., theatres have gone on record as opposing exhibition of the Arbuckle films.

Mayor Lew Shank of Indianapolis states that he will not permit presentation of the pictures.

N. M. McCullough of Anderson, Ind., says the Arbuckle pictures will not be shown in any of the theatres.

The Motion Picture Bureau of the National Catholic Welfare Council, in voicing opposition to Mr. Hays' action, says that Mr. Hays and his employers have as yet failed to appreciate that the American people are, as a whole, clean minded and demand that their entertain- ment, whether on the stage or on the screen, be wholesome as well as artistic and entertaining."

The National Education Association has requested Mr. Hays to reconsider his action.

The censorship board in Pennsylvania has announced that it will not act in the matter unless the pictures themselves warrant it. Mayor Curley of Boston said that he believed all Arbuckle films should be barred.

The Ithaca club women have protested against showing of the Arbuckle pictures, although no action is being taken by the censorship-board.

The independent exhibitors of Wisconsin are to produce by Joseph M. Schenck, who declared in answering critics of Mr. Hays' action:

"It is not Christianlike of ministers to condemn Arbuckle before he has been heard. Arbuckle is willing to meet these charges and face the camera and at any place to defend himself."
“Prosperity Dinner” Mystery Stirs New York Trade

Unauthorized Use of Names of Leaders of Industry Is Denounced by Film Men

By JOHN S. SPARGO

(New York Editor, Exhibitors Herald)

NEW YORK, December 27.—David R. Hochreich today called off his much heralded “welcome prosperity dinner of the motion picture industry,” thus shrouding in deeper mystery an affair which has aroused leaders in the business. The event was scheduled to have been held on January 11.

According to Mr. Hochreich’s letter and publicity articles which have been broadcasted for the past couple of weeks, this “welcome prosperity dinner” was to be one of the biggest and most glorious things ever projected into this industry or any other.

But what the people who make up the personnel of the industry here in New York were told, the letter said, was that no such dinner was to be held.

“Who is David Hochreich?” clerk asked him, “How to get up a welcome prosperity dinner?”

“Who appointed him chairman of the committee on arrangements?”

“What is he going to give them for $25 per plate?”

“Who gets the money the Astor hotel debt? Do they owe?”

“And what is it all about anyway?”

Quoting from one of Mr. Hochreich’s letters to a prominent man of affairs:

“On Thursday evening, January 11 next, a most representative gathering of 2,000 of the leading leaders of nearly every branch of business, political, art and amusement fields, besides representatives of the press, will be held at the Waldorf Astoria dinner to be held in the grand ball room of the Hotel Astor.

“A committee is being formed and such representative men of action as Charles M. Schwab, William Randolph Hearst, David Belasco, Marcus Loew, Adolph Zukor, Governor-elect George S. Smith of New United States Senator-elect Edward I. Edwards of New Jersey, Governor-elect Alfred E. Smith of New York, United States Senator John H. Rogers, B. S. Moss, P. A. Powers and Jules Mastbaum have already accepted.”

All of which listening like something big and grand, but the sole trouble was that a number of the men whose names were given as having accepted positions on the committee, and a number more whose names appeared on the printed stationery of Mr. Hochreich, stoutly asserted that their names were used without authority.

Others asserted that they were persuaded to allow their names to be used by the letter written by Mr. Hochreich giving the list of honored others and said he had said so.

Marcus Loew, whose name appears both in Mr. Hochreich’s letters and on the printed list of committee men, was most vehement in his denunciation of the use of his name. Said Loew: “I had a letter from Hochreich asking that I serve on the committee but never having heard of him, I thought I would find out who he is before accepting. I tried in various ways to learn something about him, but no one seemed to know him or anything about him. I then put the letter in the wastebasket and forgot all about the matter.

“The next I heard of it is when I am shown a printed letter head with my name as one of the committee. My name is there without authority. I don’t know anything about the dinner or about this Hochreich who is supposed to be giving it and I don’t want to. The methods used are enough to show that it is all wrong.

“It looks like a benefit for Hochreich, whoever he is, and the industry is expected to pay for it.”

Adolph Zukor, head of Famous Players, whose name was one of the magnets which drew many names to the committee, also asserted that he gave no authority for the use of his name.

Mr. Zukor said: “I had a letter from some man named Hochreich asking me to allow my name to be used, but I gave no such permission. I recall sending him a perfunctory letter wishing him well or something like that, but he had no authority to say that he had agreed to be a member of the committee. Who is Hochreich and why the dinner?”

Several other men prominent in the industry who were named by Hochreich denied that their names were authorized, or stated that they had been misled into giving sanction to the affair by the use of the letters of the names of others whom they knew as being leaders in the industry.

Despite calling off of the dinner the question remains: “Who is Hochreich and what was the purpose of his proposed ‘welcome prosperity dinner’?”

Observe Completion of Six New Pictures With Dinner to Film Colony

Los Angeles, Dec. 27.—In celebration of the completion of six new productions, Warner Brothers, Sam, Jack, Abe and Harry M. Warner, last week gave a dinner to the able exhibitionists of the trade and the patriot of the industry at the Ambassador hotel.

Among those present were Mr. and Mrs. J. D. Williams, Marie Prevost, Monte Blue, Pert Kelton, J. T. Torrence, S. S. Hops, Mr. and Mrs. Sidney Franklin, Mr. and Mrs. Julius Josephson, Mr. and Mrs. Harry Beaumont, Mr. and Mrs. William Seiter, Harry Meyer, Claire Windsor, Mr. and Mrs. William Beaudine, Mr. and Mrs. Harry Rapf, Chester Franklin, Marguerite Clayton, Pauline Starke, Millard Webb, Walter Long, Jack White, Cyril Chadwick.

The new production features completed are: “Rage to Riches” and “Heroes of the Street,” plus a number of productions featuring Wesley Barry; “Little Church Around the Corner,” from the stage play; F. Scott Fitzgerald’s “Flappers Will Be Flappers,” “We Three,” “The Happy D’Annez,” with Marie Prevost, Kenneth Harlan and others; “A Dangerous Adventure,” with Grace Darmond, and the Charles G. Norris novel, “Brass,” a Rapf production directed by Sidney Franklin. Sinclair Lewis’ “Main Street,” the last of the seven productions for this season, is in the course of production.

Claim Victory In Music Suit

Aarons States Dismissal of Motion Means Allegation Must Be Proved

(Please to Exhibitors Herald)

PHILADELPHIA, PA., Dec. 27.—What is considered by exhibitor leaders to be a signal victory in the “music tax” fight is the dismissal by Judge Smith in the United States District Court here of the suit by Wimmark & Son, members of the American Society of Composers, Authors and Publishers, strike out the defendants, Pastime Amusement Company of Charleston, S. C., charged with infringement of the copyright law for playing excerpts from “Three Amigos.”

Offer Affirmative Defense

The answer of the defendant, which was presented by George P. Aarons, secretary of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, and his law associate, I. Emanuel Sauder, “set up as an affirmative defense that if the defendant had played short excerpts, it would not be an infringement of the copyright law, covering public performance of copyrighted musical composition, that there was no intent on the part of the defendants to use the business in the interest of the American Society composed of the majority of the composers, songwriters and publishers; that this society conducted its business so as to bring it within the purview of the Sherman antitrust act.”

Must Prove Allegations

“Dismissal of the motion,” says Mr. Aarons, “forces the plaintiffs to prove allegations that a motion picture theatre playing short excerpts from copyrighted musical composition is an infringement under the copyright act.”

(Mr. Aarons, 251 North 13th street, Philadelphia, requests other exhibitors who are threatened with suit, or actually sued, to communicate with him and he will advise them.)

Wilbur F. Crafts, Well Known Reformer, Dead

(Washington, D. C., Dec. 27—William F. Crafts, head of the International Reform Bureau, died at a hospital here today of pneumonia. During the past two years, main activity of his was against the motion picture industry. He started a wide spread movement to close theatres Sundays and headed the forces demanding federal censorship and other government control of films.

His plan to harness the screen was first made public in an exclusive interview in Exhibitors Herald in January, 1921.

Universal City Hit By $350,000 Blaze

Los Angeles, Dec. 27.—Universal City was the scene today of a fire which destroyed more than a million feet of film, wrecked a building, resulted in the loss of a man and caused a loss estimated at $350,000.

The film destroyed comprised only the prints, negatives being saved. Edward Curtis, film cutter, was slightly injured, while Norman Kerry, actor; Fred Archer, of the art title department; Frank Atkinson and Edward Curtis, film cutters, were slightly burned.
Rumor Valentino Will
Produce for Williams
Gossip Has It Settlement With
Paramount Is Near—Banker
Aids, Report
(Special to Exhibitor's Herald)

NEW YORK, Dec. 27.—Rodolph
Valentino's troubles with Paramount
will be settled shortly after the first
of the year, according to persistent rumor
along Broadway, and the young Italian
will head his own producing company
making pictures to be released by J. D.
Williams' new company.

No confirmation of this can be had but it
is asserted by those who claim to know
that Dr. Giannini, of the East
River National Bank, is the intermediary
through whose intervention Valenti's
troubles will be settled and he will again
be placed in a position to make pictures.

Report Aid from Banker

According to the current gossip Dr. Giannini
has been interested in the welfare of Valentino and shortly after the
announcement of Valentino's break with
Paramount, sought some way to prevent
the ending of the star's promising career.
It is said that when it became evident that a peace could not be
healed, efforts were made to secure Valentino's
release from his Paramount contract, and that
these are still under way, in spite of the
continuance of the legal activities.

It is said that during the past months
several conferences have been held be-
tween Dr. Giannini and Joseph Schenck, and that it is now planned,
Valentino can be released from his
Paramount contract, for Dr. Giannini
to finance him in a series of pictures to be
made under the direction of Mr. Schenck,
and that these productions are to be dis-
tributed by the new J. D. Williams com-
pany.

All Go to West Coast

Dr. Giannini and Mr. Schenck went to
Los Angeles on the same train about
ten days ago and shortly after Mr. Wil-
liams also made the trip to the coast.

Lichtman Firm Moves
To New Headquarters
(Special to Exhibitor's Herald)

NEW YORK, Dec. 27.—Temporary
quarters at 576 Fifth avenue have been
abandoned by the Lichtman Corporation
and equipment and personnel of the or-
ganization have removed into a perma-
nent home at 1650 Broadway, occupying
the ninth floor of the new building oppo-
site the Capitol Theatre.

A private projection room is incorpo-
rated in the new quarters, which have been
obtained with a view to accommodating
an increase in the firm's forces and ac-
tivities.

Many Editors Acclaim
“Orphans” Year’s Best
(Special to Exhibitor's Herald)

NEW YORK, Dec. 27.—What is un-
doubtedly proving a welcome Christ-
mas to D. W. Griffith is word in the form
of a series of excellent notices in various
sections of the country which in many motion
picture editorials have named “Orphans of the Storm” as the best pro-
duction of 1923. An example of
this was the Advocate of Chicago,
Other of Griffiths productions have
received similar honors in years past
among them being “Birth of a Nation,” “Intolerance,” “Broken Blossoms,”
and “Way Down East.”

Assure Plenty of Product
For Theatres During 1923

Distributing Organizations Announcing Plans for
Coming Six Months—Take Steps to Provide
Exhibitors With Complete Information

There will be no shortage of suitable product for the theatres
in 1923.

With the opening of the new year, practically every distributing com-
pany has come forth with detailed statements of what the exhibitor may
expect from it during the next six months and, in many cases, during
the next twelve months.

Take Step Forward in Informing Theatre Owners

On every side, it is apparent that the distributor is making an earnest
effort to put an end to many objectionable features of “blind buying.”

Advance trade showings; providing salesmen with “trailers,” and many
other features are being taken up.

Traditional newspaper advertising, too, is constantly increasing in importance
in the movement. Carefully written copy—pictures which are typical of the
productions they are taken from—practical exploitation suggestions—are
making this advertising more and more effective and more and more
valuable to the exhibitor.

Within the past few weeks, a series of announcements from distributors have
been printed in the Herald. In this is-

ace, statements on product from seven companies appear.

First National Statement

Associated First National Pictures is
about to issue a statement on its new
acquisitions. The committee recently
concluded an important meeting
at Los Angeles and issues the following statement:

“We have carefully gone over the en-
tire production situation in Los Angeles,
both with respect to our company and
others. We have satisfied ourselves that
Los Angeles is the logical production
center of the universe and we have de-
cided that the majority of our pictures
will be made in this city.

“A great many independent stars, di-
rectors and producers have submitted
proposals to us, many of which are
under serious consideration and a few of
which have already been accepted.

“We have decided unhesitatingly that we
will not make any statement of our new
acquisitions until we return to our home
office in New York.

“The outlook for the future of our
company, both from a distributing
and exhibition standpoint is exceedingly
bright. We have lined up for our 1923-24
season the greatest number of box office
attractions ever assembled under one
company’s banner.

“We will have an independent star, di-
rector and producer to know and ap-
preciate that Associated First National
Pictures, Inc., has been and always will be,
principally a distributing and exhibiting
company and will always be receptive to
making contractual relations for high-
class films.”

Paramount’s Announcement

Beginning on page 65, the Herald in
this issue gives a detailed announcement
of Paramount’s plans for the next six
months which includes the publishing of
39 pictures.

One of the most interesting points in
the statement is that provisions are to
be made with strips of films from the
pictures to be offered. Under this plan,
exhibitor will be given an idea of the
films before booking them.

A brief description of each of 39 pic-
tures is also contained in the announce-
ment together with pictures of the stars,
and directors and scenes from many of
the productions.

Six Other Announcements

On pages 53 to 55, the Herald presents
announcements of products from Uni-
versal, Lichtman, Goldwyn, American
Releasing, Cosmopolitan, and Arrow
that are designed to aid the exhibitor making his plans for the com-
ing year.

In the past few weeks, the Herald has
contained detailed statements of future
products from several other companies,
and is arranging for similar announce-
ments from the remaining companies.

Universal’s announcement on page 57
describes the twelve Jewels to be issued
one-a-month in 1923. Mr. Christman lists
twelve pictures for the coming year.
Goldwyn gives an interesting statement
on nine pictures for 1923. American
Releasing makes public the ten pictures
with which it opens the year. Cosmo-
politan announces 29 productions for
1923. Arrow reveals his first eight pic-
tures for the year.

J. Searle Dawley Will
Make Own Productions
(Special to Exhibitors Herald)

NEW YORK, Dec. 27.—J. Searle
Dawley has organized J. Searle Daw-
ley Productions and will make his own
pictures in the future. With Mary Carr
as the star he is ready to begin produc-
tion of the first subject.

Mr. Dawley has directed numerous
stars in the past among them Mary Pick-
ford, Pearl White, Richard Barthelmess
and others.

Moeller Visits Butte
To Organize Theatres
(Special to Exhibitors Herald)

BUTTE, MONT.—Dec. 27.—A. J.
Moeller, general manager of the Motion
Picture Theatre Owners of America
was in Butte with a view to organiz-
ing Montana theatres as a unit of the
national organization.

A meeting was called at the Broadway
theatre, where Mr. Moeller was sched-
uled to address a gathering of exhibi-
tors.
Burr Regards Distribution As Being at Critical Stage

Predicts Two Large Concerns Routing Pictures Over Chains Unless There Is Thorough "House Cleaning" Soon

In discussing the present condition of the industry last week, C. C. Burr made the startling prediction that unless a decided change is put into effect at once—"a change that will guarantee a square deal all around and stabilize the business"—that within six months, the booking of pictures will be done in precisely the same manner as attractions for the speaking stage are handled. In other words, that there will be at least two large concerns routing pictures over a circuit of houses, similar to the Erlanger and Shubert booking combined for the legitimate.

"Such film booking organizations," says Mr. Burr, "will consist of the present big producing and theatre companies. The prevailing method of distributing organizations, independent producers and the recently formed booking combines on the other."

Therefore, in Mr. Burr's opinion, that should not change for the better take place in the present method of booking or selling product to the exhibitors of the country within few months, an entirely new arrangement will be put into effect that will pattern itself after the two stage booking combinations.

"My own personal opinion," said Mr. Burr, "is that only one thing can be done to prevent such a drastic and unfortunate move. The industry must have a thorough house cleaning which will result in a standardization of business methods which will affect every phase of the industry. Methods that will guarantee a square deal all around, one that will bring the producer, distributor and exhibitor into perfect harmony."

In discussing the prevailing method of booking pictures, Mr. Burr says that in most instances there is entirely too much bargaining between the producer and the exhibitor. The practice of "gyping" the producer is far too prevalent, he says, and is one of the things that should be stopped, unless the producer, theaters, and distributor want to see two such booking companies as he predicts, come into being.

"A readjustment at this moment is needed, and needed badly," continued Mr. Burr, "yet if no other solution offers itself, if the big producers and the exhibitors cannot get together and iron out their differences for the good of all concerned, if there are no compromises of some sort which will put the industry on a more businesslike basis, then the division line will come, let the consequences be what they may.

"The chief trouble is the uneven and often discriminating bargaining between the producer and the exhibitor. This could be eliminated by adopting a uniform system of percentage booking. This remedy has been advocated consistently for some time. Nevertheless, the fact that combinations of exhibitors for less than the present rate being formed almost daily is sure proof of the fact that the present system of hit-or-miss bargaining, has failed utterly. Percentage booking is the salvation.

"A further split in the ranks of the industry would only prolong matters which must ultimately meet a more logical solution. At the same time, such a split as I foresee, unless there is a sure remedy, will serve only to aggravate matters and make feeling all around more unyielding.

"The signs all point one way or another. Let us hope, for the good of the industry, the proper actors will read the signs aright."

Protest Griffith Film As Aid to Ku Klux Klan

NEW YORK, Dec. 27.—A protest against publication of D. W. Griffith's "The Birth of a Nation" has been registered by the Theatre Owners Chamber of Commerce because it is believed that presentation of the film will act as propaganda for the recruiting of membership to the present Ku Klux Klan.

Film Man's Wife Dies

NEW YORK, Dec. 27.—News of the sudden death of Mrs. Montague Goldman, wife of manager of the department of distribution of the Famous-Lasky Film Service, Ltd., of London, was received in New York by cable last week.

Reports Gap Between Publication Time in U. S.-Britain Closing

NEW YORK, Dec. 28.—The outstanding feature of the motion picture industry in Great Britain during the last twelve months has been the reduction in the length of time between the American and British release dates," says John Cecil Graham, manager of the Famous Players Film Company, Ltd., and Famous-Lasky Film Service, Ltd., the British Paramount organizations, who, accompanied by Mrs. Graham and their daughter Dorothy, is in New York on his annual visit to the home office of the Famous-Players-Lasky Corporation.

"The state of affairs which has existed since the war has steadily improved under the operation of the law of supply and demand and during the coming year we will be able to bring our schedule within from six to twelve months of the release date in this country. When one recalls that this difference in schedules was often from one to two years for a period of several years one can begin to appreciate the changes that have taken place abroad," he pointed out.

Mr. Graham will remain in New York until the first of the year for a series of conferences with E. E. Shauer, director of the foreign department.

Blaze Injures Child

SPOKANE, WASH., Dec. 27.—Helen Dryness, 18 month old daughter of M. T. Dryness, suffered a fracture of the skull when a film ignited at the Pathé exchange projection room, when M. Dryness is employed, and caused Mrs. Dryness to fall upon the child, crushing it to the cement floor.
Chicago earns its name, “Windy City,” owing to the fact that film conventions are held there.

Doric Theatre, Kansas City, suffers from gas explosion. Evidently a film salesman was telling about his next year’s output.

“English film producers envious of American film success,” says headline. Not if they saw several shown last week.

By the way, J. Stuart Blackton has quit the motion picture business and is making British films.

Louis B. Mayer gives banquet at which Adolph Zukor, Harry Shwalbe, Dick Bowland and Al Lichtman, sat at the same table. All that were missing was Strangler Lewis and Young Zybisco to make it a first party.

The “New York Times” critic calls his department “The Forum.” The last forum I recollect was all shot to piece and nestling down in a hollow at Rome. You never can tell.

The former editor of “Film Truth,” film sheet of questionable ambitions, was hauled over the legal coals last week. What delayed him?

Arthur Leslie is writing his confessions for “Movie Weekly.” So far, from the pictorial layouts, one can’t tell whether they are the confessions of a strong weight lifter, weak press agent, weak weight lifter, strong press agent—or a happy combination. Wait and see. Read it and weep.

Gross receipts at the Astor have dropped below the two million mark. Slight depression. Off 10 per cent.

Goldwyn is still doing “The Christian.” But they don’t say which one.

Wonder when Marion Davies will open at the Criterion in “When Knightwood Was in Flower”?

John Kumisky’s cellar sends regards to all the arid boys. The writer hopes to be there New Year’s morning.

Paul Mooney of the Louis B. Mayer concern, is growing very close to small town exhibitors’ hearts. He and Clem Dencker of Pneumonia, Nev., are seen constantly at the Astor. Clem is looking for good five reel short subjects.

George Trendle of Detroit was seen filming in New York recently. Not a quart.

A German cinema theatre (English for films) closed recently owing to bad business. The proprietor reported that his receipts had fallen to less than one hundred billion marks and that he couldn’t get by on that amount.

Nick, head waiter at the Astor, is going to stage a big biblical subject “The Last Supper.” Cast includes Ben Goetz, Ralph and Morris Kohn, Leo-pold Friedman, Arthur and David Loew, Eugene Zukor, Paul Mooney, Harry Fields, Sam Riblan, Art Stebbins and Joe Plunkett. Joe is to play the part of Balaam. No imitation whiskers are to be used. Your nose knows.

A one sheet in front of the Savoy theatre, several weeks ago, proclaimed, in large type “A genteel melodrama.” Oddly passing said “A gentle melodrama—I wouldn’t go in.”

They are hup to the film crew at De-mondios. They use celluloid table clothes.

The “Daily News” of New York, owned by the publishers of the “Chicago Tribune,” has a terrible time digging up film scandals to maintain its somewhat useless circulation. Recently their buyers were checked at several newsstands and it was learned that nine out of every ten persons who bought the sheet were under eighteen years of age and small wage earners.

Its a sad commentary when a paper of the calibre of the “Chicago Tribune” uses one of its mediums as a scandal monging enterprise. I wonder what would happen were the film people to start “The Saturday Switch” and print some inside stories of the philandering newspaper owners. I will act as news-gatherer gratis—and I have some good news to start with.

“Who shot that apple off Whoosis’ head?” is about as sane as “our next year’s output.”

What’s become of Joe Lee, George Wiley, Lanning Masters, Pop Lubin, Doug Fairbanks, Roy Aiken, Emulsion, Re-Take, Static and other pioneers? I say’s what?

A young man said to a certain film magnate: “I want to get into the film business the worst way.” “Start a trade paper,” said the magnate, “that’s the worst way I know.”

How to lose pyorrhoea—invest it in Triangle stock.

If Sherman was right—what’s left.

What was the name of the first short subject made in the U.S.? Rights.

Headline “LAEMMLE PLAYS FIRST RUNS.” My mistake—thought it said “PLAYS.”

Rodolph Valentino will probably end up as bookkeeper in a shooting gallery.

“Now, all together—Oh, I knew him when—”

The toughest pinochle inhalers of the world—I won’t mention names—but their initials are Sidney Garrett, Milton Cohen, Alex Aaronson. The next toughest—the same trio.

There have been nine divorces on the directorate of one bank in New York during the past three years—and no headlines. Truly there’s more news if the Pope stubs his toe than if a thousand wops go west in a mine cave-in.

Someone asked a certain film man if he belonged to the Klux. “Sure,” he responded, “Klux and suits.”

Give your wife a lot of Slendaform—for New Years—(Adv.)

Happy New Year to all and sundry.
Sawyer and Lubin Build First Studio at San Diego

Mayor of City Makes Address of Welcome—Many Stars of Screen Present at Laying of Cornerstone

(Los Angeles, December 27.—Arthur H. Sawyer and Herbert Lubin, producers of SL pictures for Metro, have achieved a long-cherished ambition to build and operate their own studio. Before a crowd of several hundred people, the cornerstone of the new SL plant was laid at San Diego. This will be the first motion picture studio to operate in that city.

Using a silver trowel, Barbara La Marr, star of "Quincy Adams Sawyer," an SL picture, laid the cornerstone for the first stage of the new studio. The ceremony was attended by a galaxy of motion picture celebrities from Los Angeles and Hollywood.

Among those present were Elmo Lincoln, Hank Mann, Allen Ray, Rosamund Theby, Lon Chaney, Louise Fazenda, Clarence G. Badger, Director of "Quincy Adams Sawyer," Walter Hiers and others. Mayor E. W. Porter made the address of welcome to Mr. Sawyer and his associates, to which Mr. Sawyer responded:

"The laying of the cornerstone for SL studios today marks the initial construction of a series of stages intended to accommodate fourteen producing units. I believe that San Diego is an ideal location for a project of this kind, and the building of these studios will provide motion picture producers with an opportunity to secure completely new atmosphere and exterior locations."

"It is the intention of Herbert Lubin and myself to produce SL special pictures here immediately the new studios are completed, and I am sure that other film makers will appreciate the opportunity to secure stage space in a city which has equal advantages with Hollywood in the way of facilities, locations, etc. When completed it is expected that SL studios will report an investment of more than one million dollars and it is only through the co-operation and assistance of the various leading business men of San Diego that the laying of this cornerstone today has been made possible. Incidentally, all future SL productions intended for release by Metro Picture Corporation will be made under the supervision of Arthur H. Sawyer in the Metro West Coast studios at Hollywood until completion of the plant now being built at Grossmont Park, San Diego, California."

In addition to the speech of Mr. Sawyer, brief speeches were made by F. M. White, general manager of Benson Lumber Company; Colonel Bishop of the Marine Corps, Clarence Badger and Barbara La Marr.

SL studios will be erected on a plot of twenty acres at Grossmont Park, and in addition to the fourteen stages will include a large administration building. The stages have been designed and will be built under the personal direction of Edward J. Shurtleff, well-known technical director and responsible for the technical work in several of Metro's biggest pictures.

The new building will include in addition to the group of stages, a paint shop, a carpenter shop, costume room, property house, electrical shop, garage, photographic department and a special film laboratory. Additional space will include rooms for the use of directors, film cutters, accounting and publicity departments and executive offices.

The erection of SL studios is an important step forward in the development of the SL organization and the completion of the San Diego plant should place Sawyer and Lubin in the foremost ranks of motion picture producers. In connection with the new SL Pictures, the Western Film News has the complete co-operation of the San Diego Chamber of Commerce.

Europe Demands Big Films, Says Johnson

Ordinary Product Lucky to Get By First National Executive Reports

NEW YORK, Dec. 27.—"The backbone has fallen out of Italian and German production. Exhibitors who have been depending on cheap German and Italian pictures have found out that they must have the high class American production despite the higher cost of such productions."

Like the Big Pictures

This is the report of Bruce Johnson, foreign manager for Associated First National who has just returned from a three months' trip abroad. Mr. Johnson further says that only high class pictures are demanded and that "ordinary American screen plays are lucky to get by because foreign producers can usually supply such pictures for their own market. But with the super productions made in America exhibitors can afford to pay a price commensurate with the production costs because the people in foreign countries are anxious to see such pictures."

Picture conditions in all countries except the central empires are improved Mr. Johnson reports. In Scandinavia, Italy and France producers have an advantage over Americans as the theatres will take in as much money with the home-made product as with ordinary American production and the pictures only cost about $10,000 to make.

Cuts Poster Costs

In England Mr. Johnson found that too much was being charged for posters by the renters and reports an increase in sale and more advertising as a result of a reduction in cost at First National offices.

New Stunt for Santa

(Special to Exhibitors Herald)

SCHENECTADY, N. Y., Dec. 27.—The State theatres provided hundreds of gifts in that city through the screen carrying an advertisement several days previous that books with ten admissions would be issued at a price slightly below regular admission prices, and offering the suggestion that the books would serve for Christmas presents.

Open New House Soon

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 27.—Sid Grauman has begun elaborate preparations for the opening of his new Metropolitan theatre which will take place some time in January.
Evangelist Denounces Brothers Who Sponsor Blue Sunday Measures
(Special to Exhibitors Herald)

WABASH, IND., Dec. 27.—The Rev. Matt. J. Allen, an evangelist who is conducting meetings here, has criticised ministers of the Wabash churches for their stand in regard to Sunday movies. He said "a lot of ministers have lost their courage" and are sending out S. O. S. calls to close all places of business on Sunday so they can get an audience. He thinks of Jesus calling on the sheriff or chief of police to close everything so that he could get an audience.

"The advocates of the 'blue law' think," he continued, "that if they take away a man's automobile, his golf clubs or his Sunday paper on Sunday that he will drift back to church. They want everything closed except the church door. The work of the Christian minister is to lead souls to Jesus Christ and not to the police station."

The "blue laws" have been enforced here for three successive Sundays as a result of the prosecution by the ministers' association of William and J. H. Dickson, owners of a motion picture theatre that was opened on Sunday, Nov. 19.

Offer Further Details On "Music Tax" Case
(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., Dec. 27.—Further details of the complaint of the motion picture owners against the association of authors, composers and music publishers have been furnished officials of the department of justice, it has been learned, and the department is now considering the complaint with a view to determining whether any action can be taken regarding the so-called monopolistic activities of which the exhibitors complain.

Because of the fact that the complaint is actually pending, officials of the department are reluctant to discuss the case, but it is understood that information regarding the "blue laws" has been submitted by the association of Washington to other interests, among them, it is said, certain music publishers. What information the publishers gave, however, or the attitude they have adopted on the question, could not be learned, nor could it be ascertained whether the federal trade commission has been asked to issue a formal complaint against the music interests.

Paramount Employees Are Santas to Poor
(Special to Exhibitors Herald)

NEW YORK, Dec. 27.—Loaded with baskets of food and toys, scores of employees of the playing-Lasky Corporation who are members of the Paramount Pup Club, joined in bringing cheer to hundreds of homes in New York on Christmas day.

In the direction of Miss F. V. McGovern, chairman of the Educational and Welfare committee of the club, preparations had been made in advance and the organization of club members obtained in the distribution of the gifts. Approximately 400 families were given a cheerful Volstead through the club's efforts.

Passage of Film Bill Would Cost Trade Millions Yearly

Measure Now Before Congress Would Impose Fine of $1,000 and One Year Imprisonment for Transporting Inflammable Stock

The motion picture industry is facing an additional expenditure of $20,000,000 annually if Bill No. 1348, now before congress, which would prohibit the transportation in interstate commerce of inflammable film is enacted, according to Jules E. Brulatour, distributor of sensitive films, manufactured by Eastman Kodak Company.

"This matter is a very important one," says Mr. Brulatour, "and we should all become very active at once so as to present a concerted front."

Violation Would Bring Year's Imprisonment

Violation of the law, if enacted, would be punished "by a fine of not more than $1,000, or imprisonment for not more than one year, or by both such fine and imprisonment."

Under the provisions of the measure, films which have been given a protective covering designed to render the stock flame-proof when subjected to heat at or above a temperature of 75 degrees Fahrenheit are not prohibited from transportation.

The law if enacted would become effective in January, 1925. Its contents:

Effective in Two Years

"Be it enacted by the senate and house of representatives of the United States of America in congress assembled, That on and after the 1st day of January, 1925, it shall be unlawful for any person to deposit or cause to be deposited in the United States mails, for mailing or delivery, or to deposit or cause to be deposited with any express company or other common carrier, for carriage, or to send or carry from one state or territory of the United States or the District of Columbia, to any other state or territory of the United States or the District of Columbia or to bring or cause to be brought into the United States from any foreign country any inflammable films."

"That the word 'film' or the words 'inflammable films' as used in this Act shall mean material generally used for photographic purposes in the commercial photographic process of making a positive from a photographic negative (having a thickness not exceeding ten one-thousandths of an inch)."

 Defines Prohibited Film

"Inflammable films, shall mean a film or films made of, or from, any compound having the quality, character and content of, or that is or may be similar to nitrocellulose as the basic compound used in its or their manufacture, but shall not mean any such films that shall have been given any protective coating or covering designed to render and which renders the film flame-proof or to protect them against combustion, decomposition, or deterioration upon the application of or when subjected to heat at or above a temperature of seventy-five degrees Fahrenheit."

The word 'person' as used in this Act shall mean individual citizen, firms, associations, societies, corporations, copartnerships and partnerships.

"That any person violating any of the provisions of this act shall for each offense, upon conviction thereof, be punished by fine of not more than $1,000 or by imprisonment for not more than one year, or by both such fine and imprisonment."

Lichtman Adds to Staff
(Special to Exhibitors Herald)

NEW YORK, Dec. 27.—Edward Grossman has joined Al Lichtman Corporation as special representative in the field with headquarters in New York. Mr. Grossman has recently been acting in the capacity of special representative for the Lichtman product with Celebrated Players Film Corporation, the holder of the franchise for Northern Illinois and Indiana.

What Exhibitors are saying about EXHIBITORS HERALD

"Any exhibitor who is not taking EXHIBITORS HERALD is standing in his own light. If he will read the HERALD he will be able to see more clearly."

"I think the EXHIBITORS HERALD today is performing the greatest service for the exhibitor."—Tom Foster, manager, Star theatre, Stanley, Wis.

"Exhibitors' reports mean a lot to the box office and as long as you keep this department up and I am in the show business, the HERALD will always be a welcome factor."—G. W. JOHNSON, Mystic theatre, Marmath, No. Dak.

"Rest assured that I will always have a boosting word for the HERALD and its staff."—CHESTER A. COVER, Princess theatre, Ocheyedan, Iowa.
Wampas Visit Mexico as Guests Of Louis Lewyn
West Coast Advertisers Frolic at Famous Resort—Poor Gusses on “Ponies” Cost Considerable Pocket Change
(Special to Exhibitors Herald)

LOS ANGELES, December 27.—If a telegraph editor in Tia Juana, Mexico, was required to cover this story for “Exhibitors Herald” instead of your local correspondent, probably this is the dispatch you would receive over the wire:

Tia Juana, December 16.—Party of forty—count 'em—wild men, who were labeled “Wampas,” arrived here today on pleasure bent; and most of them returned home that way—bent—and a few were absolutely broken.

But its own correspondent that's going to type the yarn, hence, we'll do away with the date line and other formalities, and get down to brass tacks.

The contingent of Western Motion Picture Advertisers, forty strong, departed for the Mexican border and the oasis of Tia Juana. Saturday morning nine o'clock aboard their special car "Wampip," as the guests of Louis Lewyn, producer of Snapshots and real good fellow. Those members of the association who were unable to join the party sent their regrets from various hospitals, jails and other institutions of confinement, before the train pulled out thus assuring President Arch Reeve that every able bodied man was doing his duty at his post.

The trip southward was uneventful other than that there were several marked changes in the financial status of the board members, the special pulled into San Diego, where the "fighting forty" disembarked for a hurried lunch prior to the dash for the border line and Jim Croft's "merry-go-round" at Tia Juana. While in San Diego, headquarters were established at the Hotel Maryland.

From the expedition to the Mexican border, a distance of twelve miles by rail, the party journeyed in taxis, the caravan across the burning sands being led by Shoshone, Lingala, and Exalted Noble's Howard Strickling, Pat Dowling and a few less exalted brethren. Upon attaining the edge of these United States, members of the excursion were greeted by Mexican officials who, after frisking the delegates, turned them over to the committee in charge of thrills. Thus the boys were introduced to the famous Canadian Club, Messrs. Haig and his brother and a couple of bobs marooned till hell. This formally being attended to, the delegation proceeded to the race track where the third race of the day was being run. The boys lost no time in disproving Li Hung Chang's famous statement to the press, that "it is already established that one horse can run faster than another.

A few of the brothers, men who had made a study of the life and habits of the cow pony, paid the fares for the remaining portion of their return trip to San Diego that night—but that's another story. Suffice it to say that the various cleaning and pressing establishments of Los Angeles were thouroughly out on the Tia Juana bookmaker. Anyway the less said about this matter the better say Ray Leek, "Ham" Beall, Mike Boylan and a few score others.

We drifted over to Old Town, the historic beauty spot of Old Mexico, where

The sunsets sands float through the ranched air of the quaint Blue Bird Cafe and Separatorium. We drifted in to this novel cabin house and heard the decorator say, "said burning sands and here we have a really delightful dinner ala the good ole days. Our genial host, as the Bingville Bugle has aptly describe Sheri Looie, had left nothing undone that would alleviate the sad memories of the muddy track and the ornerly brotch thereof.

And then the fun began! It was some night—in fact the following morning wasn't half bad at that. What with the social favors of the Mexican metropoli at our feet and cold ice at our head we sang danced and gambled (typographical error) through a dusky night, and the dead broke offset to the band, the little hawks called, the wheels whirred and the innocence rattled. Hilarious press agents exchanged checks at green-covered tables while others, perhaps not quite so hilarious, tripped the little fantastic to the dying strains of a weared orchestra.

The Wampus Committee on the return of the dead to their native heart's, never mind a body, despite heavy casualties. From 7:30 in the evening until midnight, the "dead broke" and otherwise injured parties were cast (cast is right) into cabs and tumbled homeward to San Diego where, under medical care at the hands of another self-appointed committee they speedily recuperated.

The following statistics pertaining to the international Wampus affair have been compiled by the author for hasty reference:

Number in Party: Forty
Purpose of mission: To cement relationship of U. S. with Mexico
Survivors of track, green cloth and brass raling: None
Deaths, or what have you? 501 quarts, 10 pins.
Resultant good to the association: Good!
Resolutions passed if any: Yes, but we're savin' 'em for New Years.

Scene of battle: Mexican Border and Hotel Maryland.

Note: Despite pressure brought to bear by outsiders, the debts contracted during the engagement positively will not be cancelled nor will any entangling alliances be formed that will drag us into any more wars.

No Entertainment for Jurors
(Special to Exhibitors Herald)

OKLAHOMA CITY, OKLA. Dec. 27.—Jurors before whom a criminal case is being tried, should not be permitted while the case is in progress, to attend a motion picture which might either consciously or sub-consciously influence their verdict, was the opinion rendered by Judge E. S. Bessey, associate justice of the Oklahoma Criminal Court of Appeals.

The evidence in the case appealed was purely circumstantial, according to the briefs filed in the case, and the jury, while the trial was in progress, was allowed to view a motion picture show, the theme of which was a web of circumstantial evidence being woven around a suspected murderer, and the picture was said to have made a deep impression on the jurors and influenced them in finding the defendant guilty and sentencing him to life imprisonment.

Griffiths Next Film To be "White Rose"
(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—The next photoplay to be made by D. W. Griffith will be "The White Rose" it has been announced by the producer.

For this production Mr. Griffith has engaged Mae Marsh for the leading role. This will mark the star's return in a Griffith production after an absence of six years.

It is said that Miss Marsh will have the kind of role which has made her famous previous Griffith films, a part that will allow full play of her dramatic ability. No definite date has been set for start of actual filming of the production.

Increase Capacity of Prizma Plant in East
(Special to Exhibitors Herald)

NEW YORK, Dec. 27.—Installation of new equipment, entail an expenditure of $1,000,000 and which will double the capacity of Prizma, Inc., has been made by William D. V. Kelley, technical advisor.

The new machinery was made necessary by the increasing demand for color photography by many producers, it is said.

Joins Famous Players
(Special to Exhibitors Herald)

LOS ANGELES, Dec. 27.—Randolph Bartlett, well known newspaper man and scenarist, has been appointed business manager of the editorial department of Famous Players-Lasky studios.

Will Build Laboratory
(Special to Exhibitors Herald)

LOS ANGELES, Dec. 26.—A film laboratory is to be built by DeLuxe Building Company for Chester at Fine Arts studios. It will cost $100,000.
Mary Astor, leading woman with Glenn Hunter in W. W. Hodkinson's "Second Fiddle."

Nick de Ruiz in novel role in Universal's "The Attic of Felix Bazu." The actor is a former grand opera singer.

Here's a new author on the Metro lot and she thinks it's a great sensation to have a whole book with 365 pages absolutely blank. Billie Dove, Metro featured player, has decided to write something bright and cheerful on everyone of the pages for 1923. That's a good resolution for everybody in the industry. Miss Dove has completed work in her second picture for Metro, an Irvin V. Willat production of the Ben Ames Williams sea story, "All the Brothers Were Valiant." She appears at the head of a distinguished cast.
One of the many tense moments in the Metro production of "All the Brothers Were Valiant." The scene shows Billie Dove and Lon Chaney.

Gladys Walton and the canine who make things lively in "A Dangerous Game," the latest Universal Pictures Corporation attraction which stars Miss Walton.

A new and striking photograph of Grace Darmond who is seen in an appealing role in a new offering of Universal Pictures Corporation, "Flesh."

A moment of pathos in the new William Fox attraction starring Charles Jones, "The Footlight Ranger." Scott Dunlap directed the story written by Dorothy Yost.

Alice Lake as the dancer in one of the elaborate scenes from "Environment," produced by Principal Pictures Corporation, with Miss Lake, Milton Sills and a special cast.

Little Jackie Coogan at one of the ten receiving stations at his Jackie Coogan circus given at the United Studios for the benefit of the Near East Relief Fund. The circus, under seven tents, was assembled for the young star's next attraction, "Toby Tyler," which will be presented by Sol Lesser.
A great stage play and a still greater picture. That is the opinion of Martin J. Quigley, commenting upon "The Hottentot," the new comedy produced by Thomas H. Ince for distribution by Associated First National. The racing and steeplechase scene are declared to be among the finest produced for the screen. Douglas MacLean is the featured player of the comedy.

They're smiling at prospects of prosperous New Year throughout industry. E. W. Hammons (left), president of Educational Films, and M. C. Levee, president of United Studios, on lot during production of Educational comedy at United.

James Cruze, the man who is directing "The Covered Wagon" for Paramount in Utah, and three of the big Indian Chiefs who with their tribes are appearing in this early Western story. Left to right the chiefs are Strong Man, Big Ear Ring and Big Elk. They are of Bannock Indian nation. Picture published March 19.

Buddy Messenger is a comer among juvenile stellar lights. Buddy has just been signed by Julius and Abe Stern for Century comedies. Star's first short subject is "Boyhood Days," directed by Harry Edwards.

J. P. McGowan is directing "A Million in Jewels" for distribution through the national exchange system of American Releasing Corporation. In the picture above the company producing the feature, including Helen Holmes (right), is seen with a Morro Castle in the background.
The modern structure which is occupied by the film exchanges and theatre supply companies in Cleveland, O. The building is considered one of the finest in the country devoted to the use of the film business.

Grace Haskins, 22-year-old producer of "Just Like a Woman" for W. W. Hodkinson, has a chat with Will H. Hays (left). When in New York Miss Haskins talked about her forthcoming production to more than 500,000 radio fans.

Newly opened branch of Famous-Lasky Film Service, Ltd., at Singapore, Straits Settlements. These pictures were taken during the world tour of Managing Director John W. Hicks, Jr., of Sydney. The pony and cart in scene at left are used in delivering films to theatres in Singapore. In the picture to the right the Paramount executives are starting on a tour of Singapore. In picture at right besides Mr. Hicks are R. Bridges, branch manager, and Mr. Stiebel, office manager and chief accountant.

Right to left: Jack White, producing Mermaid comedies; E. W. Hammons, president of Educational; Louise Fazenda, who appears in Educational's "The Pest of the Storm Country;" and Harry Gribbons.

Hugo Ballin, producer of forthcoming Goldwyn attraction, "Vanity Fair," and two members of special cast, Willard Louis (center) and Earle Foxe. Mabel Ballin is a featured player in the film.
Happy New Year to everybody. That’s the greeting from Maurice Tourneur and his three fine police dogs, Captain, Lorna and Billy. Mr. Tourneur is now hard at work at the United Studios on the West Coast on his next attraction, “The Isle of Dead Ships.”

The canine family runs away with this picture. Its title: “Just Dogs.” It is one of the new Century comedies being distributed by Universal. This scene shows Little Joe, the enterprising monkey hero, marrying, as a reward for valor, the richest, flapper in Dog Town.

A homey little group shot off stage at the Louis B. Mayer studio, showing Director John M. Stahl deeply engrossed in the script of “The Dangerous Age,” while Ruth Clifford and Lincoln Stedman try to get an idea of what’s coming next in this First National feature.

Here’s a lucky guy. Walter Hiers has just signed a five-year contract to star in Paramount pictures and has begun work on “Mr. Billing Spends His Dime” at the Lasky studio in Hollywood. No wonder he is nailing a horseshoe on his door.
The WEEK in NEW YORK

They had a stage performance put on last week by the First National Club over in Brooklyn, "The Follies of Forty-Eighth Street." According to all accounts, it surprised even those who expected the amateurs to acquit themselves creditably. All the executives who were in town were there. Also Felix Feist. Tom Wiley, who has no official connection with the franchise organization, drove a party over and back.

Their biggest forte was in putting over laughs without apparently intending to. Morton Blumentos, for example, made the introductory announcement by telling how a lot of the good gags had been planned for the bill but had been ruled out by Frank Conklin, who directed the show. There was a story about Floyd Brockell's golf. His score was 78.

But that story was ruled out. The sales manager is very sensitive about his golf. Besides, it was said that he did much better on the second hole.

For the benefit of those who didn't know that Blumentos German for flowers, the boys presented Mort with a bouquet just before he went out to make his speech—made it possible to make an acular demonstration and the impresario helped them out by saying the bouquet as a bow-tie—and the audience got it.

There was a barret scene, too, beautifully staged, introducing Rudolph Porhagen with a solo; Mimi Shusterman with her flapper act the flapperettes being Misses Benny Coffee, Mimi Shusterman, Lawa Hollman, and Brandt and Remo in a Gallaghers and Shean act.

The dancing chorus introduced Mesrs. Loges, Hollander, Purcell, Kennedy, Bailey, Kibrisky, Price and Rechenwald and Miss Benedict, Cohen, Garber, Karns, Levy, Sullivan, Tiefenbomr and Weisman.

Ann Meyers did a Nora Bayes and Tom Cleary pirouetted across with a George Conklin original.

Bob Dexter turned the smiles into tears and big gobs of glycerine water trickled down powdered cheeks as a select audience of friends and the thousand miles from home. The cast consisted of Carl J. Goe, Clarence Lawarous and Bertine Brown. It made a hit. It was so realistic that Dick Crenn and "Batting Bill" Yearsley feared the crew of merry makers might go home in tears; but at the psychological moment the curtain drew down on the act and Ted O'Royle came on with his specialty which was very good but which we didn't hear so much because Morton Blumentos just came back from buying a new collar.

There followed Mort's act "Krazy Kateenberg" with S. Charles Kinfield as the star. In the cast were Clive Waxman, who was also musical director for the show, Frank Cotter, Miss Ruth Yedak, Walter Eberhardt, Miss Helen Blumkin and Mrs. Michel McMillin.

There was dancing after the performance and at one o'clock Director Conklin called "Get out, we're going to bed!" Arthur Thomas was among those present as the show's light comedian. He operated the "spots."

Carl Laemmle recently received a letter from E. J. Smith, Universal representative in Great Britain, reading thusly: "I have just appointed a manager for Ireland, with headquarters at Dublin—Mr. J. Boland."

Eddie Smith appropriately signed the letter with green ink.

James V. Bryson, Universal foreign manager, who has a keen nose for new, routed the letter to the publicity department with the following notation:

"Is this news?"

He probably had in mind the recent trouble George V. had in managing Ireland.

It isn't often that they overlook a bet at the A. M. P. A., but they booted one last week which brought many a laugh. In keeping with the Yuletide spirit the last meeting before Christmas was planned to be celebrated by presenting the trade paper editors and hirelings with gifts and things in recognition of what they had done or hadn't done or something.

It was on the program to make the presentations with witty speeches by Victor Shapiro, Horace Judge and other celebrated journalists. It was expected that the trade paper editors would reply with the bon mots for which trade paper editors are noted the world over.

All went well until time for the presentation of the esteem tokens or whatever they were, when Vic Shapiro, in a hoarse whisper, said to Secretary Tom Wiley:

"Where are the trade paper people?"

"Where are they?" echoed Wyle.

Then it was discovered that the little matter of inviting them to be present had been overlooked.

Al Browberg, director of exploitation of F. O. O., got a big change of heart from Yuletide by declaring a week's holiday for himself with his better seven-eighths, who has just returned from a world tour.

"The next time she goes away alone, I'll go with her. I hate this lonesome life."

Lon Young, of Warner Brothers, declares he is tired of denying that he is the man who, at the T. O. C. dinner, danced, stepped into the envelope and asked to be let off at the third floor.

Emmund Grainer, of Goldwyn's, is wearing the smile that won't come off and at the same time secretly practicing up wearing a paternal look. Cause—a 104-pound boy has been adopted by Grainer and his domicile. Permanent title of the youth has not yet been decided on, but Eddie says temporary one is "Spike Grainer."

Walt L. Parker, who has been connected with the Selsnick Pictures Corporation as advertising manager for the past four years, has joined Warner Brothers publicity department in a similar capacity. Mr. Parker was formerly a Seattle newspaper man and has been allied with the film industry for a number of years.

E. Bruce Johnson, foreign manager of First National, has just returned from a three month's trip in Great Britain and the continent, says film conditions are improving in all countries except the central empires.

J. G. Backman, of Preferred Pictures, has gone to the coast for a six weeks' trip to confer with B. P. Schulberg on production.

John C. Flynn, of Famous Players, who is also president of the A. M. P. A., has returned from an extended sojourn in Mexico, arriving in time to preside at the meeting of the advertisers.

Frank Lloyd, whose latest work was the direction of Jackie Coogan's "Oliver Twist," was an actor before becoming a director. His first public appearance was as a boy soprano. After singing in the choir of All Saints church, London, and gaining no small amount of local notoriety, Lloyd, at the age of fifteen, decided upon a stage career. His first engagement was at Uxbridge, a little town out of London.

Promised everything by an obscure manager, Lloyd arrived in the town. He was billed as that "Versatile comedian and singer under the conditions that he pay his traveling expenses and also his hotel bill, it was his big chance, he was told, so Frank accepted. Arriving at Uxbridge he encountered his first disillusionment. Instead of a big theatre or music hall he found a "hit-up" which in plain English meant tent.

"Perhaps," says Mr. Lloyd, "this would not have annoyed me so much had I known that years later Divine Sarah was to play 'Joan of Arc' in a tent in Texas."

His first position in the silent drama was with the old Keystone Company, at the sum of $5.00 a day, then he worked under similar conditions with Lois Weber of Universal City. At the latter place he made his way upward to the role of "featured heavy" and thence to director.

With Paramount, Lloyd directed many stars in five reel productions.

In 1915 Lloyd entered the Fox organization and during a period of two years directed William Farnum, Gladys Brockwell, and other notable stars. With Goldwyn, Lloyd directed for more than two years and had Pauline Frederick, Geraldine Farrar, Jack Holt and many others to lead through their several plots.

He has just finished "Oliver Twist" and this production has been referred to, not only as Jackie Coogan's greatest, but Mr. Lloyd's as well. Lloyd was born in Glasgow, Scotland, but spent the early years of his life in Engd, at the age of thirteen he left the edge of England and of Charles Dickens that won him the responsible position of piloting the famous little Jackie through this masterpiece.—J. S. N.
Blue Law Suits Dismissed; Walker Denounces Censors

Lack of Evidence Frees Exhibitors in Cleveland; New York State Senator Addresses City Club in Ohio Metropolis

(Special to Exhibitors Herald)

CLEVELAND, O., December 27.—Reformers, in more than one instance, have received a setback within the past few days.

First, seven exhibitors and other business men, charged with blue law violations, had their cases dismissed by Justice of the Peace R. R. Hawkins because of lack of sufficient evidence. Secondly, James J. Walker, New York State senator, in one of his characteristic addresses before the City Club, denounced censorship as "a violation of the constitution of the United States."

Reformers Determined to Get Evidence

Following dismissal of the cases against the exhibitors and others, charged with violation of the Sunday closing laws, N. D. Davis, who is handling the suits for the reformers, declared: "We expect to get enough evidence to do some convincing before we are through." Justice Hawkins said that it was his opinion that it was not sufficient that Davis had seen people buying tickets and entering theatres.

Exhibitors whose cases were dismissed follow:

J. SCHWARTZ, 11506 Detroit avenue.
Lakewood, manager Homestead theatre; nolled, lack of evidence.

MARTIN PRINTZ, 15013 Detroit avenue.
Lakewood, manager Lakewood theatre; nolled, lack of evidence.

M. SILVERMAN, 911 Thornhill drive.
East Cleveland, manager Wind-A- Meer theatre; dismissed, insufficient evidence.

JACOB J. SHUMAN, 13920 Baldwin avenue; East Cleveland, manager of U-No theatre; dismissed, insufficient evidence.

FRANK KINNEY, 17823 Detroit avenue.
Lakewood, manager Lucier theatre; bound over, $100 bond.

Senator Walker Speaks

Senator Walker took as his topic of discussion "Censorship, 100 per cent un-American," and those who have heard the former M. T. O. A. counsel know the convincing manner in which he presented his subject. He said:

"If they had had censorship in Shakespeare's day, the censor probably would have found enough things on which to bar his plays and the most treasured possessions of the English language probably would have lost to the world."

"It is un-American. It violates the constitution of the United States. It is a violation of the freedom of the press. It hampers progress. It cripples art. It is ridiculous."

Public Is Waking Up

"The people are beginning to see what censorship means. In New York state Governor Smith was elected by an overwhelming majority on a platform which called for a plank for the abolition of movie censorship in New York.

And I believe that the next session of our legislature, censorship will be abolished.

There are 11,000,000 people in New York state. Is there anything American under a system by which these people decide what the 11,000,000 should see?"

"In reality, one decides. Because as a rule only one censor looks at any given picture. I believe the people are capable of picking their own amusements and deciding for themselves what they want to see."

Retards Industry's Progress

"Censorship is also hampering progress. The maker of a movie has to think all the time whether or not his picture is going to pass the censor. As a result he is afraid to try new things.

Furthermore, censorship in practice and censorship in theory are two different things. Censorship is supposed to be moral only. As it works, it is political. Worse than that, the censors use their power to impress every one of the pet reforms into the pictures.

"Censorship begins with an utterly false basis. Namely, that a person is immediately going to leave a movie theatre and begin acting like the characters on the screen had just acted. "Censorship is an attempt to get morality by legislation. It can't be done. Morality must come to a person through other channels."
Calls "Quincy Adams Sawyer"
A Box-Office Champion

William E. Atkinson, General Manager of Metro, Regards Picture as One of the Finest Yet Given to the Screen

"THE year's all-round box-office champion" is the manner in which William E. Atkinson, general manager of Metro Pictures Corporation, designates the company's screen version of "Quincy Adams Sawyer." From the standpoints of the merit and reputation of the story, of the excellence of the cast and the skill in production, the Metro official this week said he considered this Metro-SL Special Production would prove, by returns at the ticket-window, the best motion picture attraction available.

SUMMARIZING Mr. Atkinson's statement from the home offices of Metro, in New York, the following items of popular appeal in "Quincy Adams Sawyer" are found:
1. The story itself is human, exciting, amusing and unquestionably clean.
2. The reputation of the story, as told in the original novel by Charles Felton Pidgin and later retold on the stage, alone is sufficient to attract patronage.
3. The cast is of a brilliance as to require no verbal illumination, comprising Blanche Sweet, Lon Chaney, John Bow-ers, Barbara La Marr, June Elvidge, Louise Fazenda, Hank Mann, Victor Potel, Billy Franey, Edward Connelly, Gale Henry, Elmo Lincoln, Joseph Dowling and others.
4. In both adaptation and direction Metro has delegated the screening to experts especially fitted for the task; the scenario to Bernard McConville, author of the script of "A Connecticut Yankee in King Arthur's Court," and other major attractions; the direction to Clarence G. Badger, whose success with a series of Will Rogers features was pronounced.

"I admit I am prejudiced in favor of "Quincy Adams Sawyer,"" says Mr. Atkinson, "but I won't admit that I'm prejudiced without cause. When I put myself down as believing that it is the all-round box-office champion of the year, whether it steps from this company's cor-

MONEY MAKING IDEAS
Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By H. E. SWAN
(Empress and Crescent Theatres, Kearney, Neb.)

Monday has always been my weak night until I tried giving away photos of the different stars. I advertise that on each Monday, a certain star's picture will be given away to each lady. You'll be surprised the way they come to get these photos.

They can be purchased for a small sum and the returns that you will get on them will certainly surprise you. Several persons may say that I wasted week's program printed on the back. This does not spoil the photo and it is a good advertising stunt.

Have had many women tell me they always come on Monday in order to get the pictures. No doubt most exhibitors have the addresses of the different companies that supply these photos. (If not I am sure the "Exhibitors Herald" will supply them to you.)

I honestly believe that my Monday night's business has picked up over 30 per cent since giving away these photos. Try it for a few weeks and see what a surprise you will have. Advertise it first for a week or ten days.

By F. L. DONATHON
(Crystal Theatre, Booneville, Ark.)

To build up that weak night, I have put on one night as "Pal Night." If they take some one with them to that show, I charge 10 cents each. If not, 20 cents. Consequently, I have over trebled my attendance.

Also, I have added another night as "Family Night," explained in the HERALD and the Box Office Record. Doing fine. Try it.

Observe Forefathers
Day on Ray's Vessel
Historic Society Holds Its Ceremony on "Mayflower" Replica Made for Film

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 27.—Charles Ray proved himself a host de luxe on Forefathers Day here Thursday, when he staged the formal closing ceremonies of his good ship "Mayflower" at his Fleming street studio, "The Mayflower" will be the hub about which many of the bigger scenes of his "Courtship of Miles Standish" now in production will revolve.

100 Members Present

More than a hundred members of the California descendants of the Mayflower company assembled at the Charles Ray studio and held their annual meeting up on the deck of a replica of the ship of which their ancestors made their historic journey to America.

The affair was a gala event in every particular with civic dignitaries, members of the judiciary, a large quota from the ranks of notable film producers and many others in attendance. The affair celebrated not only the great patriotic festival, historic as Forefathers' Day, but marked also the conclusion of long months of preparation for the new Charles Ray film, "The Courtship of Miles Standish."

Mayor Makes Address

Promptly at 2:30 o'clock Priscilla Alden Evans, a direct descendant of John Alden and Priscilla Mullens, mounted the platform at the bow of the boat, and christened the good ship with the traditional bowl of water specially imported from Plymouth Rock for this occasion. Mayor George E. Cuyer also addressed the gathering.
Chicago Christmas Program in Detail

THE Chicago theatre program for Christmas week is one of the finest the theatre has housed, therefore of interest to showmen everywhere. The following detailed review of the performance is given to show the lengths to which Balaban and Katz have gone to fitfully denote observance of the holiday season. Applause in which theatre and entertainment shared broke out after every number and at frequent intervals during the run of the feature picture.

I. "Tannhauser"

Based on the full orchestra, directed by Nathaniel Finston.

II. "The Good Spirit"

Pizoma subject depicting journey of Three Wise Men, finding of Babe, evolution of Christmas to present day and closing with sequence showing child discovering filled stocking.

Presented to accompaniment by orchestra with tenor solo closely paralleling action.

III. "The Sheik"

Poses by a beautiful white horse in tinted spot. The last thing expected on a Chicago theatre program, but a horse that does the last things a horse is expected to do. (The bearing upon the feature picture becomes evident subsequently.)

IV. Newspictures

Selections from the editions of the week, featuring under-sea views of Florida Winter resorters swimming.

V. "I'll Whistle Tonight Beneath Your Window"

Organ solo by Jesse Crawford. First verse and chorus as straight selection, breaking into invitation number with bearing upon New Year's in which audience joins, whistling, until number ends.

VI. A Trip With Santa Claus

The biggest Christmas feature of the bill and one of the biggest of the Chicago's staged features, using a cast of 36, three settings and a transition.

Opening discloses peasant cottage with child greeting homecoming father, bearing Christmas tree, who reads jingle of "Old Woman Who Lived in a Shoe" until child sleeps.

Dark stage change reveals mammoth shoe, out of which six tiny tots dance in costumes of fairy tales. Witch enters and frightens all, who come until entrance of Santa Claus in reindeer-drawn sleigh. Brief dialogue in which Santa invites children to go with him to his home, after which all mount sleigh and white drop comes down to take combination motion picture and moving stereopticon denoting passage through heavens. Santa announces passing of moon, constellations, until arrival at destination.

Gigantic set centers about icy centerpiece down which six dancing girls in spangles make way to stage for brief figures. Other girls enter from left, covering retirement of predecessors, who again mount pedestal.

At this point the whole setting revolves, ice giving way to colorful background before which girls continue spirited dance into tableau which marks finale.

VII. "The Hottentot"

Thomas H. Ince's steetlechase comedy played less adequately than nine out of ten pictures seen at the Chicago but greeted with a continuous sequence of chuckles broken at intervals by boisterous outbursts of laughter.

VIII. "The Educator"

Lloyd Hamilton comedy, well received.

EXPLOITATION AND REVIEWS

Exploitation that justifies itself and its employer proceeds from worthwhile product.

First notice of worthwhile product is made for the trade in the Review department of this paper.

In the current issue two pictures especially suitable for and worthy of exploitation. "Hearts Aflame" and "The Hottentot," are reviewed.

Good exhibitors always read the announcements of production, the reviews of finished pictures and finally the box-office check yielded by "What the Picture Did For Me." Their exploitation is the better for the reading.

A NEWSPICTURE ANALYSIS

Newspticure editions of the week are analyzed from the exploitation viewpoint in "Newspticures," this week. Any who have not yet formed the habit of advertising good newspticures will find study of that page profitable.

DO YOU RUN SUNDAYS?

If you operate on Sundays, or if you do not, you will find George Rea's "Theatre Letter" of inquiry in this issue especially interesting. If you are a normal showman, normally interested in affairs of the theatre, you will feel like replying to it. It will make you think.

HAPPY NEW YEAR

"The Theatre" wishes every reader a happy and prosperous New Year.
"THE VALLEY OF SILENT MEN." Cosmopolitan-Paramount, was advertised by A. C. Cowles, Rex theatre, Spartanburg, S. C., with the brilliant lobby display shown above. All except overhead stage lights at back of lobby were green; these shedding over the box office a red glow penetrated by a strong light from the balcony at front. Paper snow fell during rush hours. Thus was a lobby shape of difficult design made to yield rich returns.

"NOTORIETY." Weber and North feature, is supplied with exceptionally colorful accessories. The Clinton Square theatre float shown above utilizes some of the material admirably. At night the box was illuminated from within.

"CLARENCE." Paramount, contains a sequence in which Wallace Reid demonstrates his saxophone ability while seated in an automobile. The Strand theatre, Binghamton, N. Y., practically duplicated the scene in the stunt shown above.

"LORNA DOONE." First National, has profited greatly through exploitation plans made before publication. As a result of a tie-up with the National Biscuit Company, a delivery wagon parade of 200 units, each advertising the picture, went through Boston streets exploiting the run at Gordon's Olympia theatre. The cavalcade left the factory in the morning and covered the downtown and much of the residential section thoroughly. The record of this and other pictures similarly campaigned in advance is an argument for development in that field.
"THE FROZEN NORTH." First National, drew inexpensive but effective billing from the Lyric theatre, Duluth, Minn., in the paper marquee fringe shown above. The stunt shows proper appreciation of short subject importance, as well as resourcefulness and keen sense of values. The short subject advertising did not detract in any degree from the representation accorded the feature attraction.

"A FOOL THERE WAS." Fox, drew this splendid hand painted board during its run at the Rex, Spartanburg, S. C. A local artist did the work for A. C. Cowles, manager.

"THE STORM." Universal, was accorded this elaborate display by Otto Meister, White House theatre, Milwaukee. Natural foliage masked paper used abundantly.

"SILVER WINGS." Fox, afforded the Strand theatre, Wichita Falls, Tex., opportunity and material to produce the intriguing front shown above. Note skill with which paper and lattice is combined at top and general cleanliness of detail. Cutouts and lattice admit of infinite variation in treatment. "Silver Wings," naturally considered as a successor to "Over The Hill," has been accorded such exploitation throughout the country as might be expected to arise out of that association. Other striking exploitation in its behalf will be included in future issues.
"WHEN KNIGHTHOOD WAS IN FLOWER," Cosmopolitan-Paramount, opened at the Adams theatre, Detroit, after a Marion Davies resemblance contest conducted by Walter F. Lindlar, exploiter, in cooperation with the management of the city's largest dance hall. Presentation of one of Miss Davies' gowns to the winner, on the night of the "Knighthood Ball," is shown above. At right, the winner wearing the gown. The stunt may be adopted with infinite variations.

"THE OLD HOMESTEAD," Paramount, has induced in all its spectacular exploitation career no more complete lobby display than that produced by the Lyric theatre, Traverse City, Mich., which included practically everything but the windmill. The Lyric is a Fitzpatrick and McElroy house.

"SHERLOCK HOLMES." Goldwyn, was advertised as above by the exchange when shown at the Chicago theatre.
“RAGS TO RICHES,” Warner Brothers, showing at Loew’s State theatre, Los Angeles, aided and was aided by the Salvation Army in an old clothes drive for charity. Salvation Army collection trucks and a theatre street device are shown above. A collection booth of the type widely used was reproduced in the last issue of this paper. Clarke Irvine of Warner Brothers had charge of the undertaking. The precedent undoubtedly will be adopted elsewhere.

“BLOOD AND SAND,” Paramount, was given this highly colorful but not expensive frontal representation by the Bleich theatre, Owensboro, Ky., an institution long prominent in the annals of progressive showmanship. The Bleich front attains through use of wide stripes a flash of color that is far-reaching without being complex. The draping admirably sets off the stock matter used in the boards.

“SHERLOCK HOLMES,” Goldwyn, brought out this splay of weapons when shown by John Graham, Lyric theatre, Butler, Pa. The chief of police supplied the weapons, all of which had been taken from prisoners. The stunt, a veteran of “hand cuff king” days, is adaptable and old enough to be new.

“THE ETERNAL FLAME.” First National, has been accorded practically every type of exploitation, but it remained for the Tivoli theatre, San Francisco, to stage a fashion show in its lobby during the engagement. The photograph shows four of the models. The attraction power of the stunt is apparent.
New Year's

New Year's always suggests resolutions, and mention of resolutions always recalls good resolutions broken. Each year less is heard of resolutions and the belief that they are worthless grows.

In matters of the theatre, at least, this is not the case. The good resolution, acted upon, is usually an innovation in program or service. If it is good it is not discontinued.

The best of all theatre resolutions is this: To run the theatre more and more for the public and less and less for self. This we recommend to all exhibitors.

For "The Theatre" this resolution is made: To run "The Theatre" more and more for readers and to invite more and more exhibitor help and guidance in its administration.

"DR. JACK," Pathe, was lobbied in this admirable fashion by the Majestic theatre, Portland, Ore. The picture is one that admits of widely varied exploitation and repays efforts made in its behalf. Its theatre career should be one of big exploitation. The type of accessories supplied, previously mentioned in these pages, makes this sort of advertising easy.

"THE FIGHTING STREAK," Fox, was accompanied to the Province theatre, Winnipeg, by a Fox representative, who persuaded the management to use the space above the marquee for advertising for the first time. The cutout matter was taken from a 24-sheet and mounted on a painted background.

"THE PRINCE AND THE PAUPER." American Releasing, won J. J. Cluxton, manager of the Pantages theatre, Minneapolis, away from usual vaudeville methods and to adoption of the press book campaign complete. The above window is an item in the voluminous results which brought big return to the house with the picture featured over the usual vaudeville.
Photos Show
Material In
“Hottentot”

“The Hottentot,” Thomas H. Ince production, is the Christmas-to-New Years attraction at the Chicago theatre. The press division of Associated First National Pictures, Inc., distributors, has provided the following digest of its exploitation possibilities for the benefit of “Theatre” readers.

“The Hottentot” is pure comedy that gallops along at a swift pace with the winner of the steeplechase.

It conjures up endless possibilities in the way of tie-ups with sport shops, exploitation with racing horses on the streets and prologues centering around a typical race course with its exotic coloring.

But this article is concerned primarily with suggestions offered by the stills.

Here goes:

Every one who has the slightest touch of superstition—and that includes almost 5,000,000 people in the country—knows the maxim about spilling salt and promptly throwing it over the shoulder to avert a quarrel with some dear one, presumably a sweetheart. Hence vest film fans will be familiar with the meaning of Raymond Hatton’s action in still No. 1 of “The Hottentot” wherein he erudite butler is seen throwing salt over his shoulder.

The action suggests the introduction of “Good Luck Man” or “Hottentot Luck Fan” whose exact standing in the community can be publicized in the newspapers. The statement is made on the assumption that the story will have sufficient unique news value to be regarded as copy by the average newspaper.

He will bring good luck to anyone who stiches him throwing salt over his shoulder. He will avert trouble between sweethearts if they detect him in the act. He will establish cordial relations by letting them see the greatest laugh feature of the film. His award to the person who catches him can be a pass for two to “The Hottentot.”

The fact that Sam Harrington, the central character, can ride the roughest gale that ever blew but can’t ride a walking horse is exemplified in the two stills, one of which shows Douglas MacLean on his craft and again bending over the neck of the Hottentot.

The gathering at the race course in Still 4, shows a colorful gathering that can be adapted to prologues, lobby pastels or newspaper discussion.

The blanketed figure of the Hottentot in Still 6 is a rather homely affair but then how would you like to be wrapped up in burlap? Wouldn’t any beauty blush with shame if she had to make a public appearance in a wool necklace?

In addition to a newspaper discussion on this subject the still offers a suggestion for a lobby display of a blanketed horse’s head with two red electric bulbs covered by tinsel paper and a red flicking mouth.

Madge Bellamy again illustrates in these stills that she not only photographs beautifully but is able to wear stunning sport suits and evening gowns in enviable manner. One of the sport suits is illustrated in Still 6 and shows a fertile line for tie-ups.

A blanketed horse, touted as a high class steeplechase runner, furnishes a suggestion for a street ballyhoo also. If there is any keen interest in the subject around the theatre’s community a race might be arranged.

Throughout the picture the comedy element predominates almost entirely. In this respect the stills fail to show the complete exploitation possibilities of the picture. Advertisements as better than “Twenty-three and a Half Hours’ Leave” and exploited along comedy lines that make promises on a pure basis of entertainment it should draw not only satisfactory houses but houses that will find amusement in the kind of picture they have been led to anticipate.

“Third Alarm”
Campaign Book
Service Giant

Nat Rothstein’s great campaign material for “In The Name of the Law,” commented upon in these pages, unquestionably had an important part in bringing about the almost universal police cooperation that figured so prominently in the theatre record of that admirably exploited attraction.

Mr. Rothstein has done even more for “The Third Alarm.”

The campaign book for “The Third Alarm” runs to 24 pages and each page measures 15½ by 22 inches. The measurements would not be important were space tossed about recklessly as is the custom in certain quarters, but there are no waste inches in this vast acreage. On the contrary, the contents seem to cry for expansion.

The front page is itself a better than one sheet than one often sees. The second page tells all about the picture, the next gives testimonials of 1,000 fire chiefs who have seen the picture, and subsequent pages present step by step, the exploitation campaign which undoubtedly will become standardized on a national scale as the picture goes into exhibition.

Newspaper material, billboard matter, accessories of all sorts and specialized drives in complete detail are supplied to suit metropolitan and small town exhibitor alike. Synopsis of the brochure is impracticable in this space, but the comparison with the former work tells the story.

In preparing the matter Mr. Rothstein was aided by Leslie Jordan, Harry Osborne, Hyat Dash, Al Bossberg, Ben Grimm, Dave Strumpl and Matt A. Taylor.
Theatre Letters
Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

"BRAWN OF THE NORTH," First National, was accorded its best exploitation to date by C. R. Sullivan, Fair theatre, Amarillo, Tex., whose letter herewith gives full details of the campaign which led up to the opening with the brilliant lobby display shown above.

Sullivan Hits
Top on "Brawn Of the North"

C. R. Sullivan, creator of much excellent exploitation, "hit the top" in his campaign for First National's "Brawn of the North." His letter and photograph, giving details of the campaign, constitute a practical precedent for any exhibitor contemplating exhibition of the attraction.

THEATRE EDITOR
EXHIBITORS HERALD

Dear Sir:

Enclosed herewith find lobby front we used on "Brawn of the North." In explanation I wish to say that this front is built of slabs from timber.

The wolf you see in the center is the mother of the half breed dogs tied on each side of the mother, but do not show in the picture.

We started our campaign about two weeks in advance on this picture and handled same carefully all the way down the line to the grand smash—the lobby. Our advertising on "Brawn of the North" was carried on about in accordance with our lobby as the final part. However, there is one thing on this picture we did that we never used before.

Two weeks before opening we built five boards out of beaver board, framed 6 by 12 feet. We ordered five 24's on "The Silent Call" and cut out Strongheart from each and pasted on boards, making five large cutouts. We worded properly and placed these boards on five prominent corners of Amarillo, just above awnings and facing diagonally across the street.

I actually believe that is the best piece of advertising we ever did. Of course there is no use telling you we got results.

Thanking you and wishing the Herald success, I am

C. R. SULLIVAN
Fair theatre, Amarillo, Tex.

DEAR MR. SULLIVAN:

While we are not familiar quite with everything that you've done at the Fair, we quite agree that this is the best piece of exploitation you have reported. Your letter, with the excellent photograph, gives other showmen ample material to work with in advertising the picture. But we doubt if everybody can obtain the live stock you found available. It must have drawn instant interest.

That idea of going back after the "Silent Call" paper cutouts shows the type of resourcefulness that distinguishes the real showman. All who play the new picture should do likewise.

W. R. W.

Hyman Details
Plan of "Tess" Presentation

Edward L. Hyman, pioneer in the field of presentation, gives reasons for his selection of the musical prologue as the most effective picture introduction in the following letter, also providing a practical working script for exhibitors who will use United Artists' "Tess of the Storm Country."

THEATRE EDITOR
EXHIBITORS HERALD

Dear Sir:

I send you, enwrapped herewith, a picture of the prologue we used for the engagement of Mary Pickford's recitation of "Tess of the Storm Country."

The musical prologue, built in synchronization with the feature, I believe to be the most graceful way of sliding into a featured attraction, without divulging its highlights or plot. Spoken words, with a view to creating atmosphere for the feature, invariably are very atmospheric, but also invariably make the features' climaxes anti's.

For "Tess of the Storm Country," wherein natural atmosphere lies in abundance, I contrived a sort of pseudo prologue. Basically it was an incidental part of the program, which I worked in such a fashion as to make it allude to and enhance greatly the feature.

The set is a fishing village, consisting of two set houses, fashioned after those seen in the picture. These are on both sides of the stage. A broken down
picket fence connects the two, while set rocks, rising sun against blue neutral background curtain, fishing nets, oars and a boat were the other properties. For the front lighting the Mestrum and Klieg floods are medium green upon orchestra; on both sides of the orchestra are two transparent windows also bathed in soft green. Four green entrance spots are focused "center" upon the acting.

Three persons participated in this fetching number, who were costumed after Tess, Tess' father, and Frederick Graves, characters of the feature. Vocal numbers were:

(a) "Dum" (McGill).
(b) "Ship O' Dreams" (Francis)

EDWARD L. HYMAN
Mark-Strand theatre, Brooklyn, N. Y.

DEAR MR. HYMAN:
We believe you state an approximate axiom in regard to the effect of dialogue in a prologue. There are exceptions, of course, as in the case of "Earthbound" and certain other productions which were most effectively presented with a somber spoken prologue, but in the main we believe music preferable.

Thanks for the letter and the picture.

W. R. W.

Any Volunteers
Care to Answer
Rea's Question?

George Rea asks explanation of the Sunday opening proposition in the small town. We reply briefly and suggest that readers add information gathered in their own experience. Mr. Rea’s letter presents a substantial case for the six-day program.

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir: Something on my mind, so, as usual when I get that way, I turn to you for the answer.

Why does the small town exhibitor get for Sunday shows—and get the sentiment of the good people against it?

I am just a small town exhibitor, that’s where I belong, and most every day someone asks me why I don’t run on Sunday. I know the mayor would be up it. I also know the good people who atronize my show would be against and cut me off.

In the small town they have so much to spend for amusement. I have six days to try to get my share of it. On Sunday my lobby works all day and my help gets a rest. I never heard of a poor Saturday and I don’t know the meaning of a blue Monday.

I am sending you a picture of my Sunday, December 17, lobby at work.

If the small town exhibitor is a 1912 model and gets two one-sheets in the can he might be excused for wanting Sunday shows, but with the wonderful accessories, especially Paramount’s, does he need it?

I understand about the big cities, but why Sunday in a town of 20,000 or under?

Thanking you for a reply and with best wishes to you and the Herald, I am

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

DEAR MR. REA:
While the question of Sunday opening is quite too complex to admit of exhaustive discussion in the space here permitted, we believe there is at least one angle, a purely mathematical one, that you have overlooked. Grasping for the moment that you are able to collect as many admissions in six days as you would get in seven under normal circumstances, it is clearly true that whereas a rain or blizzard now deprives you of one-sixth of your revenue the fraction would be but one-seventh if you were operating seven days.

This is the mathematical side of it, and should be calculated on a basis of annual intake. Other points which might be made in a more complete discussion concern the workers who

"TESS OF THE STORM COUNTRY," United Artists, was presented in the above manner by Edward L. Hyman, Mark-Strand theatre, Brooklyn, whose letter gives details of the prologue and Mr. Hyman’s presentation policy.

In the tenth advertising Paramount attractions for the coming week.

GEORGE REA, who asks why small town exhibitors want to operate on Sunday, contributes this photograph showing how he puts his lobby to work on the "White Eagle" Wins Ledou to Serial Policy

L. R. Ledou, opposed to serials in policy, booked "White Eagle," exploited it intensively and experienced a complete reversal of opinion. His letter tells the story.

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir: I thought you perhaps you would be interested in a little "White Eagle" advertisement which I used to good advantage.

I opened the first episode to the largest house in two years. This is how it was done.

I got good advance notices in the paper in regard to parade. Tied up with merchants on free ticket stunt and they put out 400 tickets for me. The parade was pulled off to good advantage and brought lots of people to town out of our trade territory. I used Indian headdress and kids were sure tickled over them.

I have always taken a firm stand against serials, but now I am convinced that they are the life of the small town exhibitor.

L. R. LEDOU,
Istabee Opera House, Isabel, Kan.

DEAR MR. LEDOU:
Your experience brings out a point that cannot be emphasized too often. This is the fallacy of any hard and fast rule against any form of entertainment in the theatre.

As concerns the serial question, we believe it to be a serial question than a management question. Certainly too many serials defeat their own purpose, just as too few serials deprive the theatre of normal income. In the end it becomes a matter of judgment as to how much of this and too much of that to give a definite public. If anybody knew that perfectly held be richer than Midas. Only by constantly experimenting trying this and that, can any degree of certainty be attained.—W. R. W.
PLACING back over my route of the last few weeks, I note two outstanding bits of exploitation not previously reported. Together they constitute ample material for a weekly installment.

At Holland, Mich., I arrived while Raven and Kramer, resourceful executives of the Colonial theatre, were advertising Pathe's remarkably successful feature, "Nanook of the North." While I have seen this production advertised in every possible way at various points about the country I have witnessed no more striking effect than that obtained by the Colonial management.

A stuffed bear was borrowed from a local furrier. Cotton was purchased in the amount of $2.50, a wooden frame work made to carry it, and the igloo shown in the picture was placed in the lobby. To add the important touch of special interest, a tie-up was made with the schools which brought practically every child to the theatre. Of course where every child goes a goodly portion of the parental body goes also.

At Kankakee I found William J. Thenor, Chateau theatre, engaged in a similarly simple and effective exploitation stunt for the Hodkinson picture, "Fifty Candles," an attraction which many have exhibited profitably but few have advertised as well as might be expected. Here was the exception that proved the rule that a good picture well exploited is always a better attraction.

An automobile was converted into a road piece for the picture at very little expense. Flag hunting was used to decorate the car, a specially painted banner occupying top position. The cake which shows up so prominently in the photograph was made from an inverted tub upon which short lengths of broomstick were mounted to resemble candles. Of course it wasn't practical to use fifty of these, but the effect was no less good.

Both of the photographs give detail very clearly, that of the Colonial lobby also showing the manner in which Pathe News is advertised at that up-to-date playhouse.

"Fifty Candles" at the Chateau, Kankakee, Ill.
Newspictures of the week include much material that may be profitably capitalized in exhibitor exploitation. In order that showmen disposed to start the new year right by getting squarely behind their programs and advertising every item as merit justifies, this exploitation digest is substituted for the usual weekly tabloid of contents.

Fox News No. 22

Noted Men Pay Last Tribute to Wanamaker—suggests special bulletin to pioneer local merchants, general notice to all. Decorate War Veterans at Governor's Island—calls for special notice to American Legion posts. French Honor U. S. Officer at Coblenz—admits of same. Hydraulic Pressure Razes Hill—general interest. Gale Blows Freighter Ashore off Boston—is worth bulletin in all coast cities. London Artists Complete Doll's House—will especially interest children. French Minister of Munitions Arrives—should elicit newspaper mention from live editors. Cuban President Here—might be mentioned by teachers of history classes. Montana Football Championship Settled—is headline event in Montana and of special interest to all college bodies. Danish Princess Weds—permits special bid to Danish citizens. Sterling, Ill., Lady Zouaves Drill—is of interest to women.

International News No. 101

Armed Guards Patrol Ruins of Astoria, Ore.—presents great opportunity for tie-up with fire department in fire prevention drive, as subject matter is of intensive civic interest. Snow Plows Battle Yellowstone Drifts—catches interest where green Christmas was experienced. Capsize Vessel Towed 175 Miles to Frisco—merits special bulletins in coast cities. Star Geisha Girls Dance at Tokyo—should interest dance masters opposed to more extreme modern dances and win ad space. Early Winter Storms Keep Coast Guard Busy—another coast city special. New York Subway Jam Breaks All Records—exclusive motion pictures showing how 1,000,000 persons are accommodated in one hour by New York transit methods should win cooperative support of all bodies advocating better transportation locally.

International News No. 102

Thousands Flee From Constantinople—has wide general appeal and admits of institutional Newspicture advertising bringing out historical value of news reel. U. S. Reindeer Herd Flourishes—offers S. P. C. A. good chance to aid cause and theatre. Acting Mayor of Dublin Welcomes Midgets—of especial interest to Irish. Dynamite Levels Mexico Hillsides—general interest. Pictorial Review of Highlights of 1922—including year's big storms and floods, Morvich victory, Lloyd George resignation, constant calumny, Athens revolution, Smyrna burning, Michael Collins death, Wilson speech, Fascisti movement, Disarmament conference and many similar subjects, this portion of the edition gives every exhibitor opportunity to biff a special exploitation edition and build lasting prestige for the news reel at the theatre that houses it.

Kinograms No. 2209


Pathé News No. 102


Selznick News

While delivery of Selznick News content bulletins has been unaccountably delayed, it is the custom to include the "Women's Supplement" and "Will Rogers Remarks on News of the Day" in each week's edition. Either subject admits of special exploitation, the former having been found especially productive of results when advertised. Regarding this item of Selznick News, M. M. Hansen, Victory theatre, Oxnard, Cal., recently wrote to "What the Picture Did For Me," "Selznick News is the best news on the market. Special Women's Supplement is proving a money getter for us."
**DIGEST of PICTURES of the WEEK**

**HAPPY NEW YEAR!**

Never before has the outlook for a prosperous season—a season of bigger pictures, bigger business and better business—been so bright. By better business we mean an extended clientele. No business can succeed if catering only to the old customers. You must interest and attract new business. And the 1923 pictures so far announced give promise of doing this very thing.

For instance in the present issue of the HERALD you will find "The Hottentot," "Hearts Aflame," "Back Home and Broke," "The Third Alarm," and many others that will warrant extra exploitation. The producers have faith in these productions and are getting back of them with their exploitation departments, and it is up to the showmen who buy them to do likewise.

Yes, everything points to a Happy and Prosperous New Year. Let's Go!—J. R. M.

"HEARTS AFLAME" (Metro) stands out as one of the season's big attractions. It is full of suspense, has a good sound story back of it and contains enough thrills to satisfy the most blaze film devotee. Frank Keenan, Anna Q. Nilsson, Richard Tucker and little Richard Headrick are but a part of the all-star cast. The fire scenes are worth the price of admission alone.

"THE HOTTEINTOT" (First National) with a special cast, is a comedy- plus. It is great in story, in acting and in staging. The successful stage comedy has been transferred to the screen with great fidelity by Thomas H. Ince. The story lends itself well to picturization and it is sure-fire not alone because of its thrills, but because of the keen vein of humor running through it.

"BACK HOME AND BROKE" (Paramount) brings the best of George Ade to the screen. Thomas Meighan has done nothing in his productive career as good as his work as Ade's hero. Lila Lee just fits the opposite role, and dozens of competent supporters make up the cast. The picture is an American idyl for every-day Americans and its theatre history should be an unbroken record of financial and audience satisfaction.

"MAKING A MAN" (Paramount) presents Jack Holt and an excellent cast in a very interesting story by Peter B. Kyne. It concerns a skin-flint land owner, a beautiful girl, and a band of oppressed farmers who unwittingly teach the hard-hearted millionaire a lesson that is of lasting benefit to him. Directed by Joseph Henabery.

"WASTED LIVES" (Second National) is a five-part feature with a mission, containing sufficient human interest points to have it meet with favor on any program. It is a story of love, of devotion to duty and contains not a few heart throbs. Because of the dramatic appeal it should meet with success.

"SECOND FIDDLE" (Hodkinson) is an interesting little domestic drama, full of action, much good acting and is worthy of a place on every regular program. It was made under the direction of Frank Tuttle with Glenn Hunter in the leading role. Mary Astor and Townsend Martin lend excellent support.

"KICK IX" (Paramount) a first-rate crook play in every respect, based on Willard Mack's stage success. It is swift moving and gripping in its big moments. An all-star cast includes Bert Lytell, May McAvoy, Gareth Hughes, and Betty Compson. George Fitzmaurice directed and the underworld stuff has been well handled.

"WHAT FOOLS MEN ARE" (American Releasing) is an interesting society play, well acted and very well produced. It was adapted from Eugene Walter's stage play "The Flapper" and has Huntley Gordon, Joseph Striker, J. Barney Sherry, Lucy Fox and other well known players supporting Faire Binney, as the flapper. Six reels.

"MAN'S SIZE" (Fox) is a Northwest story, with William Russell in the role of a reformed bootlegger. Alma Benet, a pretty little ingenue appears opposite him. It concerns a mix-up in identities and a plan for revenge, which is straightened out in the final reel. Some pretty out-of-doors scenery and hard fighting are its high points.

"A FRONT PAGE STORY" (Vitagraph) is one of the most pleasing farce-comedies of newspaper publishing in a small town that has come to the screen in some time. It is a Jess Robbins production and besides Edward Horton, has Edith Roberts, Lloyd Ingraham, Buddy Messenger and other well known players in it. Well up to Mr. Robbins former successes "Too Much Business" and "Ladder Jinx."

"THE THIRD ALARM" (F. B. O.) makes its principal appeal to lovers of horses and seekers after excitement. It has a pleasing, though simple story, and the fire sequence is one of the best ever filmed. Ralph Lewis who appeared in "In the Name of the Law" has the leading role in this story of a fireman's life. Johnny Walker appears in support.
Here's a big box-office attraction with suspense, action and thrills enough for two features, plus a superb cast, striking out-of-door scenery and an all-star cast which includes Frank Keenan, Anna Q. Nilsson, Richard Tucker, Lee Shumway, Russell Simpson, Little Richard Headrick and a dozen others equally as prominent. Adapted from the novel "Timber" by Harold Titus, and directed by Reginald Barker. A Louis B. Mayer production in seven reels.

**THE CAST**

Luke Taylor .................. Frank Keenan
Helene Foraker ................ Anna Q. Nilsson
John Taylor .................. Craig Ward
Bobby Kildare ................ Richard Headrick
Black Joe ..................... Russell Simpson
Philip Rowe ................... Richard Tucker
Jim Harris .................... Stanton Heck
Aunt May ...................... Martha Metaxo
Charley Stump .................. Walt Whitman
Ginger ......................... Joan Standing
Thad Parker .................... Ralph Clingen
Milt Goddard .................. Lee Shumway
Lucius Kildare ................ John Dill
Sheriff ......................... GordonMagee
Jonnie Parker .................. Irene Huot

**REVIEWS**

SPECIAL CAST IX

HEARTS ABLAME

(METRO)

Here's a big box-office attraction with suspense, action and thrills enough for two features, plus a superb cast, striking out-of-door scenery and an all-star cast which includes Frank Keenan, Anna Q. Nilsson, Richard Tucker, Lee Shumway, Russell Simpson, Little Richard Headrick and a dozen others equally as prominent. Adapted from the novel "Timber" by Harold Titus, and directed by Reginald Barker. A Louis B. Mayer production in seven reels.

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Lucius Kildare ................ John Dill
Sheriff ......................... Gordon Magee
Jonnie Parker .................. Irene Huot

If you're looking for a feature with unusual audience appeal we unhesitatingly recommend "Hearts Aflame." This is another of Metro's bigger and better pictures and it surely lives up to the title. It has a good, consistent story based on a big theme—the conserving of American timber tracts—and under Reginald Barker's careful direction the story is developed smoothly and logically and holds the spectator's attention throughout the seven reels.

The fire scenes in the final reel are some of the most realistic and thrilling ever photographed. The wild animals rushing out of the woods ahead of the flames, the deer seeking shelter in lakes and river, and the dash of the lumber camp locomotive through the burning forest with a load of dynamite on board are but a few of the incidents of this well-staged and entertaining story. The beautifully tinted fire forest scenes will appeal especially to lovers of the beautiful.

Frank Keenan is back in one of his strongest roles. His Luke Taylor is a gem. He has good support in Anna Q. Nilsson, as Helen Foraker; Craig Ward, as his son, John Taylor; Russell Simpson, as Black Joe; Richard Tucker, as Philip Rowe, a seething secretary; Martha Metaxo, as Aunt May; Walt Whitman as Charlie Stump; Lee Shumway as Milt Goddard, Gordon Magee as the Sheriff and Richard Headrick, as Bobby Kildare.

The story revolves around Luke Taylor, his son and Helen Foraker, the daughter of a man who devoted his life to replenishing Michigan timber lands. Taylor, millionaire lumberman, presents his son John with a tract of timber land and cut logs, when he asks for a "flying start" in business. Upon his arrival in Michigan he finds difficulties in the way of marketing his timber. However, he joins forces with Helen Foraker, whose father has re-grown 10,000 acres of timber land and the logs are gotten to the mill. Old Taylor attempts to buy Miss Foraker's timber but she refuses. A disgruntled employee fires the tract and it is saved through heroic efforts on the part of Taylor, his son and Helen and an understanding is reached between all parties finally.

The early footage introduces the late Theodore Roosevelt making a plea to replant every tree that is cut down. The location is another interesting and well-photographed bit of this big picture. The feature offers unlimited possibilities for exploitation and with such a cast you have good talking points.

It is THERE, too when it comes to entertainment.—J. K. M.

**JACK HOLT IN**

MAKING A MAN

(PARAMOUNT)

Five reels of enjoyment in this excellent comedy-drama from a story by Peter B. Kyne, adapted by Albert Sheray LeVine and directed by Joseph Hanabery. This is one of the all too rare pictures that fulfills every requirement of screen entertainment. It is an interesting story with a well-defined theme to start with, and has been understandingly directed by Joseph Hanabery, the result being genuine value.

Jack Holt is excellent as the self-satisfied, arrogant small-town millionaire, the "King of the San Geronoimo Valley," who tried to win a girl's heart on his last profit made by foreclosing a mortgage. Holt plays "Horace Winsby," the aforementioned "king"—a hard-headed and hard-hearted banker, disliked by the townspeople and the farmers who can never get him to extend time on their loans, regardless of the hardships of a bad season.

The story opens with Winsby refusing time extension on a mortgage to an Italian farmer. He drives to the bank, running out of gas in the middle of a pool of dirty water. When he calls for aid no one will help him—he never extended a helping hand to any of them in the past. So the immaculate Mr. Winsby is forced to get out of his car, slips on a wet stone and lands in the mud, his white flannels being badly soiled.

Patricia Owens, just back from school, finds her father having trouble getting Winsby to pay his share of damage to a certain fence. She steps in, manages to get the bill paid and incidentally captures the heart of the "king." Later she repulsed his wooing.

Led by the peppy Italians, the farmers demand of Winsby time on their notes, and are refused, after which an Italian goes for Winsby with a shot-gun. On the advice of his old cashier Winsby goes to New York, hastily, taking with him only a suitcase. The cashier is to write him and let him know when the farmers are less hostile. In the city Winsby is robbed and is turned out of his hotel. Frantic wires fail to bring him money and he begins to wonder if it is to be broke. A park bench acquaintance gets him a job as a waiter, and while at this lowly occupation, Winsby learns many things, among them sympathy and understanding. The girl and her father arrive, find an entirely new Winsby, renewed friendship ripens into love, and Winsby begins living all over again.

Anna Q. Nilsson, Craig Ward, Frank Keenan and Richard Tucker, in one of the big scenes from "Hearts Aflame" (Metro).
EXHIBITORS HERALD

SPECIAL CAST IN

THE THIRD ALARM
(FILM BOOKING OFFICES)

Here is a splendid audience picture. It has good atmosphere, a pleasing cast and plenty of thrills. This story of a fireman's life has a pleasing human note, and the fire climax is as startling and realistic as anything ever done for the screen. A good box-office attraction. Adapted from story by Emile Johnson. Directed by Emory Johnson. Seven reels in length.

While appealing principally to audiences that like action, thrills and tense suspense, "The Third Alarm" has its comedy, pathos and human note as well. Ralph Lewis who made his mark in "In the Name of the Law" has the leading role in this recital of the life of a city fire department employee. In this play he is Dan McDowell, who is retired when motor driven fire apparatus takes the place of horses. As in the former piece he gives a very finished and pleasing performance—a real characterization. He is well supported by Johnny Walker, as Johnny McDowell; Ella Hali, as June Rutherford; Virginia True Boardman, as Mrs. McDowell; Frankie Lee, as Jimmy, a newsboy, and Josephine Atair, as the daughter. There are a score of clever youngsters in the picture and a wonderfully intelligent white horse, "Bullets."

The fire scene are exceptionally well handled and convincing. A pretty romance runs through the picture.

The picture allows of unusual exploitation and will repay those who expend the extra effort to advertise it.

The story concerns Dan McDowell, fire truck driver, who is retired when motor apparatus is introduced into the fire department. He finds work as a laborer and saves an old fire horse from punishment at the hands of a cruel driver. His son is accused of stealing the horse from the dump cart driver and old Dan assumes the blame for the theft. Johnny, the son, gets a job with the department and at a big fire he is instrumental in saving June Rutherford, daughter of a physician. Old Dan assists the firemen in rescuing his son and June from a tight place by using "Bullets" the old fire horse to lift a safe that pins them down. The picture ends when Dan is given full charge of the old fire horses on a little farm, and his son finds happiness with June, the physician's daughter.

GLENN HUNTER IN
SECOND FIDDLE
(HODKINSON)

An interesting little domestic drama, full of natural scenes and much better than most films of its type. Made under the direction of Frank Tuttle with a cast including besides Glenn Hunter, pretty Mary Astor, Leslie Stowe, and Townsend Martin. Six Reels.

"Second Fiddle" has the appeal of a well-told story, natural and picturesque New England scenery, and although nothing sensational in its development, it will please the majority of picture-goers. Glenn Hunter, who is perhaps better known upon the speaking stage than in pictures, plays the lead, that of a country youth who idolizes his elder brother, a college man, and plays "second fiddle" to whatever brother Herbert does. Mary Astor, as the girl in the case, Polly Crawford, in love with Jim Bradley, gives a pleasing and finished performance. Leslie Stowe is George Bradley, the father, and Townsend Martin is Herbert, the eldest son. There is much excellent photography and the direction is A-1.

Herb, Bradley returns from college for the holidays, and is presented with gifts and showered with praise by the family. Jim, the younger brother, who conducts a garage, is shoved into the background. A murderer runs rampant in the village and the sheriff with the men folks forms a posse to apprehend him. Jim is left behind to guard the murderer, who is discovered hiding in the Bradley home, while Herbert goes in search of the sheriff. The gun given Jim is empty. Herb, having taken the shells with him, Glenn, Hunter, who is the murderer, escapes. Polly, a young woman caught in a storm, seeks shelter in an old house, where the murderer is hiding. He attacks her, and she is saved when Jim comes up, outwits the murderer and effects his arrest. Jim then becomes the hero of Spell's River, and the affianced husband of Polly.

SPECIAL CAST IN

WASTED LIVES
(SECOND NATIONAL)

This is a picture with a mission, but one with sufficient human interest points, and sufficiently well made to cause it to meet with general favor as a program feature. Five reels of interesting entertainment. Directed by Clarence Geldert.

The Mission Film Company set out to make films with a real message, and with the first one, offered by Second National Pictures Corporation, as a criterion, it will succeed in its object. The first production of this new company is a photo-played story which appeals deeply and the awakening of an idler to his mission in life and his efforts to relieve the sufferings of stricken children and restore them to health.

While getting over the message Clarence Geldert, who directed, did not fail to take into consideration the box office values, and the picture, besides having many touches which bring the heart throb, also has a good holding love story and plenty of dramatic appeal. The picture should prove a good attraction.

The story is built around Rondolph Adams, a young man of wealth who studied surgery and then was too much of an idler to take his profession seriously. While on a hunting trip in the North woods, he is called to a cabin, where his knowledge of medicine saves the life of a little child.

The suffering of the child and the following relief sets Adams to thinking. On his return to civilization he again takes up his studies determined to devote himself to treating children. So intense becomes his interest in this that he devotes little time to his young and charming wife. Ned Hastings, a former suitor, showers the wife with his attentions, urging that the doctor is so devoted to his profession that he cannot make her happy. The world war comes, and the physician goes to the front. His rival remains behind and lays siege to the wife. The physician is reported killed, but returns in time to save his hospidal and his home.

GLAD RAGS
(METRO)

There are a lot of good laughs in this latest Bull Montana comedy, which was made under the direction of Hunt Stromberg. Tom Gallery and Otis Harlan assist in the festivities. Bull is cast as "Frisco Flash," a prize fighter, who is hired by a nervous and irritable wealthy man to keep order in his home, and when the servants quit, "Flash" makes the pampered son and jazz loving daughter go naked and foot. There are two good ring battles, well staged and with some real fighting. A first rate comedy for any house.

Two scenes from the Emory Johnson production "The Third Alarm" with Ralph Lewis and an all-star cast. (Film Booking Offices)
THOMAS MEIGHAN IN
BACK HOME
AND BROKE
(PARAMOUNT)

One of those pictures that everybody likes without knowing why or caring. Just a narrative of a man doing what practically everybody has always wanted to do—and getting away with it. George Ade at his best transcribed to screen without the loss of a chuckle. Directed by Alfred E. Green in eight reels, which may be shortened slightly.

Writing "Back Home and Broke," George Ade deliberately sent his main character out to do the usually impossible thing that practically everybody has always wanted to do, permitted him to do it and get away with it, and enables everybody to do it for himself in the pictured person of Thomas Meighan, the perfect selection for the assignment.

The story is about a young man born wealthy, shunned when impoverished, who makes endless millions of dollars in oil and comes home to stand the old town on its ears. To tell the details of the operation would be to rob all who read this appraisal of one hour's rich experience.

Thomas Meighan is the typical American young man to a "T" in the picture. Lila Lee personifying with equally gratifying results the typical American young man's sweetheart. The names of those whose likewise typically American impersonations add endlessly to the picture's power as the play progresses are legion. There is not a weak spot in the populous cast.

Small town life is pictured in the inimitable Ade manner, burlesque and realism mixing together to produce semblance of perfection. Suspense is maintained by the most amazing means ever attempted and the picture elicits an unbroken succession of chuckles.

If there is an audience in this country which will not accord "Back Home and Broke" unreserved approval it is not an American audience. The picture should be advertised to the limit and depended upon to take care of itself upon the screen.

EXHIBITORS HERALD
January 6, 1923

REVIEW by Martin J. Quigley

SPECIAL CAST IN
THE HOTENTOT
(INCE-FIRST NATIONAL)

This is a great comedy—great in story, acting and staging. The story has one genuinely humorous situation after another and it is a type of theme that lends itself very effectively to picturization. And it is not comedy alone because a number of sure-shot thrills have been introduced, including a "cross-country steeplechase, that will not merely be applauded—but cheered. From the stage play of Willie Collier, picture story by Victor Mapes: directed by James W. Horne and Del Andrews.

THE CAST
Sam Harrington .... Douglas MacLean Pegy Fairfax .... Madge Bellamy Mrs. Corol Chadwick .... Lila Leslie Mrs. May Gifford .... Truly Shatuck Ollie Gifford .... Martin Best Swift .... Raymond Hatton Major Regan Townsend Dwight Crissenden Larry Crawford .... Stanhope Wheatcroft McKinsson .... Bert Lindsay Perkins .... Harry Booker

Footage, 6,175 Feet

Two First Run Houses
In Indiana Territory
Play "Notoriety"

The Will Nigh production, "Notoriety," being stated rights by L. Lawrence Weber and Bobby North, has been booked for two first runs in two premiere houses in the Indiana territory. The bookings are the Indiana theatre, Terre Haute, and the Apollo theatre, Indianapolis.

The bookings were closed by the H. Lieber Co., distributors of the Indianapolis district, which bought the rights to The Will Nigh photodrama only a week ago. Within six days after purchase the Lieber Company was able to report the two first runs closed on this picture.

Big returns are looked for in both first runs when the picture plays, and the H. Lieber Co. are preparing themselves for record bookings on the Nigh feature. The film was screened for both exhibitors before it was booked.
A first-rate crook play with a "kick" in every scene. Made from Willard Mack's famous stage success, it carries you along swiftly from one point to another and holds you in a vise-like grip throughout the seven reels. Directed by George Fitzmaurice.

Can't have too many interesting crook stories like "Kick In." Those who recall the stage play will remember its possibilities. None of the Mack punch lines have been left out and Director Fitzmaurice has added a few for good measure. The incident of hiding the body in the couch, and later escaping the watchful detectives with the body—these are two of the thrills, but only too. It is packed full of them.

Aside from Bert Lytell, who has the role of Chic Hewes, we have Betty Compson, as Molly Brandon, an appealing and well acted part. May McAvoy appears as Myrtle, the wife of the young pick-packet, and no better bit has ever been done on the screen than where she passes the detectives—smiling—when her heart is breaking over the death of Bennie, her husband. Garrett Hughes plays Bennie, and plays it with fine understanding. Kathleen Clifford is "Frou Frou," Mayme Kelso Mrs. Brandon; John Miltern, the district attorney; Walter Long, a vicious detective, Whip Fogarty; Jed Proudly, as Jimmy Monahan and Charles Ogle as Delaney.

When Chic Hewes leaves the penitentiary he resolves to go straight, but the detectives, determined to learn of the operations of other crooks, bound him until he loses one job after another. He accidentally meets the daughter of the district attorney and a warm friendship springs up between them, and when Chic attempts to cover up the death of his brother, Bennie, who has been wounded while stealing a necklace, she comes upon the scene and becomes involved in the fray. She stands by him, and when her uncle offers him a position in the west she assists him in making his get-away. Later there is a happy reunion between the two.

A story of the Northwest, of bootleggers, pretty mountain maidens and a stalwart youth bent on righting a wrong and marrying the girl. The story is by William McLeod Raine. The direction by Howard Mitchell. It is in five reels.

While "Man's Size" is a big improvement over the last few of Russell's vehicles, it lacks much in plausibility and human interest. The Fox star is always fortunate in having a pretty girl playing opposite him, but the producers do not pick his stories with equal care, apparently. The action wherein a brutal old man whips a young and defenseless girl and practically sells her to a tough individual out of revenge is not pleasant to contemplate. However, the discovery that she is his own daughter and his ultimate repentance is a new twist.

Russell at first appears as a bootlegger, Tom Morse; but later becomes a government officer and helps break up the whiskey traffic. It is a good role for him and he is called upon to do some strenuous fighting. Alma Bennett appears as Jessie McRae, a girl of the forest who becomes acquainted with the hero when she shoots holes in two barrels of bootleg whiskey. Charles K. French is Angus McRae, her guardian; Stanton Heck, a brutal-looking Bully West, and James Gordon plays Carl Morse. McRae's hated rival. It is a good supporting cast and the story moves along swiftly from point to point with a dramatic climax.

Angus McRae forbids Tom Morse to speak to Jessie, when he learns who Morse is, because of his hatred for Morse's uncle. McRae illtreats Jessie, and finally because she confesses she is in love with Tom, he gets Bully West to take her away. The elder Morse appears and explains that Jessie is in reality McRae's own daughter and there is a desperate attempt to overtake West and his gang. There is much hard riding and fighting and plenty of beautiful out of door scenery.


Following his two former successes, "Too Much Business" and "The Ladder Jinx," comes Jess Robbins with another equally as entertaining.

This story of a small town publisher, a politician, and an energetic newspaper reporter, will amuse and at the same time gives an insight into rural journalism in the making of the screen.

As in the other two pictures Edward Horton plays the lead in his usual clever and natural manner. Edith Roberts makes a pleasing heroine and Lloyd Ingraham, as the mayor, almost runs away with the picture. James Corigan is the publisher: Buddy Messenger, the printer's office boy; W. R. Lawrence, a reporter; and Vera Boys, the mayor's wife, with her usual charm. Vernon Walker is responsible for the excellent photography.

The story concerns Rodney Marvin, out of work, who sees an opportunity to make himself solid with the publisher of the "Gazette," win the publisher's daughter and the everlasting favor of the quarrelsome mayor. The publisher prints a story about the town's need of buying a vacant farm for the improvement of the city, just as the mayor proposes to purchase the same property. Gorham, the mayor, sends a man to get an option on the farm, but Marvin befriends him to it, then sells the property to Gorham for $5,000. He uses the money to take up the mayor's name and buy a newspaper. The unique ending is one of the picture's high points.
Quarterly Index to Pictures
From Oct. 1 to Dec. 30, 1922

**SPECIAL CAST IN**

**WHAT FOOLS MEN ARE**

(AMERICAN RELEASING)

Here is an interesting and well-made adaptation of Eugene Walter's stage play, "The Flapper"; and while it is neither very strong dramatically nor highly original in plot, it makes good entertainment of the society type.

Directed by George Terwilliger.

Six reels.

"The" is the story of sweet, young, lovelorn lass who is rejected by the man she loves. How her estranged couple are reunited and the little flapper wins happiness with her youthful but penniless husband makes up the balance of the tale.

Huntley Gordon is well cast as Bartley Claybourne, the young lawyer who supplies his sister-in-law with a beautiful wardrobe, while his wife writes fiction. Florence Billings is the authoress-wife. J. Barney Sherry is the wealthy Horace Demarest, and Peggy Kenricks, the son. Ralph Demarest. Templar Saxe plays a semi-comedy role, Bayard Thomas, Demarest's lawyer. The role of the flapper, Peggy Kenricks, falls to Faire. Binney, and while we have seen her in more appealing parts, she brings into play the impression of a headstrong, foolish little girl who finally finds herself, with considerable charm. Lucy Fox plays, or takes over, the role of Ola. There are some pretty interiors, several cabinet scenes and the whole is nicely staged by Clarence Badger. Peter Milne adapted the Walter play.

Second Betty Blythe Film

Issued by B. B. Company

B. B. Productions, Inc. announces that deliveries are being made on "Darling of the Rich." the second picture in the series of the Betty Blythe state right special productions being issued on the open market. This production is described as far more elaborate than "How Women Love."

B. B. Productions, Inc. also announces that the name of the third picture has been changed from the original "Darling of the Rich." The production will be made under the personal supervision of Whitman Bennett, and will be directed by Lawrence Windom.

Anchor Get New Feature

In Which Bosworth Stars

The latest production starring Hobart Bosworth, available through the Anchor Film Distributors, is entitled "The Law of the Sea," which has been produced by the Motion Picture Utility Corporation, was directed by David H. Clifford and is a five-act story with the principal scenes laid at sea. Clarence Badger wrote the continuity from an original story by Ethel Gillette.
With the Procession in Los Angeles

By Harry Hammond Beall

PAUL BERN, who has been head of the Goldwyn scenario department, has been engaged by the Universal organization and is now at work at Universal City. Mr. Bern is widely known as a writer of great ability and he carries with him the best wishes of his host of friends in his new position.

Four big producing companies are bidding for the services of Larry Semon, we are told. The fun maker's contract with Vitagraph expires with the completion of five more comedies, and an announcement is expected shortly stating that the popular comedian has affiliated himself with one of the active bidders.

The Charles Chaplin studio is once again a beehive of activity. Edna Purviance, the new star, has almost recuperated from a recent attack of appendicitis, and Eddie Sutherland, assistant director, is out of bed following a mean case of tonsillitis. Chaplin, himself, is wielding the megaphone for Edna and the initial Purviance starring vehicle will shortly be ready for distribution.

JOSEPH M. SCHENCK, who but recently returned from a 15,000-mile tour about the world, which embraced most of the cities of Europe, is now settling down in Hollywood and is preparing for an active season of production. What with Roscoe Arbuckle again added to his string of stars, the energetic producer of the Norma and Constance Talmadge productions and the Buster Keaton comedies will have but little time for play.

With "Rupert of Hentzau" and "The Common Law" both well under way in the hands of Directors Victor Heerman and George Archainbaud, Myron Selznick, head of the Selznick production forces, has taken advantage of the opportunity to make a hurried business trip to New York. During his absence A. G. Vocke, vice-president of the company, will assume active charge of production activities. Selznick will be absent from the United "lot" but a short time.

PHIL GERSDORF, well known exploitation man who arrived here recently from New York, has joined the Hunt Stromberg forces as exploitation representative. Aside from putting over publicity and exploitation stunts for the comedy producer, Gersdorf will conduct a service department for the benefit of exhibitors.

MAYOR GEORGE E. CUYER of Los Angeles, who recently returned from a trip to Washington, D. C., where he went to confer with President Harding relative to plans for the proposed Monroe Doctrine centennial celebration to be held here next summer, reports that the chief executive will make every effort to place the position so that he will lend those who have the affair in charge every effort that will tend to make it a success.

After conferring with numerous studio executives, newspaper men and civic leaders, WILL HAYS departed for Sullivan, Ind., last week to spend the holidays with his family. While in Los Angeles, the motion picture chief offered his assistance to the several organizations who have taken up the battle against dope.

FRANK LLOYD will shortly become an independent producer. He is now directing Norma Talmadge in "Within the Law" and at the conclusion of this production he will begin a series of independent pictures to be released through some established organization. Mr. Lloyd has made no statement as yet concerning the story of the star he will employ in his initial production.

ROGER LEWIS, for some time past special correspondent for an eastern magazine, has been added to the staff of the Pickford-Fairbanks studio, where he will assist in the preparation of stories for Jack Pickford, and will also do general work in the titling department. Jack, by the way, left recently for Detroit, where he will spend Christmas with his wife, Marilyn Miller, now playing there in "Sally."

GLORIA SWANSON, who has been seriously ill for several days, is on the road to speedy recovery and has resumed work on her current picture under Sam Wood's direction.

"SNOWY" BAKER, the latest addition to Phil Goldstone's string of stars, has become a real Hollywoodite. The Australian sportsman and athlete has rented a pretty little California bungalow where he maintains "open house" for his many friends and admirers.

CECIL DE MILLE entertained Will Hays during his recent visit to Los Angeles with a dinner party. The director-producer is very enthusiastic about the achievements of the Motion Picture Producers' and Distributors' Association up to date and he feels that the work of Mr. Hays is one of the most important factors in the progress of the cinema art, both from the viewpoint of the studio and from the play-goer.

After vacationing for a brief period in New York during the press month, James Leo Meehan, director of Gene Stratton Porter productions, expects to return to Los Angeles to begin preparations for the second picture to be made by the filmmaker. Her first production, "Michael O'Hallaran," will soon be ready for the public, we are informed.

PHIL GOLDSSTONE, the independent producer, took the entire "Snowy" Baker company to his studio last week and it is expected that the studio will begin production of "His Lost Race." Of course "Boomerang," the star's blue-blooded trick picture is still under way and all the boys could do to keep the animal off of the muddy Mexican track where daily races are now being run under the supervision of Jim Cofforth.

The honeymoon of Mr. and Mrs. Elliot Dexter is over. Elliot's respite from the grinding camera was short but sweet and he has returned to the studio to play in the Selznick production of "The Common Law," which is being directed by George Archainbaud. Members of the cast are endeavoring to make Dexter's hours at the studio as enjoyable as possible so that he will not miss the separation from his newly-wedded wife too greatly, which is what the Selznick publicity director says.

BULL MONTANA is diligently studying the art of terpsichore for his role in "They Call It Dancing," a forthcoming Hunt Stromberg production. "The Bool" is out to show up Ted Shawn, Erisco, and other dance celebrities.

Hollywood press agents are slowly recuperating from their Tia Juana trip and we are pleased to announce that there are no casualties up to the present time. Aside from the fact that Mike Boylan, Universal scribe, lost his family's Christmas money and a few articles of his own clothing on a certain Mexican mud pony that failed to show, the liabilities were also light.

HERBERT BLACHE, the talented Frenchman, has been assigned to direct Herbert Rawlinson in his next starring vehicle, temporarily titled, "Nobody's Bride." Since Blache's association with Universal several rumors of a sequel to such a vehicle has been speculating about who he would wield a megaphone for. At last it can be told!

We are informed that James Cagney has made a truly wonderful picture from Emerson Hough's remarkable story, "The Covered Wagon." The thrill, suspense, drama and romance of this epic of early days has not been excelled in photoplay say those who have witnessed an advance showing of this Paramount production.

Wausau, Wis.—F. T. Welter of Sturgeon Bay, has purchased the Grand opera house from Mr. and Mrs. C. S. Cone.

Drumright, Okla.—R. W. Eldred has purchased the Strand theatre which he will open on completion of improvements.
Paramount Announces
“Super 39”
Company Prepares Complete Schedule of Its
Offerings for Next Six Months

It was just six months ago that Famous Players-Lasky Corporation made its remarkable announcement of the forty-one Paramount Pictures which it intended to distribute during the six months following August 1. This announcement was one of the most complete and far-reaching of its kind ever put forth by any company in the industry.

FOLLOWING a long period of business depression, felt as keenly in the theatres as anywhere else—a period of hesitation born of fear upon the part of the great majority of producers and distributors of pictures—this bold stroke by the world’s largest production company not only aroused keen public interest but it created a stir within the industry itself, because of the promises held forth for the future and the story of what actually had been accomplished.

The plans for that gigantic program of motion picture production had been conceived by Adolph Zukor, president of the company, and Jesse L. Lasky, first vice-president in charge of productions, months before, when the industry as a whole was in the doldrums. It was no time for snap judgment, although the situation called for quick action.

“We will go to work at once,” said Messrs. Zukor and Lasky, “and in six months we will present to the exhibitors of America a program of productions which, if not all of them are complete, they all will be at least planned and provided for down to the last detail.”

And they did. The history of “The Famous Forty-One” is now nearly complete. As that first announcement awakened new hope and confidence in the future, so have the finished pictures fulfilled the promises made for them. The record is written in the box office results scored by “The Dictator,” “If You Believe It, It’s So,” “Nice People,” “Blood and Sand,” “The Valley of Silent Men,” “Manslaughter,” “The Old Home,” “The Burning Sands,” “To Have and to Hold,” “The Young Rajah,” “Clarence,” “The Impossible Mrs. Belkew” and all the rest.

Confident of the wisdom of their policy—a confidence which has been fully justified by the reception accorded those pictures by the industry and by the exhibitors—Paramount executives made no amendment of their previous action. Before the publication of the first of the forty-one on August 6 work actually had been started on more than a dozen of the Paramount pictures to be included on the program of the second six months starting November 1.

S O now come “The Super Thirty-Nine.” To ensure a continuation of the constant flow of “super pictures” to satisfy the demands of the trade, the resources of the Paramount organization were expanded and more perfectly systematized than ever before.

Despite the fact that the Paramount studios in California had been enlarged and production efficiency there had been carried to a point never before reached, it was found that even those facilities were inadequate. It was found necessary to reopen the company’s huge studio at Long Island City, which had been closed for many months, in order to accommodate the expanding production. This was done during the summer and both Western and Eastern producing organizations have been working virtually to capacity ever since.

The staff of writers necessarily had to be increased, for the rights to some of the most valuable literary and dramatic properties had been obtained for picturization. No effort or expense has been spared in order to raise the quality and magnitude of the production contemplated to a standard of realism and entertainment value never before approached.

Pola Negri, the wonderful European star of “Passion” and “Gypsy Blood,” was brought to America where she has made, under the direction of George Fitzmaurice, “Bella Donna,” Robert Hichens’ great story of the desert.

In order to obtain the exact atmosphere called for by Joseph Hergesheimer’s sensational novel, “Java Head,” Director George Melford and his entire producing unit were brought east from California and sent to Salem, Mass., there to film the important scenes right at the very locale of the story.

JULIA CRAWFORD IVERS, while vacationing in Hawaii, wrote a story, “The White Flower,” for Betty Compson. When it came time to make the picture, Miss Compson and the entire company were sent to the Pacific islands to work before the backgrounds the story described.

James Cruze had been assigned to produce a Paramount picture from Emerson Flagg’s epic of the Great West, “The Covered Wagon.” His entire unit, augmented by hundreds of extra players and supplied with trainloads of equipment and supplies, was sent first to Antelope Island in Great Salt Lake, where a real buffalo hunt was staged, and later to a huge ranch in Nevada where a thousand or more Indians had been marshaled for a reproduction of a battle between the savages and the heroic emigrants.

To provide the proper atmosphere for the screen version of Rex Beach’s great story, “The Negro-Do-Well,” Alfred E. Green, the director, Thomas Meighan, the star, and the entire company are off to Panama, there to film all of the exterior scenes right where the author gathered the material for his story and laid his plot.

These are but a few of the things that Paramount has done in order to provide America with a share of its entertainment; for the remainder of the picture season of 1923-24. Moreover, its own product will be augmented by a number of pictures produced by Cosmopolitan, all of which will be distributed through the thirty-six Paramount branch exchanges to the exhibitors and people of the United States.

Most of the “Super Thirty-Nine” either have been completed or are now in production. As for the rest, every last detail has been planned, even the players for the minor roles have been chosen, and the actual dates upon which they will first be shown to the public have been set.

(A descriptive calendar of the “Super 39” is published on page 73).
Bills Six Pictures for February

Feb. 5  "When Knighthood Was in Flower."
Feb. 5  "Dark Secrets."
Feb. 12 "My American Wife."
Feb. 19 "Adam's Rib."
Feb. 26 "Drums of Fate."
Feb. 26 "Nobody's Money."

"Drums of Fate"

"My American Wife"

"Adam's Rib"

"When Knighthood Was in Flower"

"Dark Secrets"

"Nobody's Money"
January 6, 1923  E X H I B I T O R S  H E R A L D  67

Calendar of Paramount Offerings for Next Six Months

February


3—"ADAM AND EVA." Cosmopolitan production starring Marion Davies. From play by Guy Bolton and Genee Minkler. Scenario by Luther Reed. Robert G. Vignola, director.


5—"JAVA HEAD." George Melford production from Jacob Her- geshelmer story. Scenario by Waldomar Young. Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett and Albert Roscoe in cast.


March


4—"DECLASSEE." George Fitzmaurice production starring Pola Negri. Ethel Barrymore's great success by Zoe Atkins. Scen- nario by Ouida Begere.


April


May


June


3—"THE MAN WITH FOUR FACES." Stars Betty Comp- son. Story by Bayard Veiller, author of "Within the Law." "The Thirteenth Chair," and other successful stage plays.

4—"BLUEBEARD'S EIGHTH WIFE." Sam Wood production starring Gloria Swanson. Scenario by Monte M. Katterjohn from Charlotte Andrews' adaptation of the play by Alfred Savoy.


6—"THE EXCITERS." Features Bebe Daniels and Bert Lytell. Story by Martin Brown. Scenario by Julia Crawford Ivers.

July


4—"THE SNOW BRIDE." Alice Brady vehicle. Screen play by Sonya Leven from story by Sonya Leven and Julia Herne. Directed by Victor Fleming.


Pictures of stars appearing in the foregoing features and the directors who made Paramount's "super-thirty-nine" are published on following pages.

Pictures of scenes from the features comprising the February product are published on the preceding page. Scenes from other features are on following pages.
Beauty and Brains in "Super 39"

Mary Miles Minter  Gloria Swanson  May McAvoy  Bebe Daniels
Betty Compson  Dorothy Dalton
Pola Negri
Alice Brady  Marion Davies  Agnes Ayres
Visual Sales Plan Is Accomplished

PARAMOUNT Featurettes Give Salient Selling Points of "Super 39"

Sidney R. Kent

Practical visual salesmanship of motion pictures is about to be an accomplished fact. Paramount's sales featurettes have solved the problem, and exhibitors everywhere will be afforded the opportunity of seeing on their own screens what they are asked to buy from the Famous Players-Lasky organization.

It is not always convenient, or even possible, for an exhibitor to attend a screening of a picture before buying it. Even less often is it possible for him to screen what he buys in his own theatre before signing his contract. Moreover, Paramount recognizes the fact that the best of salesmen cannot sell the exhibitor everything he ought to know or wants to know about a picture, especially the larger production that because of its very nature does not represent in its face the same stabilized value that the exhibitor knows that he is getting when he buys pictures with stars who have an established patronage at his box office.

That's the reason for the featurettes. Starting with the "Super Thirty-Nine," every Paramount salesman will carry with him a film of necessary length, which will tell the exhibitor, better than he can be told by words, what he would like to know about each of the season's big special productions. It is not a tabloid version of the feature—it is more than that. It tells him not only the picture story in abridged form but it visualizes to him the salient selling points connected with its productions. And in addition it shows glimpses of all the big scenes which have been introduced to lend box office value to the production.

Then follow glimpses of the big scenes, such as the departure from Westport Landing; the attack by the Indians on Fort Bridger, the buffalo hunt and the exciting fordings of the swollen river, together with the big intimate scenes more directly connected with the unfolding of the dramatic plot. Short subtitles give supplementary information concerning the cast and story as well as everything of advertising and exploitation value directly connected with it.

Been for yourself? is the implied slogan of the featurettes, and it is the opinion of S. R. Kent and other Paramount sales executives that they are going to revolutionize the business of film selling as applied to special productions.

SEVEN NEW BRANCHES: During 1922 seven new Paramount branches were opened, bringing the total to thirty-six and placing the company in a position to render more efficient service. Of the seven, six are fully equipped exchanges and the seventh is a shipping station. The entire system is under the direction of general manager of distribution S. R. Kent.

The new exchanges are: Milwaukee, 119-121 Seventh street, managed by G. A. Durfam and serving territory in District 5; Portland, Me., 263 St. John street, managed by J. H. MacColl and serving Northern part of District 1; Peoria, 113 South Monroe street, managed by M. M. Hirsch and serving Southern section of District 5; Columbus, O., 251 North Fifth street, managed by Harry W. Dodge and serving Central Ohio District 10; Wilkes-Barre, Pa., 62 North State street, managed by E. W. Schweigert and serving North Central Pennsylvania in District 3, and Sioux Falls, S. D., managed by A. B. Leek and serving Northwestern section of District 11. The shipping station is at Butte, Mont., 49 West Granite street, and facilitates distribution throughout Rocky Mountain territory, District 8.

PARAMOUNT DATE BOOK: Unique among advertising booklets is the PARAMOUNT DATE BOOK which has been prepared by the advertising department. Covered in limp cloth binding and printed in colors, this booklet contains a full-page or two-page illustrated announcement on each of The Super Thirty-Nine and these are followed by short illustrated official billings and brief synopses of all of The Famous Forty-One.

There are also brief seasonal announcements by Adolph Zukor, Jesse Lasky and S. R. Kent, but the main feature of the booklet is a complete exhibitors booking guide and cost sheet for the entire year 1923. Each page covers a week's bookings with ample space allotted for entries covering each day's feature, comedy and miscellaneous films; accessories, including lithographs, lobby displays, heralds, etc.; the cost of picture, cost of advertising and day's receipts.

This handsome and handy souvenir of the "Super Thirty-Nine" is now being distributed through the exchanges to all Paramount exhibitors.
Some Directors of the "Super 39"

Joseph Henabery
William de Mille
James Cruze

George Melford
Sam Wood
Paul Powell
Victor Fleming

George Fitzmaurice
Allan Dwan
Alfred E. Green
World-Wide Interest In "Super 39"

Shauer Says Announcement Will Be Received With Gratification Abroad

That no announcement in the motion picture trade throughout the world will be received with greater interest than that given Mr. Lasky's production program for the remainder of the year 1922-23, is the opinion of Emil E. Shauer, assistant treasurer and director of the foreign department of Famous Players-Lasky Corporation, in discussing plans for world distribution of the "Super Thirty-Nine."

ALTHOUGH it will be several months before these forthcoming Paramount specials will be available for foreign distribution," said Mr. Shauer, "we are finding everywhere throughout the world a constantly increasing interest in the future production plans for Paramount pictures.

The foreign exhibitor is becoming more and more keenly alive to the development of the motion picture industry in this country, and announcements of the sort made by Mr. Lasky at the Los Angeles Paramount convention will be received with particular gratification the world over. Perhaps the most interesting feature of this announcement is the action of the production department in continuing the policy of producing the highest grade super specials. A number of the group of forty-one specials have been released in various parts of the world in the last few months and have met with the most enthusiastic receptions everywhere.

**PERHAPS** the most striking development in the foreign field during the last year has been the conversion of the leading exhibitors to the policy of screening special productions of the highest calibre. These exhibitors are learning, as has been the case in this country, that their patrons want nothing but the best in motion picture entertainment. For this reason the foreign department welcomes the opportunity to distribute through its own offices and through leading distributors elsewhere the splendid list of thirty-nine Paramount pictures promised by Mr. Lasky for the coming six months.

"During the past twelve months the foreign department has taken particular pains to enlarge its distributing facilities throughout the world to obtain the proper presentation of such great Paramount specials as 'Blood and Sand,' 'To Have and to Hold,' 'Manslaughter,' 'While Satan Sleeps,' 'The Old Homestead,' 'The Impossible Mrs. Bellevue,' 'Clarence,' 'Kick In,' 'The World's Applause' and others of the superb Forty-one. This policy will be continued during the coming year.

**In France branch offices have been opened in Lille, Toulouse, Bordeaux, Strasbourg, Marseilles, Lyon and Nancy, and the same organization is distributing Paramount pictures from recently opened offices at Brussels, in Belgium; Basle, Switzerland; Algiers, Algeria; Cairo, Egypt, and Constantinople. Turkey, with Adolphe Osso of Paris in charge. In Denmark, Norway and Sweden arrangements were completed for the distribution of Paramount pictures through offices operated by Carl York and Walter LeMat in Copenhagen, Christiania and Stockholm. Ingvard C. Oes is Paramount's representative in these offices.

"On the other side of the world it has become necessary for the Famous-Lasky Film Service, Ltd., of which John W. Hicks, Jr., is managing director, to open exchanges at Singapore, Straits Settlements, and Batavia, Java, to take care of the increased demands for Paramount pictures. Recently offices were opened in Tokyo, Japan, under the management of Tom D. Cochrane.

"In Great Britain arrangements have been completed by John Cecil Graham, Managing Director of Famous Players Film Company, Ltd., for the immediate release of four Paramount specials, 'Saturday Night,' 'Bought and Paid For,' 'The Young Diana' and 'The Good Provider.' This policy has met with an enthusiastic reception on the part of the film trade and the public, as it forewarns the coming of the day when the British release schedule will be brought down to within six or eight months of the American schedule."
At the outset of its national advertising campaign which has done so much to sell motion pictures to the public, Paramount spent in the first year a sum of money which was regarded skeptically in some quarters as extravagant. Time has proved the falseness of that view. Paramount has kept on expanding the scope of its national campaign, and in 1923 the company will spend just about ten times as much in selling Paramount pictures for the exhibitor to the public as it did that first year.

M. BOTSFORD, advertising manager, with the co-operation of Henff-Metzger, Inc., advertising agents, has completed his plans for the national advertising of the “Super Thirty-Nine”—a campaign greater in magnitude than any company has ever before launched. As usual, the Saturday Evening Post, with its circulation of more than two million copies every week, will carry the message in greatest volume.

The Post campaign for the “Super Thirty-Nine” will start in the issue of January 13. This will be a full-page in colors, the Paramount trade mark dominating the illustration and the text being captioned, “The name that earned fame through thousands of hours of wonderful entertainment!” In a box at the right is text calling attention to the complete announcement of the “Super Thirty-Nine” to be found in the Post of January 27.

In the issue of the 27th, immediately preceding the initial publication of the six months product, the listing of all the pictures will be carried in a double-page spread in colors. Double-page spread in black and white will be run on each of the following six special productions set for day and date release, the advertisement in each instance appearing in the Post dated the day before the release of the pictures: “Adam’s Rib,” “Java Head,” “Hells Donner,” “The Glimpses of the Moon,” “Hollywood” and “Bluebeard’s Eighth Wife.”

COPY on “You Can’t Find Your Wife” and “The Rustle of Silk,” also day and date pictures, will consist of single pages in colors, while the big James Cruze production, “The Covered Wagon,” will be handled in a unique manner. Several weeks before the publication of that picture a series of the quarter-page teaser advertisements will be started, and they will culminate in a double-page spread in colors. Incidentally, color pages on “The Covered Wagon” will be run in many other national magazines.

Supplementing this production advertising in the Post there will be a page in color every four weeks. These will consist of good will copy and each will carry the complete Paramount schedule for the following month. The decorative and human-interest features of this copy in each instance will center around a great motion picture theatre, the best houses including, among others, the Rivoli, in New York; the Grenada, in San Francisco; Grauman’s Metropolitan, in Los Angeles; the Palace, in Washington; McVicker’s, in Chicago, and Newman’s in Kansas City.

In addition to the campaign in The Post, all the leading fan magazines will carry at least one full page in each issue, with two-page spreads on some of the bigger pictures. The Ladies’ Home Journal will also carry a page each month, while Pictorial Review will have a special advertisement on “The Glimpses of the Moon,” the story of which ran serially in that magazine.

The January issue of Pictorial Review, now on the news stands, has an interesting article by Nina Wilcox Putman, entitled, “What’s Right With the Movies,” embodying comments by Adolph Zukor, Marcus Loew, Samuel Goldwyn, W. W. Hodkinson, D. W. Griffith and other prominent figures in the picture world. Paramount has taken advantage of the fan interest aroused by this article and on the page opposite the start of the story there is a full-page advertisement, “Shopping for the Best Pictures.”

Exploitation

PARAMOUNT’S division of exploitation, under the direction of Claud Saunders, points to the fact that its slogan, “It Has Been Done,” has been lived up to in connection with “The Famous Forty-One.” Its record of performance therefor is cited as embodying the strongest assurance to exhibitors that they may expect the same kind of cooperation on “The Super Thirty-Nine.”

No story of the success of “The Famous Forty-One” is complete without at least a brief story of the activities of this department which maintains a staff of thirty trained showmen scattered throughout the country. The duty of these men is to see that the exhibitor takes in as much as possible on his Paramount productions.

For “Her Gilded Cage,” the exploiters developed a cheap and inexpensivelette work which transformed lobby fronts at little cost. This novel flash worked perfectly everywhere the picture played.

For “Nice People,” the exploiters sold the title to merchants of the town on the angle that “Nice People trade at this store,” and secured page after page of solid advertising.

Publicity

INFORMATION that keeps the public constantly apprised of Paramount’s activities comes in a steady flow from Paramount’s publicity department, headed by Charles E. McCarthy. The machinery of the department is geared to its highest development in situations where publicity is most needed. For instance, a tremendous publicity campaign has attended the American debut of Pola Negri. Comparatively little known before her arrival in America, this European actress has in a few months become one of the most talked of screen players in the world and her first American picture, “Bluebeard’s Eighth Wife,” is being awaited eagerly.

Moreover the half-hundred other screen stars, directors and leading players appearing in Paramount pictures are being kept constantly before the public in newspapers, magazines, theatre programs, and other forms of publicity.

Sheet music and books also are being utilized to bring them favorably to the attention of new audiences. From your piano Paramount players smile at you from the covers of such popular music as “Singed Wings,” “To Have and To Hold.”
The following synopses were written for the HERALD by the publicity department of Famous Players-Lasky Corporation.

**THE COVERED WAGON:** For the amount of expenditures involved in a successful endeavor to make one of the great classics of the screen, for the number of people employed steadily from the start to the finish of the picture, for the difficulties encountered and overcome and for the mighty theme of the story, this James Cruze production exceeds anything ever before attempted by the Paramount producing organization.

The picture, "Hollywood Emerson Hough's wonderful story of the conquest of the great West was made in Nevada and Utah. Hundreds of people were transported to the huge Baker ranch in Nevada, consisting of 200,000 acres. The whole West was combed for every available prairie schooner still in existence and nearly 200 of them were procured. Their transportation, along with that of the rest of the vast amount of equipment, required thirty special trains. A thousand Indians were rounded up for the singing of the most realistic Indian battle scenes ever filmed, and special permission was given for the staging of a real buffalo hunt, in which the great herd on Antelope Island, in Great Salt Lake—the largest herd in existence—was used.

No printed page is sufficient to present an adequate description of the multitude of this picture, with the vast Western plains as the background for its thousands of people, 600 oxen, 1,000 horses and 500 buffaloes—produced without stint by the man who made "The Old Homestead." It is a picture of great historic importance, presenting a cast including Lois Wilson, Warren Kerrigan, Alan Hale, Charles Ogle, Ethel Wales, Ernest Torrence, Ully Marshall, Guy Oliver and John Foxx. The scenario was written by Jack Cummings.

**HOLLYWOOD:** Here is a picture! As something unique in the realm of the nema this one has never been equalled, is said. When Frank Condon submitted to Jesse L. Lasky the script of his novel "Hollywood, and the Only Child," Mr. Lasky was amazed by its poignancy, charmed by its story and excited in the contemplation of its wonderful possibilities.

Ask any motion picture fan which she would rather see, Hollywood or New York, and the answer will be, "Hollywood, if I can see everything and everybody when I get there." And "Hollywood," directed by James Cruze, shows "everything and everybody.

But make no mistake. "Hollywood" carries with it no propaganda, no exposé of the secrets of picture-making. It is not a motion picture tour of Hollywood. It is a real, fast-moving story of human love romance of a girl who wanted to get into the movies—and doesn't succeed. The heroine is the counterpart of a million American girls, with a consuming ambition to act in moving pictures. Like so many others she thinks her beauty will prove to the open world, but oddly enough, even her old-fashioned father, her maid aunt, her sweetheart and finally, her own twin children "beat her to it." As running through the plot are melodrama, love, mystery and humor, all in abundance.

And the cast—just a hint to everybody big that you can think of. Cecil B. de Mille has a prominent part—the first instance on record of a big director playing a role in a motion picture which is not of another director. Along with him is featured an array of stars that will make every other so-called all-star cast fade out of memory. The list includes, besides Miss Swanson, Thomas Meighan, Wallace Reid, Bebe Daniels, Agnes Ayres, Jack Holt, Betty Compson, May McAvoy, Leatrice Joy, Lily Lee, Theobert Roberts, Conrad Nagel, Lois Wilson, Theodore Kosloff, George Fawcett, Charles Ogle, Walter Huston, John Jacoby, with who's names, when announced, will take your breath away.

**ADAM'S RIB:** Those who argue that there is nothing new in the photoplay are due for a surprise when they see Cecil B. de Mille's production, "Adam's Rib," which is another original story by Mr. de Mille. Adapted scenario writer, Jeanie Macpherson. This romance is played out for the most part, against a strange setting of skeletons of animals that lived somewhere around fourteen million years ago—probably the most unique setting yet used in a motion picture. These prehistoric creatures include prehistoric monsters are exact copies of those treasured in the American Museum of Natural History and the Smithsonian Institution. In connection with these curiosities Mr. de Mille has gone back farther than ever before in the making of scenes which represent how people lived, or might have lived, in the days before historic dawned.

"Adam's Rib" is all over the interest started in the modern girl by "Manslaughter" by giving the other side of the case—in other words, setting forth in her best light. Thus, Mr. de Mille is answering one tremendously successful and sensational picture with another, just as he answered "Don't Change Your Husband" with "Why Change Your Wife?" Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon are the principals in a wonderful cast.

**THE GLIMPSES OF THE MOON:** Paramount was extremely fortunate in obtaining for picturization Edith Wharton's novel, "The Glimpses of the Moon," for which publication of the first installment of the story was published by D. Appleton & Co. simultaneously with the last installment and has been among the best sellers of fiction every month since.

The plot is quite unique. The heroine, luxury-loving and dependent entirely upon rich friends, and the hero, a poor but socially ambitious writer, with the understanding that should an opportunity present itself to either one to better himself financially socially, the other will not stand in the way. Here, sure enough is a theme with great possibilities.

The company has gone the limit on this production. Allan Dwan, who now perches on the top of the directorial ladder by reason of his production of "Robin Hood," staging D. W. Griffith, Fairbanks, was engaged to direct, and Bebe Daniels was chosen to play the leading role. Besides her is David Powell, while Nita Naldi is seen in a vampire role. Ruby De Remer and Maurice Costello are also in the cast. The picture breathes luxury and wealth, with thousand-dollar gowns by the score set off in lavish backgrounds.

**GRUMPY:** William de Mille has become prominent during the past few years for his masterly translation of stage plays to the screen. Witness: "Miss Lulu Bett," "Bought and Paid For," "Nice People," and "Clarence," among others. Now he has essayed "Grumpy," the wonderful play by Horace Hodges and T. W. Percyval, which provided one of the great character studies in the history of the modern stage. Clara Beranger wrote the adaptation of this play. The story is more than thrilling, involving an attempted diamond robbery, and throughout all runs a wholly satisfying thread of romance.

"Grumpy" first was presented at the Theatre Royal in Glasgow, in September, 1919. Later that same season it opened at Wallack's in New York, where it ran for 150 performances. All the next season it was in London and in 1915-16 it was brought back to New York for a return engagement. Throughout the two runs in New York and then the one in London, the quaint title character around which the play is built was played by Cyril Maude. "Grumpy" is made to order for Theodore Roberts, even more so than was the role of Uncle Joth in "The Old Homestead." Featured with him will be May...
McAvoy, with Conrad Nagel playing opposite.

ADAM AND EVA: Cosmopolitan has made a fine picture out of this play by Guy Bolton and George Middleton which was produced at the New Amsterdam in New York, and found its picture rights in brisk demand. Luther Reed wrote the scenario and Robert G. Vignola, who produced "Wings," is in Fool's Errand. It is the story of a man who turned his family over to a young go-getter and came back to find them changed; but it, like most good stories, is nothing more than a spectacle, as most stories of the past have been. The business that this picture has been doing at the Criterion theatre in New York and in several other leading cities where it has been playing long runs proves that "When Kainthool Wais in Flower" is one of the finest of the costume pictures.

It's a great story, this romantic novel by Charles Major of the period of King Henry VIII, and Miss Davies, under the able direction of Robert G. Vignola, rises to the level of her character never before attained. The sets, designed by Joseph Urban, are gigantic, substantially realistic and of great beauty. The picture was six months in the making and presents 3,000 actors, genuine antique armor and rare tapestries, costumes, furniture and paintings.

In the supporting cast are Forrest Stanley, Lyn Harding, Pedro de Cordoba, Ruth Shepley, Ernest Glendening, Charles Geraghty, Macey Harlam and George Nash.

**YOU CAN'T FOOL YOUR WIFE:** This is a George Melford production enough in itself to ensure its box office success. Waldemar Young wrote the story, basing it upon an original by Hector Turnbull. A most elaborate production has been provided for. The theme is a great one, that of the eternal triangle is given a new twist, Leatrice Joy who leap into the spotlight a few days ago will go down in history with her performance as Lydia Thomason. Nita Naldi, the alluring Dona Sol of "Blood and Sand," and Lewis Stone, one of the most popular of the actors on the screen, are the featured players.

**MEETINGS SPENDS HIS DIME:** In the mean time Paramount introduces a new star in the person of Walter Hiers, his entrance into the circle bearing in defence to numerous requests from exhibitors. The exhibition of his pronounced talent as a comedian, Dana Burnet wrote this story of a necktie salesman who spent his last dime and then found himself on a life of adventure and romance. The part was made to order for the jovial Walter. The story was published in Red Book and contains a surprise every minute and a laugh every second. Albert Shelby Le Vino wrote the scenario and Wallace Worsley directed.

**VENDETTA:** There is no piece of modern literature more wonderfully suited to the screen than Marie Corelli's novel. "Vendetta," is probably literally true that millions have read it for it is one of the most successful of all the stories by the widely read author of "Fool's Errand." "Passion Diana" and "The Sorrows of Satan." It is the thrilling story of a man, who, after his wife's death, returns with a fabulous fortune and wreaks vengeance upon his enemies. Cosmopolitan has given it a magnificent setting, fully worthy of the great story. It is directed by director Alan Crosland directed Lionel Barrymore and Alma Rubens are the featured players and the former, in the role of the hero, gives one of the screen's greatest portrayals.

**WHITE HEAT:** Everybody who reads the Saturday Evening Post is familiar with the stories of the steel mills by R. L. Stewart. The story is especially for Thomas Meighan and is the story of a young steel engineer who runs a small steel plant. There are scenes actual steel making, and the story. The story is a human one, depicting the rise of a worker through every obstacle, and it will have an appeal for everyone. The love element plays a most important part in the development of the theme and there is a lot of comedy. Percy Heath is the scenarist and Alfred E. Green the director.

Pola Negri in DECLASSÉ: Acknowledged by all as the greatest stage play in which Ethel Barrymore ever appeared, its picturization by George Fitzmaurice with Pola Negri in the chief role, is to prove a top-notch box office attraction. The play was written by Zoe Akins and was presented by Charles Frohman, Inc., at the Empire Theatre in October, 1919. There it played to standing room only for many months until it was necessary to move the piece to another production. Thereafter it played to records in Chicago and other large cities. It is the story of a beautiful and fascinating woman who is divorced without just cause by a brutal husband. Improvisation, she sinks almost
to ruin but is sustained always by her love for a young man who is not entirely worthy. The denouement is tragic, the role being just the kind best suited to Miss Negri's wonderful dramatic talent. The scenario is by Ouida Bergere.

THE RUSTLE OF SILK: This is a George Fitzmaurice production, and tells just the kind of story that Mr. Fitzmaurice revels in producing on the screen. Cosmo Hamilton wrote it and Ouida Bergere adapted it.

It is a tale of a poor young English girl who falls in love with a famous singer, and at first appears destined in life being far above her own, she secures employment in his household as lady's maid to him, and thus wins his respect by the love of a worthy young man of her own circle, she resolves to win the object of her admiration. She dons one of the singer's old costumes and goes to the Savoy where she knows he is to dine, and there, through a ruse, secures an introduction to him. She continues her masquerading and at last succeeds in winning his attention and later his love. His wife discovers what is going on and the triangular situation develops most interestingly.

Mr. Fitzmaurice has directed both Miss Compson and Conway Tearle, the teaming of which brought great success, the former in "To Have and to Hold" and "Kick In", and the latter in support of Pola Negri in "Bella Donna."

CHILDREN OF JAZZ: This is a story by Harold Brighouse, bearing a title that in itself is enough to bring people to the box office in droves. Moreover, it is a talkie picture, to be issued as an Alfred E. Green production. Mr. Green has come rapidly to the front. His first picture, "The Bachelor Daddy," starring Thomas Meighan, enjoys the distinction of registering a full 100 per cent in entertainment and box office value in all the hundreds of reports from exhibitors, both the published ones and those received through confidential channels. Since then he has come through with the highly successful "Chill with Mexican as star—"Our Leading Citizen." "The Man Who Saw Tomorrow" and "Back Home and Broke."

It tells of the adventures of the hero of the present younger generation and of those of the preceding one are contrasted when the children of jazz, some oddly mixed young conmen, is a man of median age, are cast upon an island where a ceremonious old gentleman is living alone in the memory of the past. And the fact is that the jazz babies are brought to their senses. In other words, it is a story of regeneration, underlaid with a rich vein of the humorous.

In the cast are Nita Naldi, Jacqueline Logan, Conrad Nagel and Robert Cain.

DARK SECRETS: After an absence of many months, Dorothy Dalton returns to the Paramount schedule in "Dark Secrets," a talkie production, in which region of admirers. Edmund Goulding, talented not only as an actor and director but also as an author, wrote the script for "Dark Secrets," and Victor Young is directing the action. The action carries the spectator from a magnificent Long Island estate to London and then to Cairo. A through line of mystery and danger is a young Arabian princess who is a heroine between Miss Dalton and an untamable Arabian horse whom she and other people try to catch. Robert Ellis is leading man and Jose Ruben shines in the supporting cast.

MY AMERICAN WIFE: This is another of the Sam Wood productions in which Miss Swanson has scored ever since she was elevated to stardom by Paramount. This picture is from an original story by Herttorn Swanson, who wrote "The Cheat," and the adaptation was made by Monte M. Katterjohn. It is the romantic story of a love affair between a rich young American girl and a young Spaniard from the Argentene, who are brought together through the defection of the latter's favorite horse race by one owned by the girl. There are some gorgeous scenes laid in the Argentine capital and fans are promised some of the best racetrack and race stuff ever filmed. Antonio Moreno, former Vitagraph star, plays opposite Miss Swanson and Walter Long is also in the cast.

DRUMS OF FATE: This picture affords Mary Miles Minter greater opportunities than ever before, it is said, to demonstrate that she is possessed of rare dramatic ability as well as beauty. It is an adaptation of Stephen French Whitman's novel, "Sacrifice," published by D. Appleton & Co. The story is described as thrilling in the extreme, the locale being Portuguese East Africa. M. B. (Len) Flynn, former Fox star, who scored so handsomely in support of Dorothy Dalton in "The Woman Who Walked Alone" is Miss Minter's leading man, while George Fawcett, Robert Cain, Carlos Fergoson and Bertram Grasby help round out a supporting cast which is hard to beat. Charles Maingot directed.

BLUEBEARD'S EIGHTH WIFE: This Sam Wood production is from a scenario by Monte M. Katterjohn, based upon Charlton Heston's adaptation of the French comedy by Alfred Savoir. A year ago the play was presented at the Rivoli Theatre, New York, with Ina Claire as the star, and scored a tremendous success.

"Bluebeard" is a modern American millionaire who has been in Europe to wed a famous French singer. He has been married before no fewer than seven times, his first wife being having died and he having divorced all the others. But he meets another young French girl, becomes infatuated with her beauty and decides to marry her. The idea goes to who he is engaged. His attentions are not welcomed by the young woman, but her father and sister, learning of his intended wealth and title, always sets 300,000 francs a year on his wife, makes arrangements for the marriage, which eventually is consummated. As in the case of the millionaire tires of this one and seeks to divorce her, but she, even though she is not in love with him, decides obstinately to hold him—and does, by the most amazing stratagems imaginable.

The story calls for the ultimate in daring stunts and makes an ideal vehicle for Miss Swanson.

CONTRABAND: There is no present-day fiction writer who possesses more of the glamour of the human story than Clark Fitzmaurice, Bridgton Kelland, whose stories appear in "Red Book." This one was published serially, starting in the issue of May, 1923, and is the story of a woman who is charming, attractive but poor, who suddenly finds herself, through the death of an uncle, owner of a small-town newspaper. She moves to the city and runs it right, without fear or favor, thereby provoking the anger of a wealthy old bachelor who has a financial stake in the paper and is determined by loan or otherwise to own and control it. How Agnes Ayres, as Carmel Lee, confounds him and sets him where he belongs, makes great screen entertainment. The scenario is by Beulah Marie Dix and Paul Powell is the director.

THE WOMAN WITH FOUR FACES: "Setting a thief to catch a thief" or the regeneration of a clever girl crook who is a young amateur to bring to justice some powerful millionaires who are depraving the people of their rights, is the theme of this story by Bayard Veel, author of "The Thirteenth Chair," with its absorbing plot. Fine dramatic situations, well written, and surprising climax, its love interest and with Betty Compson in the title role, it comes close to perfection as screen melodrama. Among other big dramatic scenes it offers a chance spectacle of a convict escaping from prison by means of a rope lowered from an airplane.

THE EXCITERS: This adaptation by Julia Crawford Ivers of the play by
Borzage directed it. Like all the other stories by Miss Hurst, this one carries tremendous human appeal and consequent box-office value. Three wonderful automobile pictures were seen, and one, directed by Colleen Moore, James Morrison and Eddie Phillips. . . .

RACING HEARTS: Remember those wonderful automobile pictures—"Too Much Speed," "The Roaring Road," "Excuse My Dust," "What's Your Hurry?" "Across the Continent," etc.—that Wally Reid made from the stories of Byron Morgan? Well, here you have Agnes Ayres risking her life in just that kind of picture by the same author. Like the others, it's a comedy drama with thrill following upon the automobile race track and boulevard. Some famous drivers take part in the race which Agnes wins in a most sensational finish. Paul Powell directed this one—one of those triple-guaranteed speed pictures that can't go wrong.

THE LEOPARDESS: Henry Kolker, producer of "Disraeli," in which George Arliss was the star, directed this picture which is an adaptation to Marx of a novel by the late Newlin Burt. J. Clarkson Miller wrote the screen version, which is a story of the Old South, which related how a strange woman which is being exercised by a wealthy and unscrupulous adventurer over a white girl brought up among the natives is broken by a worthy young friend of her tormentor Edward Langford is Miss Brady's leading man, while the chief comedy roles are filled by Robert Lowery. Other well-known people in the cast are Charles Kent, George Beranger and Margaret Foster. The picture was made for the most part in Florida.

THE TIGER'S CLAW: This is an original story by Jack Cunningham, one of the most talented of the Lasky studio staff of screen writers. Joseph Henabery directed and in the cast support of Jack Holt are Eva Novak, Bertha Kalich, Grace Geor, George Petrie, George Field, Aileen Pringle and Selby and others. Holt plays the part of an engineer in the jungles of India and is eventually greatly in love between the love of a true white girl and that of a faithless native with whom allows himself to become infatuated. The atmosphere is that of an actual Indian, with such interesting details as a tiger hunt, East Indian magic and a fairy tale. It is being supervised by experts who have spent many years over there.

THE GO-GETTER: Peter B. Kyne, author of "Cappy Ricks," "White Satan Sleeps," and "The Pride of Pahmar," wrote this story and it is one of which he recognizes. It is more widely read than any other story ever written by that popular American fiction writer. Its theme is most inspiring, relating how a young boy, finding many obstacles and finally got the thing he was sent for. The Cosmopolitan Cor- poration, which has given this splendid produc- tion, entrusting the various stages of the story to John Lynch and the direction to E. H. Griffith. A fine cast was chosen, headed by Clara Bow, Charles B. Seaton, Victor Varconi, Tom Lewis and William Norris, all of whom are featured.

PRODIGAL DAUGHTERS: Gloria Swanson in the role of a girl today who has revolted against the time-honored social conventions and ideals of conduct governing the Southern girl. This is that's "Prodigal Daughters," a Sam Wood production. The theme of the story is a romance which was adapted by Monte M. Katterjohn from the novel of the revolt of modern woman. A modern home is disrupted through the recklessness of its most industrious and hard-working woman who have cast aside the rigid traditions of propriety. A flapper, and a socially ambitious mother are caught up in a web of unrest and discon tent of their own making. There is a terrific punch in this picture with Gloria in the role of an automobile run-away locomotive. Theodore Roberts and Ralph Graves are in the supporting cast.

THE TRAIL OF THE LONESOME PINE: Mary Miles Minter is the star in this picture, which is a screen version of the immortal story of the feud country by John Fox, Jr., read and loved by millions. The scenario is based upon the stage adaptation by Eugene Wilks, who was chosen to direct the screen. "The Easiest Way," and Charles Maigne is the director. Miss Minter being a Southern girl, is at home in the type of dialect and role in which she has been presented, and it will be recalled that her greatest success was in "A Copper-colored Romance," a type of light general type. A great supporting cast headed by Antonio Moreno was chosen.

THE LAW AND THE LAWLESS: This is a story by Konrad R. Kallenberg, the Bohemian author whose writings are creating a furor in this country. A sequel of "Law and Order," it was first published in Pictorial Review and at- tracted wide attention. The setting of the story is unusual and picturesque, dealing with the story of a gypsy life. The character played by Dorothy Dalton is that of a gypsy woman, as fearless as she is beautiful, who recognizes no law save that of her own desire.
New Wesley Barry Film
Will Play 100 Theatres
During Holiday Period

More than 100 first run theatres throughout the country have contracted to show the Warner Brothers picture, "Heroes of the Street," featuring Wesley Barry, during the holiday period. The picture is said to be particularly appropriate for the holiday season, in that it tells a story full of the Christmas spirit.

In the picture are Margaret Lindsay, Wallace Ford, Jack Mulhall, Philo McCullough, and others. The feature is a Harry Rapf production, directed by William Beaudine and written by Edmund Goulding and Mildred Conisnide.

Among the theatres that have booked the Barry picture are:
- The California, Los Angeles; Granada, San Francisco; Bransford, Newark, N. J.; Garden, Paterson; Strand, Bayonne; Montauk, Passaic;
- Palace, Bryan, Princess, San Antonio; Rialto Houston, Texas; Empire, Fort Worth; El paso, Allen, Cleveland; Schale, Sandusky, O.; Opera House, Massena; Michigan, La Crosse;
- Temple, Evansville; Lyric, Lima, O.; National Theatre, Greenboro, N. C.; Victory, Tampa, Fla.; Arcadia, Savannah, Ga.; Tennessee Enterprises, Chattanooga;
- Vivian, Dayton, Fla.; Imperial, Charleston, W. Va.; Lyric, Rochester, N. Y.; Roosevelt, Detroit, Mich.; and Strand, Toronto;
- New Grand Central, West End, Lyric and Capitol, St. Louis; Liberty, Kansas City;
- Perry, Eric, Pa.; Virginia, Charleston, W. Va.;
- Nemo, Johnson, Pa.; Strand, Minn.;
- Astor, St. Paul; Garrick, Duluth, in Illinois; Fitzgerald, Rockford, Majestic, Bloomington; Gatie, Springfield;
- Arc, Lafayette, Strand, Ft. Wayne; Apollo, Indianapolis;
- Crown, 3rd Street, Eastern, Pa.; Queen, Wilmington, Del.;
- Modern and Beacon, Boston; Strand, Worcester, Mass.; in Connecticut, the Dawe, Bridgeport;
- Evelyn, New Haven; Olympia, New Brunswick; New York the Strand Theatres in New York City;
- Ben, Golden, Detroit;
- Syracuse: Regentor, Rochester, State, Schenectady;
- Strand, Albany.

Enthusiasm Over New Distribution Channel
Is Voiced by Sennett

"An opportunity for me to make pictures just as big as I want to make them; to spend just as much money on their production as I want to spend; to produce just as good a picture as I know how to produce and then sell it in an open market on its individual merits as a box office attraction – these are all factors that I am recently still contracted with Allied Producers and Distributors Corporation means to me," said Mack Sennett, in commenting on his new distribution affiliations with the organization of which Hiram Abrams is president.

"And to the Allied Producers and Distributors Corporation, the new arrangement means additional product that they know is going to be salable product," Mr. Sennett continued. "It means that I am going to give them pictures that have had time enough and work enough and money enough spent on them to give them that quality which enables a distributing company to sell every picture it handles on its individual merit.

"Suzanna," which is my first release through Allied Producers and Distributors, is a genuine box-office attraction."

Will Distribute Series of
Novelty Subjects in 1923

A series of twelve one-reel novelty subjects, "Novelties" as they are called, will be distributed by Agnes Egan Cohb, 1674 Broadway, New York City, beginning in January, 1923. The pictures show various parts of the world, with a story interwoven. There will be one issue each month.

CONSTANCE BINNEY in a scene from the Associated Exhibitors' production of"A Bill of Divorcement."

New Hodkinson Feature
Is Booked for Broadway
At Loew State, Jan. 29

"The Kingdom Within," the Victor Schertzinger production, distributed by W. W. Hodkinson, has been booked over the entire Loew circuit in New York and vicinity.

Nicholas Schenk signed the contract for the Loew interests and "The Kingdom Within" is scheduled to play the Loew State theatre, New York, on January 29.

"The Headless Horseman" or "The Legend of Sleepy Hollow," the adaptation of Washington Irving's story featuring Will Rogers as Ichabod Crane, was the attraction of the Capitol theatre, New York, for Christmas week, where it played to pleased audiences.

Another theatre circuit to book the attractions on the Hodkinson program is the Fox theatre circuit, which has booked the melodrama, "Bulldog Drummond," to play in the Fox houses in New York and New Jersey. The Rialto theatre, New York, recently showed the first of the All Star comedies produced by C. C. Burr and featuring Charles Murray, Mary Anderson and Raymond McKe, as well as "Movie Chats," number 46. The Rivoli theatre has booked the Bray Romances and Bray Comedies.

This means, Hodkinson states, that three feature attractions and sixty per cent of its short subjects have invaded Broadway.

Whitney Haley Features
in New Arrow Photoplay

Whitney Haley is a child of exceptional ability. She has been with the legitimate stage and the screen, and last season was with David Warfield in "The Return of Peter Grimes." He has just finished a successful engagement with Arrow's forthcoming picture, "Lost in a Big City," in which he has created quite a sensation. A great future has been predicted for young Haley owing to his versatility.

84 A. B. C. Houses
Set Dates on "Tessa"
Pickford Film Starts Run of Exhibitor Booking Chain
In the East

Mary Pickford's new production of "Tess of the Storm Country," a United Artists Corporation picture, will be shown in 84 theatres in the Associated Booking Group in New York City and metropolitan district during the Christmas-New Year's holiday week and the month of January.

It is declared to be one of the most sweeping simultaneous list of play dates ever booked for New York and contiguous territory.

The booking of the new productions of Greater New York, trail into Long Island and New Jersey, with engagements announced as far upstate as Peekskill.

An extensive co-operative advertising campaign has been mapped out by the executive committees of the A. B. C. including lists in New York and 84 A. B. C. Districts, and the various theatres playing the picture with the dates and addresses. The list of houses and opening play dates is as follows:

MANHATTAN AND THE BRONX

Apollo, Dec. 24 to 29; Plaza, Dec. 24 to 29; Lorenzo, Dec. 24 to 29; Odeon, Dec. 24 to 27; Sheridan, Dec. 24 to 29; Somerset, Dec. 24 to 29; Strand, Dec. 24 to 29; King, Dec. 24 to 29; Senator, Dec. 24 to 30; Majestic, Dec. 24 to 30; Concord, Dec. 24 to 29; Blodgett, Dec. 24 to 29; Forsyth, Dec. 24 to 29; Castello, Jan. 1 to 5; Crescant, Dec. 27 to 29; Freeman, Dec. 27 to 29; Belton, Dec. 28 to 30; Palace & Annex, Dec. 24 to 29; Geman, Dec. 29 to 29; Duke, Dec. 29 to 29; National, Dec. 29 to 30; New, Dec. 29 to 30; Avenue, Dec. 13 to 15; Sunshine, Dec. 27 to 31; Empire, Dec. 24 to 29; Olympia, Dec. 24 to 29; Melrose, Dec. 30 to Jan. 14; Colonial, Dec. 24 to 29; Wonderland, Dec. 24 to 29; Coleman's, Dec. 24 to 29.

BROOKLYN

Alhambra, Dec. 24 to 29; Farragut, Dec. 25 to 29; Bowery, Dec. 25 to 29; Linden, Dec. 3 to 5; Olympic, Dec. 28 to 31; Republic, Dec. 28 to 31; Stone, Stadium, Dec. 29 to 29; Supreme, Dec. 28 to 30; Sheffield, Jan. 1 to 14; Capitol, Jan. 18 to 21; City Life, Jan. 17 to 21; Grand, Dec. 29 to 29; Utica, Dec. 29 to 29; Albany, Dec. 30 to Jan. 1; Olympic, Dec. 30 to Jan. 3; Astor, Dec. 30 to 30; Orpheum, Jan. 4 to 7; Williamsburg, Jan. 7 to 10; Park, Dec. 25 to 29.

Long Island

Gerrard, Dec. 23 to 30; Flushing, Dec. 27 to 29; Arverne, Dec. 27 to 31; Nassau, Dec. 29 to 30.

NEW JERSEY

Eureka, Dec. 24 to 29; Tivoli, Dec. 29 to 31; Roosevelt, Dec. 28 to 31; Central, Dec. 28 to 31; Lincoln, Dec. 28 to 31; Manhattan, Dec. 28 to 31; Metropolitan, Dec. 28 to 31; Broadway, Dec. 27 to 29.

NEW YORK STATE

Peekskill, Dec. 25 to 27; Hamilton, Dec. 24 to 29; Ossining, Jan. 24 to 27; Bexleyheath, Jan. 10 to 16; Broadway, Dec. 20 to 27; Victoria, Dec. 20 to 27.

Malcolm Strauss Picture
Acquired by G. H. Wiley


Mr. Strauss, noted artist, personally supervised the production. A list of featured players are Diann Allen as Salome, Vincent Coleman as the Prince of Egypt, and Christine Withrop as Queen Herod. Additional leading players included are Bcn Probst, Tom Cameron, Al Stuart and Allan Hardy. Bobby North, of Apollo Exchanges, Inc., has acquired the rights for "Malcolm Strauss' Salome" for the Greater New York and northern New Jersey territory.

January 6, 1923

EXHIBITORS HERALD
Publicity (Continued from page 72)


Forty-eight million newspaper readers learn about Paramount pictures each week from the news service issued by the Paramount publicity departments, this being the combined circulation of 500 newspapers who have requested a weekly news service.

The Paramount fashion bureau serves 210 newspapers with a mat service illustrated by the gowns worn in Paramount pictures.

Magazine editors are finding in the library of several hundred thousand photographs of Paramount players and productions of increasing value to illustrate their pages with circulation-building material.

The home office staff, consisting of Samuel D. Palmer, J. M. Jerauld, Austin Parker and Glendon Allvine, edit and distribute the photographs and text material prepared at the East and West Coast studios. E. W. Wingart handles the publicity matters at the Long Island studio. At studio in Hollywood publicity is handled by Adam Hull Shirk, Arch Reeve, Barrett C. Kiesling, A. D. Wilkie, Arnold Prince and James Fisher.

The publicity department works in close cooperation with the advertising department, headed by A. M. Bottsford, and with the staff of Paramount exploiters directed by Claud Saunders.

Educational Gets Second Series of Robert Bruce Scenic Wilderness Tales

Robert C. Bruce, who has spent the summer and fall in the Pacific Northwest, making the second series of Wilderness Tales for Educational, has returned to New York with this group of scenic dramas. Mr. Bruce believes he has done the best work of his career this season.

I believe," said Mr. Bruce, "that the critics will agree with me that some of my new pictures will surpass "And Women Must Weep." There is perhaps more of a story in each of my new subjects than there was in the pictures of the first group of Wilderness Tales. Still, however, they are all laid out of doors and I have found and photographed in my recent pictures our own most beautiful scenery I have ever found in the world."

One of Mr. Bruce's new Wilderness Tales is a direct picture. Another is a mountain subject. Still another is laid in a background of lake country. The subject is one that he has traveled well over 2,000 miles hunting for the proper background for this subject. Work of cutting and tilting the second group of the series has therefore been almost finished and early release is promised.

Exploitation (Continued from page 72)

"Night Life in Hollywood" plays to Big Business at Erie, Pa., Arrow Reports

"Night Life in Hollywood," its big special, Arrow reports, got away to a flying start in Pennsylvania, when H. C. Simeral of Pittsburgh launched this production in the Rialto theatre. Manager John G. Rainey, in cooperation with a representative of Arrow Film Corporation, arranged an advertising and publicity campaign. In addition to the regular posting of twenty-four window displays throughout the city, they were obtained on tie-ups with various stores and for the display of oil paintings.

Perhaps the most interesting stunt thus far used on this picture was one worked out with the newboys. A sign was made to just fit the back of the coat of each boy and each Monday morning, but each one referred to "Night Life in Hollywood" and the Rialto theatre. Fifty and sixty newboys were on the entire winter's run throughout the city of Erie and covered every section of the town. Capacity business resulted. Manager Rainey was delighted with the showy success this has booked. "The Streets of New York," the Burton King special being distributed by Arrow, to play the week of December 10.

Novel to Be Written From Nigh's Screen Production

Striking evidence of the appeal of the title and theme of Weber & North's special production "Notoriety" was revealed when the producers of the photodrama were approached by a prominent publisher with an offer for the publication rights to the theme of the picture. This is something virtually new in the records of picture adaptation. The usual process is the publication of the story first, and its adaptation to pictures later.

In the case of "Notoriety," Will Nigh conceived and wrote the script first, and produced the picture from nothing but his own continuity sheets. Now that the picture is done, the publisher is anxious to create a novel of the theme, and negotiations will be hastened so that the book may appear in time to benefit the showing of the picture in leading theatres.

"Lorna Doone" Book Tieup Under Way by Publishers

A campaign in connection with Maurice Tourneurs "Lorna Doone," a First National picture, is being put on through the country by Motion Picture Company, publishers of Springfield, Mass. The Bradley firm is putting out a de luxe edition of Blackmore's "Lorna Doone," and is making bookstore displays wherever the First National is being shown. It is also putting out post cards to go with the First National posters and it is carrying on a letter campaign with schools and colleges.

This de luxe edition has an introduction by Tom Ince and on the cover is a portrait of Madge Bellamy. The Bradley people are distributing window cards which proclaim this as the Madge Bellamy edition.

Garson Starts Metro Film

Filmimg has started in Hollywood of "The Woman of Bronze," the stage play which will be pictured with Clara Kimball Young as the star. The photography is being produced by Harry Garson for publication by Metro. King Vidor is directing it.

Productions on Maescher List for Year Announced

Eugene Bradley Evans, general manager of A. B. Maescher Productions, announces the company's program of the year. The first production will be "The Rip-Tide," with an all-star cast from the novel by J. Grubb Alexander, which will be issued through Arrow. The cast of this includes J. Frank Glendon, Russell Simpson, Rosemary Theby, Stuart Holmes and others.

The second production will be "Teachery," a melodrama. This will be followed by "Felony." The fourth of the series of Maescher Productions will be taken from " Thou Shalt Not."
Above are three scenes from "Only a Shopgirl," the C. B. C. Film Sales Corporation special in the cast of which are Mae Busch, James Morrison, Wallace Beery, Tully Marshall, Estelle Taylor and others. It is adapted from Charles E. B. Blaney's stage play.

"Village Blacksmith" Heads New Fox List
Film Based on Longfellow's Classic Had Month's Run at Broadway Theatre

"The Village Blacksmith," the Fox special production which received the acclaim of New York newspaper reviewers during its month's run at the Forty-fourth Street theatre, heads the list of the six new specials announced by Fox Film Corporation as a supplement to the original group already issued for the season of 1922-23. The new special is based upon the poem by Henry Wadsworth Longfellow.

Booster Story Cast

It was directed by Jack Ford. Throughout the production Mr. Fox has installed the wholesomeness and classic virtues of the noted poet's work, it is said, and to accomplish this selected a cast including the names of some of the screen's most brilliant players. The cast is composed of William Walling, who scores heavily in the role of John Hammond, the village smithy; Virginia Valli, Bessie Love, Dave Butler, Pat Moore, Tully Marshall, Ralph Yeardley, Virginia True Boardman, George Hackathorne, and Lucille Hutton.

The story is characterized by a series of tense thrills and is replete, it is declared, with the action which makes a good picture, while the theme and appeal are of universal interest.

Smithy Ideally Portrayed

The swarthy, robust blacksmith of poetic tradition is brought to the screen by Jack Ford in a fashion which fulfills every idealistic picture which the American mind has had of the Longfellow character, according to those who have viewed the film.

D. W. Griffith Photoplay

Issued by United Artists

Publication of D. W. Griffith's "The Birth of a Nation" by United Artists' Corporation, in many states throughout the country is announced by Hiram Abrams, president. The Griffith picture may now be booked through United Artists exchanges for the following states:


Many Bookings Reported

By Vitagraph on Its New Special "Ninety & Nine"

Bookings of "The Ninety and Nine," Vitagraph's special, presented from the picture of Ramsay Morris, are being reported at the general offices in such numbers that it is predicted that the picture will top any of the recent specials offered by Vitagraph. Exhibitors for whom it has been screened are confident they have a box office attraction, a picture that the public will like from every angle. They say the secret of all good pictures, real heart interest and thrill, is in "The Ninety and Nine." The forest fire has been commended by critics and exhibitors at all of the exchange centres.

From the exhibitors' standpoint, "The Ninety and Nine" will offer unlimited opportunities, Vitagraph points out. It has exceptional exploitation features. The story is thoroughly modern in atmosphere and the train racing through miles of burning forest is one of the most thrilling scenes ever attempted in motion picture production. The hero, played by Warner Baxter, drives a locomotive through crashing timbers and the direction is so vivid that the audience is led right up to the blazing right of way.

Colleen Moore plays the leads. Besides Warner Baxter, others in the cast are Lloyd Whitlock, Gertrude Astor, Robert Dudley, Arthur Jasmine and Ernest Butterworth, Jr.

Prepare Next Story

For Buddy Messenger

Century Comedy Star to Be Seen in Story of Slums—Edwards to Direct It

Buddy Messenger, Century's new boy star, is getting ready for his next picture after finishing "Boyhood Days" which was directed by Harry Edwards. It is understood that Edwards, who is in San Francisco on business, will direct the boy star again in a comedy of the slums. Until his director returns Buddy is appearing in "The Abysmal Brute," a Jack London story for Universal. Edith Grant will play the role of the big sister of the mischievous youngster to be depicted by Messenger. Miss Grant is a newcomer to Century.

Title Baby Peggy Film

The title of Baby Peggy's Spanish picture has been changed three times. It was first called "The Senorita," then "Sunny Smiles" and finally "Carmen Junior." In "Carmen Junior," which will be issued shortly, Peggy takes a dual role as a boy and as a girl vamp. It was filmed among the cloisters of the San Gabriel Mission to assure the Spanish atmosphere.

Franey in New Picture

Billy Franey, who has attracted favorable attention for his work in "Quincy Adams Sawyer," has been added to the Baby Peggy company now at work on a picture in which she is being directed by Raymaker.

A set represents Heaven. The gate which opens into the Milky Way are guarded by the giant Jack Earle, who plays the part of St. Peter. Billy Franey is a burglar who seeks admission and on being refused he picks the lock of the big gate and steps into a sea of clouds populated by angels who jass to the music of their harps.

Harold McGrath Novel to Be Filmed by Distinctive

The film rights of Harold MacGrath's novel, "The Ragged Edge," have been purchased by Distinctive Pictures Corporation, it is announced by President Arthur S. Friend. Immediate production is planned. Forrest Halsey is now engaged in writing the scenario. This will make the second picture to be made by Distinctive other than those starring George Arliss, the first all-star production being "Backbone," which is now in the making at the Biograph Studio. Harmon Weight, with W. E. Morrison as his assistant, will direct the new picture.
Burr Nears Completion
Of His Program of Six
Independent Productions

C. C. Burr’s "Big Six" independent program is in process of completion. There remains but one picture upon which work has not yet been started.

Little Peggy Cartwright
In “Robin Hood, Junior”

Franklyn E. Backer, president of East Coast Productions, has received word from the studios that Marion Davies, starring in the role of "Lady Marion," is to be played by Little Peggy Cartwright.

Work Is Started on New
Marion Davies Photoplay

Work has been started at Cosmopolitan studios, New York, on Marion Davies’ next picture, a special of the play, "Little Old New York," by Rida Johnson Whitley. Complementing Miss Davies’ supporting cast are J. W. Kerrigan, Mahlon Hamilton, Courtney Foote, Norval Keedwell, Pat Flaherty, Mandino, Montague Love, Riley Hatch, Chas. Kennedy, Spencer Charters, Harry Watson, Chas. Judels, Pauline Whitson, Mary Kennedy, Thomas Findlay and Marie R. Burke.

Rothafel Arranges Novel
Prologue for Metro Film

At Capitol Presentation

When "Quincy Adams Sawyer," the S-L special produced by Herbert Lubin and Arthur H. Sawyer for Metro Pic-

NOTWITHSTANDING that we have been maligned by the yellow journals, dragged through the mire of vilification by certain ladies and gentlemen of constricted mentalities, and otherwise slamm'd, slough'd, and sledged we have managed to keep our heads high, our hearts keen, and Progress. The large number of unusually fine pictures that the year 1922 has given to the world give ample attestation of the inevitability of the screen and of its destiny. It has proven that it is too big to be kept down, too deeply entrenched in the hearts of the public to be destroyed or even halted in its advancement, only so long as we give our best.

The future of the motion picture business depends upon every man and woman who is a part of it, however small that part may be. Nothing can stop it as long as we continue to do our utmost to raise its standards, and we need have no fear of outside influences as long as we have our faith. When one considers the adversities we have had to overcome and the exceptional pictures that have been produced in the past year one cannot help but feel proud of the industry as a whole.

The achievements of the past year having been so stupendous, the question naturally resolves itself: "How much farther can we go?" This is difficult of answer. No one can foresee with any degree of accuracy what the future will bring in the way of screen development. But at the same time one would be narrow-minded indeed to say that we have reached anything like perfection or that there isn’t room, and much room at that for improvement. If the growth of the past year is any basis of prognostication the year 1923 should set some forward strides in the screen. Just what they will be is hard to say, but the standards will be raised. This is an industry where progress means life. We cannot stand still and point to the past.

Another thing which I hope the new year will bring is a basis of understanding between the producer, the distributor, and the exhibitor. It seems to me that the whole trouble is due to the fact that the other fellow's problems are not understood or appreciated. Lack of understanding is always a warrant of suspicion and mistrust which is keeping these three elements of the industry from getting together. With the ILS within the industry, and with all the elements that compose it standing together shoulder to shoulder there is no reason why the coming year shouldn’t see the antagonistic influences from without put to rout. Then and then only will the screen come into its own.
No Strings to Our Product, Says Pathe
Elmer Pearson, in Statement
To Exhibitors, Explains
Company’s Policies

In an official statement for the information of exhibitors, Elmer Pearson, general manager of Pathe Exchange Inc., clearly defines the Pathe policy governing booking of all its products. The main point emphasized in Mr. Pearson's statement is that there are no strings on any item of Pathe product binding it to any other item in booking arrangements.

Must Establish Own Merit

"Each and every picture on our list, irrespective of type and including all of the items of each weekly release program,” the statement says, "stands on its own feet. Each of them is issued on its individual merits, is required to establish its individual reputation and box office value, and may be booked on that basis without restriction or proviso respecting any other item. We refer to the exhibitor, 'As you like it'—book one or more or all, according to your conviction, regarding their value to you in each instance.

"We can assure the exhibitor that the rental price demanded for a costly product that has fully established its box office value places the credit of the particular picture exclusively; no standard item of comparatively new and untried production receives any advantage of support from the old. Under no circumstances, nor in any way affecting the exhibitor, is the one linked up with the other.

"News” Users Not Favord

"Another point upon which we are at war, that no doubt should exist is this: The fact that an exhibitor is a regular user of Pathe News, or Pathe Review, gives him no price advantage in booking other product, over the exhibitor who has not yet become a regular user of Pathe News or Pathe Review subscriber. This rule holds good all through the list of Pathe pictures. We believe that the exhibitors, such as the Our Gang and Snub Pollard two-reel comedies and the Leo McCarey comedies, are open to booking by any exhibitor at the rental based on their proved box office value, irrespective of his attitude toward any item of new or old product.

Arillis Film Gets Tieup

With Paper in St. Louis
An effective tieup with the St. Louis Times was effected by Homer K. Gordon, special representative of Distinctive Pictures Corporation during the run of the "The Man Who Played God,” starring George Arliss at the Del Monte theatre, St. Louis.

In conjunction with the newspaper, a "Kindly Act Week" was inaugurated, a scheme for the most kindly report being staged by the paper. Much valuable publicity resulted for the film. The same idea was effectively employed during the run of "The Artist's Mark," starring the Keith, Proctor, Moss theatres in New York.

Name MacDonald Story

Following the completion of "The Scarlet Lily," work is now being finished, Katharine MacDonald will begin production of "Refuge," a story of adventure, written especially for the star by Lois Zellner. Victor Sherzinger will direct. "Refuge."
Second National to Issue
Work of Bruce Barton in
Series of Short Subjects

Bruce Barton, famous for his humorously philosophical editorials and well known to magazine readers, has entered the still broader field of expression provided by motion pictures. Second National Pictures Corporation is arranging for the immediate publication of the first of a series of one-reel photoplays visualizing and vitalizing the word pictures which, even in type, have given millions of hearty laughs and a warming sense of human kinship to readers of his work in three widely popular magazines.

The first picture, "Just a Little Late Club," was finished a few days ago by Better Day Pictures, Inc. Better Day Pictures was organized for the sole purpose of putting the Bruce Barton story-editorials into picture form, with Mr. Barton as president; Elmore Leflingwell as vice-president; Roy S. Durstine as treasurer, and James S. Brown in charge of production.

The one-reel subjects prepared for this series are said to be in Bruce Barton's richest vein of humor and philosophy, dealing with topics of vital and current interest to the general public.

Universal's "The Storm"
Proves Popular in Europe

"The Storm," Universal production, is being received as enthusiastically in foreign countries as in America, according to Universal.

Reports of successful showings have been received at the home office in such theatres as the Oxford, London; Cine Max Linder, Paris; Strand, Colon, Panama; Palace, Hobart, Tasmania; Hoyt's De Luxe theatre, Victoria, Australia; Campoamor, Hanawa; Cine De Mundt, Amsterdam, Holland, and many others.

Popular Players Seen in
New Jack Pickford Film

Many screen players well known to theatre-goers are seen in support of Jack Pickford in his new picture, "Garrison's Finish," an Allied Producers and Distributors feature.

Among those in the cast are Charles Ogle, Clarence Burton, Tom Prior, Ethel Grey Terry, Madge Bellamy, Audrey Chapman and Dorothy Manners. Arthur Rosson directed it.

Stages Dance With Film

Alexander Oumansky, ballet master of the Capitol theatre, New York, staged the medieval dances for the spectacular ball which is one of the high lights in the French episode of "Backbone," the all-star production headed by Edith Roberts and Alfred Lunt which Edward Sloman is now directing for Distinctive Pictures Corporation. Two hundred players were engaged by Director Sloman for the dance scenes, which are in the time of Henry the Second and Catherine de Medicci.

Name Montana's Next Film

"They Call It Dancing" has been selected as the title of the next Bull Montana comedy, according to information received at the New York offices of Metro Pictures Corporation, distributors of this series of comedies, made by Hunt Stromberg.

"The Hero" Is Issued by
Al Lichtman

In the cast of this Preferred picture are Gaston Glass, Barbara La Marr, John Sainpolis, Doris Pawn, David Butler, Martha Mattox, Ethel Shannon and Frankie Lee.

The production, distributed by Al Lichtman Corp., is based on Gilbert Emery's stage play and is said to be one of the finest pieces of Gasnier's directorial work.

The story deals with two brothers, radically different in nature. The dramatic spots of the play are declared to have been enhanced in the screen version.
Six Companies Announce New Films

One Jewel for Each Month Included in Universal Schedule

Twelve Universal-Jewel productions, declared by the company to represent the most comprehensive aggregation of specials ever planned, constitutes a part of Universal's 1923 contribution to theatre product. Three of these are completed—six in production, the rest yet to be made. The pictures, Universal says, will employ its ablest talent in all divisions and constitute attractions of the highest quality.

The lineup, with outstanding facts in brief, is as follows:


"DRIFTING," stars Priscilla Dean. Adapted from John Colton's stage play. Matt Moore in leading male role. Direction by Tod Browning. To be issued in August.

"MERRY-GO-ROUND," an Erich von Stroheim which Rupert Julian is completing. Cast includes Norman Kerry, Mary Philbin, Wallace Beery, Maude George, Dale Fuller, Spottiswoode Aitken, Hay Holmcln and George Hackthorne. Issued in September.

"UP THE LADDER," stars Virginia Valli. Adapted from the stage play by Iwen Davis. Miss Valli's first starring role. For Universal. Hobart Henley, director. For October distribution.

"THE HUNCHBACK OF NOTRE DAME," (Continued in col. 3)
Digest of Forthcoming Attractions

Goldwyn States New American Releasing Group Realizes Aim Of Bigger Pictures

Goldwyn is another company emphatic in its statement that its program for the new year represents the biggest and best pictures which it has ever issued. Nine big productions are now completed or under way and these come nearer a realization of its policy of “bigger and better pictures” than any previous group, officials declare. This assertion is made despite the success of some of its fall and early winter pictures. Definite publication dates have not as yet been set on all nine of the new series.

The following Goldwyn product will be offered in 1923:

"THE STRANGER'S BANQUET." Marshall Neilan’s first production in association with the company. This feature is based on Donn Byrne’s novel. In the cast are Claire Windsor, Rockliff Fellows, Hobart Bosworth, Wallace Beery, Boardman, Nixie Barrie, Thomas Holding, Claude Gillingwater, Arthur Hoyt, Bensley Shaw, Stuart Holmes, and Sterling, Eugene Bessene, Lucille Richmond, Cyril Chadwick, Jean Hersholt, James Marcus, Edward McWade, Dagnor Godowsky, Lilian Langdon, and Jack Curtis. It will be published December 31.

"THE CHRISTIAN" is a Maurice Tourneur production of Sir Hall Caine’s novel. The cast includes Richard Dix, Mae Busch, Phyllis Haver, Claude Gillingwater, Cyril Chadwick, Mahlon Hamilton, Beryl Mercer, Joseph Dowling, and Garrett Hughes. To be issued January 28.

"GIMME," a Rupert Hughes production, to America. The cast are Helen Chadwick, Gaston Glass, Kate Lester, Henry B. Walthall, and David Imboden. Mr. Hughes wrote and directed it.

"LOST AND FOUND" is Carey Wilson’s first Goldwyn production. It is a South Seas story. The cast includes House Peters, Pauline Starke, Anthony Moreno, Rosemary Theby, George Seigmann, Mary Jane Irving, William Mong, and Carl Harbough.

"VANITY FAIR" is a Hugo Ballin production starring Mabel Ballin. Supporting the star are Hobart Bosworth, Earle Fox, Willard Louis, Eleanor Boardman, George Walsh, Robert Mack, William Humphrey and Tempe Pigott.

"SOULS FOR SALE" is a Rupert Hughes production, from his Hollywood novel. In the cast are Eleanor Boardman, Frank Mayo, Richard Dix, Lew Cody, Barbara LaMarr and Mae McDonald.

"BITTERNESS OF SWEETS" is another Rupert Hughes picture. In the cast are Colleen Moore, Anthony Moreno, William Ormond, Orpha Alba, Earl Metcalfe, Martha Mattson and Francis McDonald.

"TESS OF THE D'UBERVILLES" is a Marshall Neilan production and a screen version of Thomas Hardy’s novel. It is as yet incomplete.

"RED LIGHTS" is still another Marshall Neilan production, a screen adaptation of Edward E. Rose’s new stage play, “The Rear Door.”

A big block of special productions, with dates of publication, is announced by American Releasing Corporation. In this block, or second quarter’s output, are two features that have had pre-publication runs in large cities. They are “The Marriage Chance,” a Hampton Del Ruth comedy-melodrama with a cast including Alta Allen, Milton Sills, Henry B. Walthall, Tully Marshall, Mitchell Lewis and Irene Rich and, “The Prince and the Pauper,” Mark Twain production which played at the Capitol theatre, New York City. These two are now published.

Additional American Releasing product to be issued during the new year includes the following productions:

"THE BOHEMIAN GIRL." This is a Harley Knowles production. In the cast are Iver Novello, Elsie, Terry, Gladys Cooper, Constance Collier and Aubrey Smith. It will be published January 14.

"THE GRUB-STAKE" is a Neill Shipman-Bert Van Tuyl melodrama of Alaska romance. Miss Shipman wrote the story. The cast includes the stars, Alfred Allen, George Herrell, Hugh Thompson, George Hernandez and W. W. Van Auker. It will be issued February 18.

"THE DANGER POINT." Carmel Myers, Joseph J. Dowling and William Carleton are featured in this Victor Halperin production which was directed by Lloyd Ingraham. It has played at the Cameo theatre, New York. In "THAT WOMAN" is an A. C. Mims production starring Catherine Calvert. It is a stage story directed by Harry O. Hoyt. Issued December 31.

"AS A MAN LIVES" is an Achievement Films feature directed by J. Searle Dawley with a cast which includes Robert Frazer, Gladys Hulette, and Frank Losee. It also has shown at the Cameo theatre and is for distribution January 7.

"THE WEB OF THE LAW" is a western feature made by Gibson-Dyer production and directed by Tom Gibson. Issued January 21.

"MILADY" is a Henry Dimant-Berger production which is issued January 29.


"ONE MILLION IN JEWELS" is a John P. McGowan production written and directed by Mr. McGowan who also plays a prominent part. It is a short picture. Distribution is set to February 11.

"VENGEANCE OF THE DEEP This is an A. B. Barringer production made in Honolulu and California. It is a one-story. The cast includes Ralph Lewis, Virginia Brown Fair, Maida Vale Van Mattimore and Harmon Mac Gregor. It will be distributed February 25.
Advance News of 1923 Productions
29 Films to Be Made
By Cosmopolitan for Distribution in 1923

A big year is predicted for Arrow Pictures Corporation in 1923 by President W. E. Shallenberger. Before departing on a trip to the West Coast Mr. Shallenberger announced eight productions which his company will publish during the year. In offering this new theatre product Mr. Shallenberger declared that Arrow will continue to specialize in productions of the highest calibre, made from the works of well known authors or adapted from successful stage plays. Extensive advertising, of direct exhibitor value, is planned for the various features, he stated.

Interesting features of Arrow product are detailed in the following summary:

"NIGHT LIFE IN HOLLYWOOD," This is an A. B. Marxer production which enjoyed a successful preview at Atlantic City recently at the Woods theatre.

"THE STREETS OF NEW YORK." A Burton King special made from the famous stage play of the same name.

"MAN AND WIFE." This is an Elinor Fair production.

"SHYLOCK OF WALL STREET." This is another Burton King special.

"LST IN A BIG CITY." is a Blazed Trails Production featuring John Lowell and an all-star cast.

"JACQUELINE." is a Pine Tree Pictures production from James Oliver Curwood's story with an all-star cast. It was directed by Dell Henderson.

"THE BROKEN VIOLIN." This is an Atlantic Features special with an all-star cast which was directed by Jack Dillon.

"THE LITTLE RED SCHOOLHOUSE." directed by John Adolphi, is a Martin J. Heyl special featuring a star cast.

The above listed productions will be known as the first eight Arrow "super-plays" and either are already completed or nearing completion.

Mr. Shallenberger points out that these productions had all been thoroughly tested and were, in his opinion and those of his associates, pictures which would undoubtedly prove tremendously successful from a box office standpoint.

(Continued from Col. 1)

London's story,
"WHITE SHADOWS OF THE SEA." by Frederick O'Brien.

"THE DESERT HEALER." an Edith M. Hall story now running in Cosmopolitan magazine.

"THE LOVE PIKER." by Frank R. Adams.

"MOTHER McGNN." by Jack Boyle.

"ICE WATER, PLEASE," a Fannie Hurst story.


"THE FLAMING FOREST," a James Oliver Curwood story.

"SNOWBLIND," from Arthur Stringer's story.

"THE COUNTRY BEYOND," another story by Curwood.


(Concluded in Col. 2)
Variety in Pathe Short Films

Wide range of appeal is found in Pathe's short subject program. This is indicated in the group of scenes shown here from some of the new productions.

At the left is Pearl White in a thrilling scene from her new Pathe serial, "Plunder," produced by George B. Seitz from the scenario by Bertram Millhauser.

Here is Harold Lloyd in a scene from his new feature-length comedy "Dr. Jack."

Will Rogers in "Fruits of Faith," three reel feature which is published December 24.

Leo Maloney in "His Enemy's Friend," new two reel Western in the Range Rider Series.

Scene from "Broadcasting," new two reeler in the Johnny Jones series which features children.

A scene from one of the new "Our Gang" Comedies which is entitled "Saturday Morning"  Snub Pollard and Marie Mosquini in the Pathe comedy "A Tough Winter."

Amusing moment in "Fair Week," the one reel Hal Roach comedy starring Paul Pratt.
Industry Not Responsible for Folly of Individual, Says Brisbane

Theatres are the targets of unpleasant criticism on occasions when certain individuals do not conform to what many people consider the proper social standard of living. Undoubtedly such attacks from the public have made exhibitors wish for a logical answer—one that will serve effectively in counteracting false impressions of the industry.

Arthur Brisbane, one of the country's most distinguished editorial writers, has given you that answer. In his "Today" column in the Chicago Herald and Examiner, he writes:

Mr. Wally Reid, who got thousands a week for a pleasant smile, takes to drugs and there is foolish outcry against moving pictures. They have nothing to do with it—the trouble comes from suddenly giving thousands a week to a lad not used to money.

A young banker inherited a huge fortune, played the fool, loaded his houseboat with uncertain females, named the boat "Chastity" and sailed away. Nobody in pulpit or press demanded suppression of banks. Everybody knew that sudden money was the trouble.

"Coal Oil Johnny" bathed in champagne, hired the opera house all to himself. Sudden money again. No one suggested censorship of oil wells. A majority of motion picture people, like the majority of bankers and oil men, stand prosperity well. Later they will stand it better.

Meanwhile the industry destined to add 1,000 per cent to human knowledge within fifty years should not be made responsible for the folly of an individual unable to digest prosperity.

That editorial merits reprinting in every house organ. If you can't do this devote space in one of your newspaper advertisements to it. It will pay in the end.

* * *

Favors Federal Censorship

The appended editorial, published in the Hamilton (Ohio) Daily News, is of interest to the trade, in view of the fact that it voices disapproval of state or local censorship, declaring that "if there is to be censorship let it be national." The editorial, forwarded to this department by Fred S. Meyer, reads:

Censorship of the motion picture is one of the problems which the people of the country soon must face. In many states today there is some attempt at control of the character of the films to be presented.

Opinion may honestly differ as to censorship. It has been declared by the national church organization as an un-American idea but at the same time probably a necessary one.

The management of the present day movie theatre, if he has vision and an eye to his future prosperity will not permit any film of questionable and salacious tinge to be shown; but there opinion may differ again, for no two persons will agree very often on the propriety and the impropriety of a picture.

If there is to be a censorship of the screen it should be a national one. An instance of this may be cited in Ohio at this time. "The Outcast" with Elsie Ferguson, had been booked by the Palace theatre here and by numerous other theatres throughout the state. The press notices were very flattering. Reviews by New York critics in some cases pronounced it the best effort of this popular star. The Ohio censors, after seeing it, rejected it for presentation in Ohio, after no small sum had been spent in preparation for its coming.

A picture that is good for one state should not be barred in another.

So if there is to be a censorship let it be national; it will, to put it on strictly commercial basis, save a huge sum to the industry.
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. Unsolicited letters will not be printed.

Needs Program Pictures
KINGSPORT, TENN.—To the Editor: Apparently the policy of the producers for the coming season is to make nothing but big productions. Now as the small town exhibitor can stand about two days' lot special features per week—kindly advise where he is to procure program service for the remaining few days at a price that will cover the loss incurred on the high priced special, or if not obtainable, how long shall he figure on keeping his doors closed until the "special feature" will be available at a price that will allow a small margin of profit for himself?

At the present rate of rental, he counts himself fortunate if he can break even. Where then is he to get the money to meet current expenses? Of course, this sounds like "lunk" to the high and mighty producer, but when the small houses are eventually forced out of business by these methods, we predict he may sigh for "the good old days when the small towns really made his money for him."—Strand theatre, Kingsport, Tenn.

Women Tour Globe Seeking Data for DeMille Picture
Cecil B. DeMille is sending two women half way around the world in search of authentic data for his forthcoming film production of the Ten Commandments. Clare West, who heads Mr. DeMille's costume department, will leave shortly for Paris to gain ideas for gowns to be worn by the Paramount stars in the modern sequences of the production, and Mrs. Florence Mehan, famous traveler and authority on ancient peoples and customs, sails immediately on a lengthy tour of Palestine, Arabia, Egypt, India, China, Ceylon and Bali to obtain costumes, properties and historical data on the places actually named in the Old Testament. These journeys constitute the first extensive search for cinema material ever attempted by Mr. DeMille who plans to make this production the most tremendous in film history.

Fairbanks Picture Draws Large Crowds at Boston
The premiere of "Douglas Fairbanks in Robin Hood" at the Park theatre, Boston, Mass., was marked by an overwhelming crowd that jammed the theatre to the doors according to reports from that city. Preceded by an exploitation campaign and with Mr. Fairbanks, Dickson, a member of the cast in person at the performance, police assistance was necessary in handling the crowds, the report states. Governor Allen T. Fuller, Mayor James M. Curley and many other distinguished citizens were in attendance.

Miss Clayton Starts Work On New F. B. O. Picture
Ethel Clayton has started production at the Powers studios on "The Greater Glory," with Malcolm McGregor in the leading male role. The supporting cast, engaged to date include: Wilfred Lucas, Richard Headrick, Albert Hall, C. Anderson Smith and Victory Bate-
man. "The Greater Glory" was written by Wyndham Gittens, who also made the screen adaptation. It is Miss Clayton's third production for F. O. B. distribution. James W. Horne has been engaged by General Manager Emil Offeman of the Powers studios to direct "The Greater Glory." The story deals with the romance of a war widow.

FILM LAUGHS FROM TOPICS OF THE DAY SELECTED BY TIMELY FILMS INC.
Speedo.—Say, old man, lend me five dol-
ars, will you?
Peppo.—What?
Speedo.—Will you lend me ten dollars?
Peppo.—I heard you the first time.— "Topics of the Day" Films.

Cob.—He is a touch-and-go sort of a fellow.
Web.—Yes, but he never remembers to return.— "Topics of the Day" Films.

Teacher.—If your father owed me one hundred dollars and he promised to pay me five dollars a month, how many months would he take to pay it?
Little Ray.—A hundred years.
Teacher.—You don't know your lesson.
Little Ray.—You don't know my father.— "Topics of the Day" Films.

"Lend me $5, will you, old man?"
"Can't do it! I was just going over to
Brown's to borrow a five from him."
"Make it ten, and I'll take half of it."—Waterbury Republican.

He who gives his friends a loan wins popularity. But when he wants it back again, then he alone will be— "Topics of the Day" Films.

"What a touchy man Jones is."
"Yes, he is one of the best little borrowers I know."—Portland Express.

May.—Is Frank a close friend of yours?
Ray.—I'll say he is—so close that you can't "touch" him.— "Topics of the Day" Films.

"Have you forgotten that $5 you owe me?"
"By no means. Didn't you see me try to dodge into that doorway?"—Boston Transcript.

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."

J. Frank Bovay, manager of the Lyric and Laurel theatres, Binghamton, N. Y., is back on the job after recovering from serious injuries sustained in an automobile accident last June.

James Alifer, former manager of the Strand, Drumright, Okla., is now devoting his entire time to the Folly theatre in that city.

Manager Oscar Becker, Lincoln theatre, Belleville, Ill., has completed arrangements for the installation of a powerful radio set at the Lincoln.

Casco Amusement Company, a new corporation with headquarters at Portland, Me., of which E. Lowc is president, has purchased the Casco theatre at Portland.

Edwin R. Capps has been made manager of the Amuso theatre at Jasper, Ark.

Abe Franklin has withdrawn his interest in the Des Moines Theatre Company of which A. H. Blank is head. He is retaining sole interest in the Casino theatre and remains in charge of the theatres at Cedar Falls, Creston, Albia and Leon.

J. S. Jossey and E. C. Fielder have opened Progress Pictures Company at 512 Film Building, Cleveland, O., handling Arrow productions.

Paul Tessier, who is manager of the F. B. O. branch at New Orleans, La., is visiting friends in Cleveland for a few days.

Maurice Geiger, formerly with the Pittsburgh, Pa., office of Famous Players-Lasky, will travel Ohio for United Artists Corporation.

Carl Mueller has assumed management of the Elite theatre, Waukegan, Ill., owned by Edward Trinz.

Frank Jene, formerly at the New Or-
leans branch F. B. O. is now located with the same firm as booker at Cleve-
land, O. 

E. B. Roberts of Dallas, has been ap-
pointed manager of the Majestic theatre, Austin, Tex.

Claude Kelley, former owner of the Victoria theatre, Redmond, Ore., will manage the Capitol theatre at Bend, Ore., now under construction for D. T. Car-
mody.

Frank Wood, one time manager of the Princess at Sioux City, Ia., and more re-
cently a Fox exploitation man has be-
come associated with J. C. Douglas in the management of the Plaza and Royal theatres, owned by Hostelter Amuse-
ment Company of Omaha.
Associated Exhibitors

Conquering the Woman, with Florence Vidor.—A good week's business considering the fact that it was the week before Christmas.—David Harding, Liberty theatre, Kansas City, Mo.


Grandma's Boy, with Harold Lloyd.—A 100 per cent attraction. The greatest comedy ever made. Not a kick. The whole town will be talking about it. Grab a W. A. winner.—H. C. Houston, Gem theatre, Sherman, Tex.—General patronage.

What Women Will Do, with Anna Q. Nilsson.—Good picture. Much better than I looked for. Will please most of them.—J. W. Andresen, Rialto theatre, Cozad, Neb.— Neighborhood patronage.

The Sin of Martha Qued, with Mary Thurman.—Clean and interesting. A good lesson for parents. Drew and pleased a good house.—Maple theatre, Marion, N. Y.— Neighborhood patronage.

Lady Godiva, with a special cast.—Good picture, but not the kind of picture that appeals to masses. Drew very well.—V. J. Wilke, Liberty theatre, Burburnett, Tex.—Small town patronage.

FBO

Good Men and True, with Harry Carey.—Best Carey picture for F. B. O. More action. Makes them stand up in their seats. Fair business.—W. J. Wilke, Liberty theatre, Burburnett, Tex.—Small town patronage.

The Kick Back, with Harry Carey.—They all liked it and with The Jungle Goddess serial it made a new record for Friday and Saturday.—Crosby Bros, Lily theatre, Buffalo, N. Y.—Small town patronage.

The Kick Back, with Harry Carey.—When it's all over they wonder what it is all about. Absolutely the worst conglomeration of film shots that I ever saw. Carey has always been a good bet for me, but this picture will put the "Skid" under him for some time to come. Absolutely "NG."—H. E. Swan, Crescent theatre, Kearney, Nebr.— Neighborhood patronage.

The Kick Back, with Harry Carey.—A first class Western feature, but paid too much rental. Didn't make any money on it.—J. Martin, Family theatre. Attica, N. Y.—General patronage.

The Kick Back, with Harry Carey.—Fairly good, but not near as much punch as Good Men and True. Fair business. Good business is almost a thing of the past.—W. J. Wilke, Liberty theatre, Burburnett, Tex.—Small town patronage.

In the Name of the Law, with Johnny Walker.—Absolutely a high class photo play of merit that will please all if any ever will.—Clarence W. Langacher, Opera house, New Glarus, Wis.

In the Name of the Law, with Johnny Walker.—Cutouts on corners of streets, other ad stunts. Went over good.—S. H. Borisky, American theatre, Chattanooga, Tenn.—Neighborhood patronage.

In the Name of the Law, with Johnny Walker.—A good picture and will please the majority. Business fair.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

In the Name of the Law, with Johnny Walker.—Nothing extra, but is sure getting the crowds and everybody goes away pleased. Each night seems to be better for crowds, which assures that it is advertising itself. Tie up with officials and police department. Also newspapers will help you. A good bet.—H. E. Swan, Emerald theatre, Kearney, Nebr.— Neighborhood patronage.

In the Name of the Law, with Johnny Walker.—Business doubled and held up three days. Drawing power better than picture. Gets "em and are wonder why.—W. J. Wilke, Liberty theatre, Burburnett, Tex.—Small town patronage.

Seven Years Bad Luck, with a special cast.—My patrons did not care for it.—Clarence W. Langacher, Opera house, New Glarus, Wis.

Colleen of the Pines, with Jane Novak.—Dandy Northwest picture. Good attractive lobby. Ran two days to fairly good business.—W. J. Wilke, Liberty theatre, Burburnett, Tex.—Small town patronage.

Conquering the Woman, with Florence Vidor.—Absolutely a high class photo play of merit that will please all if any ever will.—Clarence W. Langacher, Opera house, New Glarus, Wis.

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Beyond the Rainbow, with a special cast.—This is a very fine picture that will go anywhere and has an exceptional cast. With a picture that you can run on a Sunday and please 100 per cent.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Occasionally Yours, with a special cast.—A very poor picture. Nothing to it.—H. L. McDonald, Royal theatre, Malvern, Ark.—Neighborhood patronage.

Billy Jim, with Fred MacMurray. Just a fair program picture, and film in bad shape.—S. N. Andress, Royal theatre, Ponca, Nebr.— Neighborhood patronage.

At the Stage Door, with a special cast.—Good program picture that pleased all.—L. M. Rothweiler, Palace theatre, Bison, Kan.—Small town patronage.

The Sheik of Araby, with H. B. Warner. Very poor picture, for it is not the kind the people want to see. Leave it alone.—E. J. Walters, Gem theatre, Tren ton, Nebr.—General patronage.

Shams of Society, with a special cast.—The moral in this one is worth the price alone. Had many favorable comments.—L. M. Rothweiler, Palace theatre, Bison, Kan.—Small town patronage.

Cold Steel, with J. P. McGowan. A right good little Western that has just the right amount of comedy and thrills mixed in. We never like to knock a star, but that is about the only thing not in favor of this picture. Had this been Roy Stewart or William Desmond, it would have been a regular little K. O.—J. J. Kudla, Swan theatre, Northampton, Nebr.— Neighborhood patronage.

The Call of Home, with a special cast.—Just a fair picture which moves along
very slowly until the last reel.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Neighborhood patronage.

First National

The Eternal Flame, with Norma Talmadge.—One of Norma's best. Pleased 90 per cent. Good attendance.—E. W. Warner, Warwick theatre. Kansas City, Mo.

The Eternal Flame, with Norma Talmadge.—A handsome, well-directed production. Worth playing in anybody's house. Above all else, use the candle advertising. Worked right, it's a wow.—W. Ray Erne, Rialto theatre, Charlotte, Mich.—Small town patronage.

Star Dust, with Hope Hampton.—Good picture, but not up to expectations; S. R. Peake, l'astique theatre, Maquoketa, Iowa.—Neighborhood patronage.


Smilin' Through, with Norma Talmadge.—My town has about 300 inhabitants, but I charged fifty cents and paid $50 for the picture. I barely squeezed through, but I am glad I played such a wonderful picture.—John Hamlyn, Center Point theatre, Center Point, Tex.—Neighborhood patronage.

Smilin' Through, with Norma Talmadge.—When better pictures are made First National will distribute them and let's hope Norma is in them all. This picture should be shown in every house—Extravagant.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Small town patronage.

Smilin' Through, with Norma Talmadge.—Pretty picture. Don't let them change you more than a regular Talmadge picture, for if you pay more you are hooked.—J. V. Chest, Capitol theatre, Canajoharie, N. Y.—Neighborhood patronage.

The Cave Girl, with a special cast.—This feature has a story that will get by and hold a fair amount of interest, but the film's chief merit lies in the beautiful scenery.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Lotus Eaters, with John Barrymore.—Story is improbable, but it is a quite a good and entertaining picture.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Lotus Eaters, with John Barrymore.—Very good.—A. F. Kerb, Ogallala—Princess theatre, Ogallala, Neb.—General patronage.

The Woman's Side, with Katherine MacDonald.—Drew good houses, but we would not class it higher than a second average program picture.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Sonny, with Richard Barthelmess.—Good, though not as good as Tolable David.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

Sonny, with Richard Barthelmess.—Very good picture. Richard very popular here and a nice little regular program picture. Ran it on Sunday and while it did not do as well as any regular, it was no fault of picture.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Red Hot Romances, with a special cast.—As a comedy this gave only moderate satisfaction.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Primitive Lover, with Constance Talmadge.—Extra good.—A. F. Kerb, Ogallala Princess theatre, Ogallala, Neb.—General patronage.

The Primitive Lover, with Constance Talmadge.—Very good. Had many complaints about it, it being drawn Norma in this city. It's a good bet for any exhibitor. Advertise and you'll get them. H. E. Swan, Kearney, Nebr.—Neighborhood patronage.

The Seventh Day and Tolable David, with Richard Barthelmess.—Both are good; Tolable David extra good.—S. R. Peake, l'astique theatre, Maquoketa, Iowa.—Neighborhood patronage.

My Boy, with Jackie Coogan.—Good.—Clarence W. Langacher, Opera House, NaLisa, Neb.—General patronage.

My Boy, with Jackie Coogan.—Our patrons thought it better than Peck's Bad Boy or Trouble. Fine picture. Jackie draws like a mustard plaster for us. You will make no mistake in playing this one if you can buy it at a reasonable price.—F. H. Baker, Home theatre, Fox Lake, Wis.—Neighborhood patronage.

A Question of Honor, with Anita Stewart.—A picture that holds the interest well throughout.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

Penrod, a Marshall Neilan production.—A roar from start to finish. Real entertainment. Clean, wholesome fun. Price a little too high, but worth more than the average run of picture.—B. A. Aughinbaugh, Community theatre, Lewistown, Ohio.—Neighborhood patronage.

Penrod, a Marshall Neilan production.—Considered this a very good picture. Drew well for two days.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

Fools First, a Marshall Neilan production.—A high class crook drama that pleased those who saw it, but it drew nothing.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Fools First, a Marshall Neilan production.—This little picture went over O. K. Will recommend it to all as being a picture we will suit our patrons in the opening stages in film rental on it. No fault of the picture, but the title kept them away.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Man, Woman, Marriage, with Dorothy Phillips.—A splendid picture that did more the second day than the first. Best of all, bought it at a reasonable rental.
Hayes Says Advertising Cannot Lie

Did you ever stop to wonder, stop to ponder, You add the losses up day after day. What it is that puts the movie business, And turns your hair from raven black to gray.

You buy a special feature at a darn, gross-awful price, You bill it like a circus ‘round the town. And when you try to sell it, why, your pop all turns to ice.

And you say the salesman certainly did you brown. And what about your patrons, who believe your horseshoes are gold. They trust you to pick good ones every day,

You pay them to fill your box with goods from the grand- mas to the lads. And as you leave the house you hear them say—

"Gosh, that picture sure was awful. Does he think we are fools?

Before it finished, why, I thought I'd die.

He neededn’t have raved over it, for months and weeks and days,

And finally heck us with this gosh-darned lie.

It makes you feel like saying, "Gosh dang it, what’s the use?"

I took their word for it that it was great.

And in many places heap me with a lot of vile abuse,

"I can’t apologize. It is too late."

It’s things like this that make things "blue nights" every week,

Program pictures beating "specials" everywhere.

Before you book a show now days it pays

You won’t find yourself in bad way.

On the level, now, Producers—does it get you anywhere?

You book us once or twice, I know, ’tis true;

But in the final cash-up we give you the money.

And play with those who know we are good true blue.

If you say a show’s a "special"—be right. Don’t over-advertise a single one.

For if by misadventure you get us in patronage away,

You’re going to reap that suffers, when all’s said and done.

LARRY HAYES,


the religious bigot accuses him as the grand old man of "the movies."—Crosby Bros. Lily theatre, Buffalo. N. Y.—Neighborhood patronage.

Hail the Woman, a Thomas H. Ince special.—A real honest-to-goodness special. Our patrons raved over it. Great picture for Sunday. Florence Vidor, The- odore Roberts and Madge Bellamy make real "all star" cast. Play this one if you can buy it right.—P. H. Baker, Home the- ate, Fox Lake. Wis.—Neighborhood patronage.

The Old Swimmin’ Hole, with Charles Ray—This is a good one, but Ray is too big for the part he takes in the picture. Had Cicely Courtneidge in this picture would be a knockout, but Ray seemed to please them.—C. H. Simp- son, Pacific theatre, Millen, Ga.—General patronage.

The Wonderful Thing, with Norma Tal- madge.—Very good show with wonderful acting. Berth & Stecker, Pastime theatre, Kiel, Wis.—Neighborhood patronage.

One Clear Call, with a special cast.—K. K. K. style of advertising. Big lobby display as above. Good business.—S. H. Bosley, American theatre, Chattanooga, Tenn.—Neighborhood patronage.

The Child Thou Gavest Me, with a special cast.—Excellent.—Clarence W. Lang- acher, Opera House, New Glarus, Wis.

19 and Phyllis, with Charles Ray.—A good Ray picture, but title had no drawing power. Pleased those who saw it.—L. M. Rothweiler, Palace theatre, Bison, Kans.—Small town patronage.

Molly O, with Gladys Normand.—A feature that can be heavily advertised without fear of disappointing your patrons. Can be classed as one of the best.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Splendid Hazard, with a special cast.—Title did not draw, but picture pleased those who saw it.—F. K. Kreighbaum, Paramount theatre, Roch-ester, Ind.—General patronage.

A Ten Dollar Rain, with a special cast. —A very good comedy drama offering. Story will hold interest from start to finish with several big scenes to help out the interest. We can’t get enough of these as many specials.—Tom Foster, Star the- atre, Stanley, Wis.—General patronage.

Molly O, with G. B. Carmine.—Picture very good, but did not draw as expected, although no fault of picture. Title will not draw very well.—H. C. Reinhardt, Village theatre, Bay City, Mich.—Neigh- borhood patronage.

What Women Love, with Annette Kel- lerman.—Good program picture.—L. M. Rothweiler, Palace theatre, Bison, Kans.—Small town patronage.

Bob Hampton of Placer, a Marshall Neilan production.—Good.—Clarence W. Langacher, Casa Hoven, Ray Glarus, Wis.


Don’t Ever Marry, a Marshall Neilan production.—This did not draw at all well and we paid too much for it and lost money at thirty and forty cents, those who came out liked the picture very much. It bought at an ordinary program price would be O. K., but it is no special. —C. E. Hopkins, Capp’s theatre, Cot- ter, Ark.—Small town patronage.

Lying Lips, a Thomas H. Ince produc- tion. This is a little mushy play but whole a picture that will please.—Clarence W. Langacher, Opera House, New Glarus, Wis.

Lying Lips, a Thomas H. Ince produc-
EXTRA!!

"Bay Pay,"
Some say
"Nay! Nay!"

Did sell.
Went well.
Can't tell.

CHARLES LEE HYDE,
Grand theatre, Pierre, S. D.

Late arrival of Mr. Hyde's contribution prevented inclusion of his candidacy in the context news bulletin on the first page of this department.

bay, a great picture.—P. G. Este, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Silver Wings, with Mary Carr.—Fair production, but did not get me a dime. Put up a lot of extra advertising, but the people would not bite. Those that did come seemed to be satisfied. Believe the title must be against the real drawing power of the picture. — Emporia theatre, H. E. Swan, Kearney, Nebr.—Neighborhood patronage.

Just Tony, with Tom Mix.—Absolutely one of the best Tom Mix pictures to date. Just the thing for small towns. It pleased, 1 believe, 100 per cent and caused lots of talk for days. Horse wonder. C. L. Beede, Beede's theatre, Enfield, N. H.—Small town patronage.

After Your Own Heart, with Tom Mix.—Above average Tom Mix picture.—Clarence W. Langacher, Opera House, New Glarus, Wis.

Money to Burn, with William Russell.—We hadn't had any like this in theme for quite a while so it went over pretty good, with a Fox New. This is as to pleasing patrons, not at the B. O., which seems impossible with anything now.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

Bar Nothing, with Charles Jones.—Good to fair Western feature. Will about average with other features with this star. —Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Yellow Stain, with John Gilbert.—Good picture with a good story and competent acting.—C. E. Keibbaum, Paramount theatre, Rochester, Ind.—General patronage.

Very Truly Yours, with Shirley Mason.—Shirley Mason's poorest picture. Attendance poor, not enough to pay house.—Elroy, Wis.—Neighborhood patronage.

Trotter O’Neil, with Charles Jones.—Just another Jones picture. All cut from the same pattern, padded with the same sawdust and sold to a suffering public.—B. A. Aughinbaugh, Community theatre, Lewistown, Ohio.—Neighborhood patronage.

Arabian Love, with John Gilbert.—Has everything I dig and I stepped on it hard, but icy weather conditions deprived me of the opportunity to cash it. It's the thing, though, and I hope bought for one-fourth the price of The Sheik, and I believe it's just as good a picture.—H. L. Hanson, Majestic theatre, Colfax, Wis.—Small town patronage.

Silver Wings, with Mary Carr.—Mary Carr's work is perfect, but story, cast and direction lack that intangible "something" that puts over a picture. Not in the class with Over the Hill. That was the judgment of my patrons, any way, and I agreed with them. At that, it's a great picture.—P. G. Este, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Last Trail, with a special cast.—Drew the best houses for us in many months. Would class it as the best of the fame Grey features so far produced. Have the very best of satisfaction.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Silver Wings, with Mary Carr.—Mary Carr's work is perfect, but story, cast and direction lack that intangible "something" that puts over a picture. Not in the class with Over the Hill. That was the judgment of my patrons, any way, and I agreed with them. At that, it's a great picture.—P. G. Este, Fad theatre, Brookings, S. D.—Neighborhood patronage.

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five years of theatre experience. The pictures were good, there’s no question about that, but that didn’t draw me the extra business. I will in order to squeeze the mazuma out of your pockets, never, again for mine.—G. F. Rediske, Star theatre, Kegyate, Mont.—Small town patronage.

A Rough Diamond, with Tom Mix.—A little different from Mix’s usual run of pictures and pleased better, as it has plenty of comedy mixed with it.—Russell Armbront, Fox theatre, Pittsfield, Ill.—Small town patronage.

Iron to Gold, with Dustin Farnum.—As a Western offering this feature will give fair satisfaction.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

And Going, with Tom Mix.—Good mounted police picture with the usual amount of comedy.—C. F. Kreighbaum, Paramount theatre, Rochester, Ind.—General patronage.

And Going, with Tom Mix.—This is not a Western picture, but has plenty of action. Everybody pleased. Mix is there where he belongs on the Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Pardon My Nerve, with Charles Jones.—A comic story picture offering this feature will give satisfaction.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Stackles of Gold, with William Farnum.—Good picture, but Farnum seems out of place in a picture like this.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—General patronage.

For Big Stakes, with Tom Mix.—Mix pictures are all good. The scene in which Mix, on horseback, dashes through a roaring, expensive prairie fire with a girl, is truly a real thrill.—Dan Conner, Piper’s Opera House, Virginia, Nev.—General patronage.

For Big Stakes, with Tom Mix.—Showed good drawing power and gave the best of satisfaction as a Western offering.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

For Big Stakes, with Tom Mix.—Fine. Pleased all. Mix always pleases here. Although I have care for his pictures, he surely does pull in the crowds.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

Desert Blossoms, with William Russell. —A good picture to illustrate the Strength of the Pines.—C. F. Kreighbaum, Paramount theatre, Rochester, Ind.—General patronage.

To a Finish, with Charles Jones.—A good program Western feature. Fair houses.—Tom Foster, Star theatre. Stanley, Wis.—General patronage.

A Connecticut Yankee with Harry Myers.—This was the best comedy of the year. The price was right and we made some nice money on it. Ran it two days, attendance better second day. Every exhibitor should use it.—Tobin & Quinlan, Ideal theatre, Chateaugay, N. Y.—Neighborhood patronage.

A Connecticut Yankee with Harry Myers.—A sure fire hit but was a money loser for me.—Clarence W. Langacher, Opera House, New Glarus, Wis.—General patronage.

A Connecticut Yankee, with Harry Myers.—A very good comedy which drew well.—C. F. Kreighbaum, Paramount theatre, Rochester, Ind.—Neighborhood patronage.

Men of Zanzibar, with William Russell.—A good mystery story, better than most of this star’s production. Drew fair houses.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Roof Tree, with William Russell.—A fairly good program picture. Not exactly适合 for the better class, however, but will please the men folks. Awful looking cast.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Ever Since Eve, with Shirley Mason.—A pretty program picture.—Lew Fischer, Bradley theatre, Eau Claire, N. Y.—Neighborhood patronage.

Queen of Sheba, with a special cast.—Spectacular, and I said a mouthful. Poor business on Foster, poor shows.—Clarence W. Langacher, Opera House, New Glarus, Wis.—General patronage.

Queen of Sheba, with a special cast.—Not at all bad. Drew average business. Therefore lost money, as I had to pay five house the rental of an average picture in Ruxton, Orpheum theatre, Quinton, Okla.—General patronage.

The Primal Law, with Dustin Farnum.—A good Western program offering.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Ragged Heiress, with Shirley Mason.—A good program picture, in which the star is up to her usual standard.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

The Riding Moon, with Tom Mix.—Full of action and fun. A good attraction of its class.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Goldwyn

Sherlock Holmes, with John Barrymore.—A fine picture which did a good business. Barrymore is well liked here, which helped.—C. F. Kreighbaum, Madison, Wis.—Neighborhood patronage.

Come On Over, a Rupert Hughes production.—One of the nicest little pictures I have played here. Has any Irish people in your town be sure to get them out.—Russell Armbront, K. P. theatre, Pittsfield, Ill.—Small town patronage.

The Sin Flood, with Helene Chadwick. This went big with my patrons. The story that will affect all good Christian throughout. Supporting cast excellent. Business good.—B. C. Brown, Temple theatre, Virginia, Wis.—General patronage.

Yellow Men and Gold, with a special cast.—An extra good program picture. Will please all you can get in.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Always the Woman, with Betty Compson.—Worst Goldwyn for a long time. They didn’t know what it was all about.—C. F. Kreighbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Dust Flower, with Helene Chadwick.—Here is a fine picture at reasonable rental and will certainly satisfy your patrons. Many took pains to tell me how good it was. I have no kick to register with Goldwyn pictures.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Theod ora, with a special cast.—In nine reels and should have had its run in spite of its small, long and dry for our people. Did not receive one favorable comment. Leave it alone.—J. M. Rothweiler, Palace theatre, Boscobel,—Small town patronage.

The Invisible Power, with House Peters.—A wonderful picture. It pleased those who saw it, but lost money on it.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

Dangerous Curve Ahead, with a special cast.—This picture is good, but not the special that Goldwyn would have you believe it is. Title a little misleading, but picture will please the majority. Domestic play.—C. F. Powers, Strand theatre, Dunsmaur, Cal.—R. town patronage.

Dangerous Curve Ahead, with a special cast.—Gave best of satisfaction. A picture that should be bought right.—W. L. Beebe, Candor theatre, Candor, N. Y.—Small town patronage.

Snowblind, with a special cast.—Get behind this one and you can make some money. Don’t be afraid of it as it pleased everybody who saw it here.—S. G. Hildebrand, Photoplay theatre, Ashland, Kans.—Small town patronage.

The Northern Wind’s Malice, with a special cast.—Perhaps this was a splendid picture. No doubt, as it was a Rex Beach story, but the print was in such horrible shape that it was impossible to tell what the picture was like. Had about twenty
EXHIBITORS HERALD  
January 6, 1923

EXHIBITORS  
Walters, poor have photography Kreighbaum, will L. will the age.  
Goddess Men, with a special cast—Excellent tragedy. Had I known just how good it was I could have cleaned up with it.—S. G. Ihle, Photoplay theatre, Ashland, Kans.—Small town patronage.

Goddess Men, with Helena Chadwick.—A sea story and a dandy. A very good lesson can be learned from this. Pleased 100 per cent. Don’t be afraid of it.—H. A. Felps, Comet theatre, Shelton, Nebr.—Small town patronage.

Bunty Pull the Strings, with a special cast.—Not a very good picture. Just seven reels of film. Don’t run it unless you are compelled to. No entertaining feature about it.—H. A. Felps, Comet theatre, Shelton, Nebr.—Small town patronage.

Officer 666, with Tom Moore.—Where this star is liked this picture should go exceptionally good. Very good picture, but Moore fails to get the money.—S. G. Ihle, Photoplay theatre, Ashland, Kans.—Small town patronage.

Officer 666, with Tom Moore.—Fair picture, but not as well liked as Made in Heaven or Hold Your Horses by same star.—H. A. Felps, Gem theatre, Wood River, Nebr.—Small town patronage.

A Voice in the Dark, with a special cast.—Play this with Goldwyn Sport Review and you have a good Saturday night program for small town.—L. M. Rothwell, Palace theatre, Bisco, Kans.—Small town patronage.

The Old Nest, a Rupert Hughes production.—It’s all been said. Read the reviews and act accordingly.—Will L. Beebe, Candor theatre, Candor, N. Y.—Small town patronage.

The Penalty, with Lon Chaney.—Splendid picture of the heavy variety. Bought at living prices, but the print we had had so many mis-frames in it the characters looked like jumping jacks.—F. H. Baker, Home theatre, Fox Lake, Wis.—Neighborhood patronage.

The Penalty, with Lon Chaney.—Good, but good part of audience will not exactly be pleased. A little too “creepy.”—Will L. Beebe, Candor theatre, Candor, N. Y.—Small town patronage.

The Branding Iron, with a special cast.

—Played two days to very small houses, but not fault of picture. It’s good.—L. M. Bubin, Palace theatre, Bisco, Kans.—Small town patronage.


Guile of Women, with Will Rogers.—Just fair program picture.—H. A. Felps, Comet theatre, Shelton, Nebr.—Small town patronage.

Milestones, with a special cast.—Not very well liked. No business on this. Showed to a poor crowd.—H. A. Felps, Gem theatre, Wood River, Nebr.—Small town patronage.

The Girl With the Jazz Heart, with Madge Kennedy.—Just a fair picture. Nothing to brag on.—H. A. Felps, Comet theatre, Shelton, Nebr.—Small town patronage.

Madame X, with Pauline Frederick.—A good picture and pleased all. Did a good business. Advantage strong on it. It will get you the money. Can boost price on this one.—H. A. Felps, Gem theatre, Wood River, Nebr.—Small town patronage.

Just Out of College, with Jack Pickford.—A good picture and everybody seemed to like it.—H. A. Felps, Comet theatre, Shelton, Nebr.—Small town patronage.

The Song of the Soul, with a special cast.—A good picture. Pleased about 60 per cent.—H. A. Felps, Gem theatre, Wood River, Nebr.—Small town patronage.

A Tale of Two Worlds, with a special cast.—A good picture for those liking Chinese stuff.—H. A. Felps, Comet theatre, Shelton, Nebr.—Small town patronage.

Hodkinson

Free Air, with a special cast.—One of the cleanest, best liked pictures we have ever used. Exploits it as it deserves and it will not disappoint. Ran it two days to good business.—Geo. K. Zinzis, Harbor theatre, Corpus Christi, Tex.—General patronage.

Free Air, with a special cast.—One of the best comedy dramas that we have got hold of in many a moon. Very realistic. And some of the prettiest scenery I have ever seen on the screen. The advertising possibilities are good on this, and this. Nick himself will not prevent your buying this picture if you once see the set of it. You owe the picture to your patrons. It is chock full of good comedy situations that are cleverly done, and some thrills in the picture.—J. J. Kudla-cek, the Arc, Swanton, Nebr.—Neighborhood patronage.

The Veiled Woman, with Margaret Snow.—Just six reels of motion picture. Saved the show by playing Keaton in The Fighting Kentuckian. Out well for it. This Goof is one of the best funny action comedies I have ever played.—S. M. Southworth, The American theatre, Canton, N. Y.—Neighborhood and college patronage.

The Headless Horseman, with Will Rogers.—Here is a picture that will put any exhibitor up to his head the next day and say, “That’s the kind of house shows.” It is a positive knockout from every angle.—B. A. Aughinbaugh, Unity theatre, Lewistown, Ohio.—Neighborhood patronage.

French Heels, with Irene Castle.—A good program picture. Irene draws well for me, but my patrons come to see her dancing and new gowns, and are not enthusiastic about her acting or beauty.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Married People, with Mabel Ballan.—Another of the cast dramatics which held the attention of our audience very well. Not big nor small. Just makes a good entertainment if short comedy is good.—S. M. Southworth, The American theatre, Canton, N. Y.—Neighborhood and college patronage.

The Mysterious Rider, with a special cast.—Didn’t see anything so mysterious about the rider, but it is a good picture and it drew well.—C. F. Kreighbaum, Paramount theatre, Rochester, Ind.—General patronage.

Camerom of the Royal Mounted, with Gene Autry.—Wonderful program picture. North west pictures I have played. Everybody satisfied.—E. J. Walters, Gem theatre, Trenton, Nebr.—General patronage.

Camerom of the Royal Mounted, with a special cast. A very good Northwest mounted police story. Very entertaining and photography very good.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

A Certain Rich Man (Hodkinson), with a special cast.—Another flat wheel. Lay off.—Lew Fischer, Bradley theatre, Pt. Edward, N. Y.—Neighborhood patronage.

The Westerners, with a special cast.—A fast moving Western that has good meat in every reel.—J. J. Kudlacke, Swan theatre, Swanton, Nebr.—Neighborhood patronage.

Man of the Forest, with a special cast.—High class western in every respect.—Clarence W. Langaseker, Opera House New Glarus, Wis.

The Man of the Forest, with a special cast.—A very good program picture that gives good satisfaction and seemed to give the patrons the same.—J. J. Kudlacke, Swan theatre, Swanton, Nebr.—Neighborhood patronage.

The Spenders, with a special cast.—Our patrons liked it so well that we would like to have more on this order. Good comedy in the.—J. J. Leyers, Library theatre, Ivesdale, Ill.—Small town patronage.
Metro

Quincy Adams Sawyer, with Blanche Sweet.—One of the best office bets of the year. Quincy Adams Sawyer is one of the finest pictures yet.—Parkway theatre, Madison, Wis.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—This picture is very reasonable. Good dialogue, good acting works to make a perfect picture. Lots of humor. You can get a fair rental.—John Hamlyn, Eufaula, Okla. —Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—A rural drama that surpasses anything I have seen before. A much better picture than The Old Nest, and I consider it as good as Over the Hill. Rental very reasonable. Prints at ten and forty cents.—L. R. Creason, Palace theatre, Eufaula, Okla.—Small town patronage.

At the Stroke of Midnight, with a special cast.—Lay off one of this. I lost half of my patrons for two weeks. Finally, I got them back with a good picture. The good old-fashioned cast, the American, J. Martin, Family theatre, Attica, N. Y.—General patronage.

The Stroke of Midnight, with a special cast.—Had a ball on this. Had it played one and took it off. My patrons left before the show was over, like rats from a burning building. A general loss last week. Had a much better time. But I'm to blame for booking it. I could not find any report on it in the Rochester Times. I must thank the salesmen for its good. But it was a humdinger, and so it was. Why are such specials made but as super-specials? I'm done without investigation.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

The Four Horsemen, a Rex Ingram production.—The greatest box office picture ever produced for any town large or small. The best films have been made in past five years at twenty and forty cents. My patrons praised this picture more than any picture I ever used.—L. R. Creason, Palace theatre, Eufaula, Okla.—Small town patronage.

The Four Horsemen, a Rex Ingram production.—Wonderful picture, but you fellows, in a Cooper County theatre, run your town only play it for one day.—J. Chest, Capitol theatre, Canajoharie, N. Y.—General patronage.

June Madness, with Viola Dana.—Didn't have time to see it myself. Too busy exploiting Orphans of the Storm, but I liked it and told me so. Not such business, though.—Geo. K. Zinsz, Harbor theatre, Corpus Christi, Tex.—General patronage.

Camille, with Nazimova.—Poor print of photography on this one. Valentine very good. Many complained about it being too long. June Madness will please all classes. Business not so good as on other Murray pictures. Two days at ten and forty cents.—L. R. Creason, Palace theatre, Eufaula, Okla.—Small town patronage.

The Conquering Power, a Rex Ingram production.—A great film. A good cast that drew the first night, but it failed the second night, for the people are not disposed to disagree, but not a box office value.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

Paramount

Burning Sands, with Milton Sills.—A great special for the small towns. Pleased better than advertised. Declared by all, one of the best pictures of the year. Get this, Boys; it will get you the money and please.—C. L. Beede, Beede's theatre, Enfield, N. H.—Small town patronage.

To Have and to Hold, with Betty Compson.—One of the finest pictures I have ever seen. Not only drew splendid business, but more than pleased everybody, in this town. Was an exhibitor, saw the picture three times, and enjoyed every minute of it.—S. C. Chapman, La Salle theatre, Chicago, Ill.—Neighborhood patronage.

The Cowboy and the Lady, with Tom Moore.—One of the new crop of Westerns with a dude cowboy. Got over but not too much interest. Just an ordinary good, fairly well done "movie."—Bet L. Morris, Elk grand theatre, Bellaire, Ohio.—General patronage.

The Young Rajah, with Rodolph Valentino.—From now on, Rudy, your name will ring through 100 towns with us. A hell of a picture, and we have lost less than 500 on it in three days. And oh, what a lot this cost. And they want extra for Blood and Sand. This is nothing extra and is a real value. Ray Custom theatre, Charlotte, Mich.—Small town patronage.

Chest Breaker, with Wallace Reid.—Good picture. A special, and he is acting like he was.—Hers good.—D. E. Fuson, Lyric theatre, Harrison Ark.—Small town patronage.

Above All Law, with a special cast.—This is not a small town picture. A foreign picture which flopped. Action very poor. Will not suit many, if any houses.—B. E. Hart, Detroit, K. P. theatre, Pittsfield, Ill.—Neighborhood patronage.

The Man Who Saw Tomorrow, with Thomas Meighin.—Thomas Meighin always a hit. Miss Brady does her old stunt of escaping from an immigrant girl into a beautiful scene. It can't be done.—Ben L. Morris, Olynyk theatre, Bellaire, O.—General patronage.

The Man Unconquered, with Jack Holt.—Excellent picture with plenty of action. Fair business in these small farms. Ones who saw it pleased.—E. C. Reeves, Strand theatre, Cookeville, Tenn.—Small town patronage.

Ebb Tide, with James Kirkwood.—Story too common. Acting good, and direction. But this picture is overrated and not worth the box office.—H. C. Houston, Gem theatre, Sherman, Tex.—General patronage.

On the High Seas, with Dorothy Dalton and Jack Holt.—A good special and not too much business. Please every patron. They will go out taking for the future. This is the kind of pictures that build up the picture business.—H. C. Houston, Gem theatre, Sherman, Tex.—General patronage.

Manslaughter, a Cecil B. De Mille production.—Good picture. No fault of picture, as it is very good.—S. R. Peake, Fastime theatre, Maquoketa, Iowa.—Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—Cecil B. De Mille's greatest picture. Acting and story wonderful. Please every patron. They will go out taking for the future.—S. C. Chapman, La Salle theatre, Chicago, Ill.—Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—Cecil B. De Mille's greatest picture. Acting and story wonderful. Please every patron. They will go out taking for the future.—S. C. Chapman, La Salle theatre, Chicago, Ill.—Neighborhood patronage.

Across the Continent, with Wallace Reid.—This picture should play and play and play. He draws a "customer" and others.—Clarence W. Langacher, Opera house, New Glarus, Wis.

Across the Continent, with Wallace Reid.—Extra good.—B. E. Hart, Ogdal's theatre, Ogdall, N. Y.—General patronage.

EXHIBITORS HERALD
January 6, 1923


Blood and Sand, with Rodolph Valen-
tino. — Excellent from every standpoint. What more would you ask? — Crosby Bros., Lily theatre, Buffalo, N. Y. — Small town patronage.

Blood and Sand, with Rodolph Valen-
tino. — Paid 25 per cent increase over The Sheikh. Fell off 75 per cent at box office. If they offer you this attraction at an increase over The Sheikh tell them to go pound salt. — Buffalo, C. Cecil Meighan, Temple theatre, Canajoharie, N. Y. — Neighborhood patronage.

The Bonded Woman, with Betty Compson. — A good sustained interest melodrama with action and thrill of a kind of a picture that pretty generally pleases. — Ben L. Morris, Temple theatre, Bellaire, Ohio. — General patronage.

A Bachelor Daddy, with Thomas Mei-
ghan. — A box office attraction from every standpoint. Business picked up every day. Patrons calling for it to be pic-

A Bachelor Daddy, with Thomas Mei-
ghan. — A most delightful entertaining picture. The kind that should be more of. Meighan at his best and some wonderful kids. Laughs and interest every minute. It’s worth playing anywhere, any time. — Ben L. Morris, Temple the-
atre, Bellaire, Ohio. — General patronage.

The Crimson Challenge, with Dorothy Dalton. — A good Western picture that should be played on Western nights. I overlooked this fact and disappointed the class that came. — W. E. Elkin, Temple theatre, Aberdeen, Miss. — Neighborhood patronage.

The Crimson Challenge, with Dorothy Dal-
ton. — Northern drama in which Doro-
thy overdoes the rough stuff. It does not get over good and gets laughs where it shouldn’t. — Ben L. Morris, Temple theatre, Bellaire, Ohio. — General patronage.

The Law and the Woman, with Betty Com-
pson. — Thought this was a very good story, but picture isn’t. — C. F. Kriegebaum, Paramount theatre, Rochester, Ind. — General patronage.

At the End of the World, with Betty Com-
pson. — Something different. Please-

here. — Clarence W. Langacher, Opera House, New Glarus, Wis. —

At the End of the World, with Betty Com-
pson. — A good melodrama with many wonderful scenes and lots of action. Can be depended on to give satisfaction. — Tom Foster, Star theatre, Stanley, Wis. — General patronage.

The Lost Romance, with a special cast. — A good picture, but no business get-
ter. — H. L. McDonald, Royal theatre, Malvern, Ark. — Neighborhood patron-
age.

Too Much Speed, with Wallace Reid. — Very good. The best Reid picture for a long time. — C. F. Kriegebaum, Para-
mount theatre, Rochester, Ind. — General patronage.

Too Much Speed, with Wallace Reid. — Good picture and pleased fair business. Did not draw as well as some of Reid’s. — Johnson Bros., Johnsonian theatre, Ripley, N. Y. — Small town patronage.

Fool’s Paradise, a Cecil B. DeMille production. —It’s absolutely one of Para-
mount’s best, and that’s saying a lot. — Clarence W. Langacher, Opera House, New Glarus, Wis. —

Fool’s Paradise, a Cecil B. DeMille production. — An elaborate production that made a hit with my patrons. Don’t he afraid to raise your prices on it. — J. C. Rowton, Orpheum theatre, Quin-
ton, Okla. — General patronage.


The Woman Who Walked Alone, with Doro-
thy Dalton. — Here is a sure fire bet. Play it. — Clarence W. Langacher, Opera House, New Glarus, Wis. —

The Woman Who Walked Alone, with Doro-
thy Dalton. — Here is a sure fire bet. Play it. — Clarence W. Langacher, Opera House, New Glarus, Wis. —

The World’s Champion, with Wallace Reid. — Pretty good Reid picture. W. J. Ferguson as the butcher is very good. — C. F. Kriegebaum, Paramount theatre, Rochester, Ind. — General patronage.

White and Unmarried, with Thomas Meighan. — Good program picture. Mei-
ghan is all there is to this show. Pleased his admirers. Ran Buster Keaton in The Boat and made an extra good pro-
gram. — Johnson Bros., Johnsonian the-
atre, Ripley, N. Y. — Small town patronage.

Bought and Paid For, with a special cast. — A very good program offering. —

Clarence W. Langacher, Opera House, New Glarus, Wis. —

Find the Woman, a Cosmopolitan produc-
tion. — Good mystery picture. You will find you get the right one. — C. F. Kriegebaum, Paramount theatre, Rochester, Ind. — General patronage.

Don’t Tell Everything, with a special cast. — Well received by the younger people, but the older folks not so good. Story rather thin. — Crosby Bros., Lily theatre, Buffalo, N. Y. — Small town patronage.

Is Matrimony a Failure? with a special cast. — A real honest-to-God comedy drama that went over like a house afire. — Clarence W. Langacher, Opera House, New Glarus, Wis. —

The Lost Romance, with a special cast. — So slow and draggy that the half of the seventy-five people that were there fell asleep. The other half walked out. — J. V. Chest, Capitol theatre, Canajohar-
ic, N. Y. — Neighborhood patronage.

The Loves of Pharaoh, with a special cast. — Absolutely as big as a box office picture. Booked it two days and took it off the second day. Pleased those who saw it. — H. C. Houston, Gem the-
atre, Sherman, Tex. — General patronage.

Our Leading Citizen, with Thomas Meighan. — Good picture where Meighan is — S. R. Peake, Pastime theatre, Maquoketa, Iowa. — Neighborhood patronage.

Miss Lulu Bett, with a special cast. — Excellent and the criticism on this, but all of my patrons liked it. Made me some money by using a Sennett comedy and charging ten and thirty-three cents. — S. G. Ihde, Photoplay theatre, Ashland, Kan. — Small town patronage.

The Face in the Fog, with Lionel Barrymore. — The picture of the month. No fault of the picture as it is a fine crook picture. — Russell Armentrout, K. P. the-
atre, Pittsfield, Ill. — Small town patronage.

The Face in the Fog, with Lionel Barrymore. — The picture of the month. No fault of the picture as it is a fine crook picture. — Russell Armentrout, K. P. the-
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The Face in the Fog, with Lionel Barrymore. — The picture of the month. No fault of the picture as it is a fine crook picture. — Russell Armentrout, K. P. the-
atre, Pittsfield, Ill. — Small town patronage.

The Bride’s Play, with Marion Davies. — Rather light, but pleased the most of them. Good if you can buy it cheap. — S. G. Ihde, Photoplay theatre, Ashland, Kan. — Small town patronage.

Beyond the Rocks, with Gloria Swan-
son and Rodolph Valentino. — Good draw-
ing card where Valentino and Swanson are liked. Did a good Thanksgiving business on it at advanced prices. — C. C. Roberts, Strand theatre, Cookeville, Tenn. — Small town patronage.

Moran of the Lady Letty, with Dor-
othy Dalton and Rodolph Valentino. — Great drawing card where Swanson is a

woman. — Moran of the Lady Letty, with Dor-

Harry Carey in the Greatest Picture of his Career.

“Canyon of the Fools”

Canyon of the Fools — Distributed by F. B. O.

Harry Carey is brilliant! Val Paul’s direction superb! Richard Matthews Hal-

let’s story, published in the Saturday Evening Post, has been read and re-

read by millions! You can’t beat that combination for the box-office, plus our

great showmen’s exploitation. Book it now. Boost it.

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THE OUTSTANDING

WESTERN STAR

COMING

HARRY

CAREY

January 6, 1923
A Little Humor Now and Then

Do you not really think you’re forcing too many gems of poetic splendor from the pen of Messrs. Jenkins, Rand, and Meyer upon your un-Shakespearean readers? But for the fact it is none of our business, we certainly would inquire as to how the above gentlemen can spend the time from their poetic endeavors to overestimate and degrading thing as a picture theatre.

In passing, we might state that the Re-views coming from these gentlemen would be interesting but for the fact that most of them a very pictures are so short. We think any one of them would say “Fritz Leiber”

COWAN OLDHAM,
Oldham’s theatre, Mc minions, Tenn.

One Week of Love, with Elaine Ham-merstein.—A good picture which made money for a week’s run.—David Hard-ing, Liberty theatre, Kansas City, Mo.—

South of Sava, with Mary Miles Minter.—This is an all around good feature.

—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Selznick

Love Is an Awful Thing, with Owen Moore.—A long drawn out comedy that is overdone. Titles for a poor drawing as good a production as, but not last. We think any one of them would say “Fritz Leiber”

COWAN OLDHAM,
Oldham’s theatre, Mc minions, Tenn.

One Week of Love, with Elaine Ham-merstein.—A good picture which made money for a week’s run.—David Hard-ing, Liberty theatre, Kansas City, Mo.—

South of Sava, with Mary Miles Minter.—This is an all around good feature.

—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Love Is an Awful Thing, with Owen Moore.—Very clever comedy drama with excellent cast. Titles are clever and witty. This picture should please any-one. Did not do as well as the first fault of picture. Do not be afraid of it.

—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

Love Is an Awful Thing, with Owen Moore.—Very clever comedy drama with excellent cast. Titles are clever and witty. This picture should please any-one. Did not do as well as the first fault of picture. Do not be afraid of it.

—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

A Woman of No Importance, with a special cast.—A picture of no impor-tance that you can get along fine with-out. Evidently foreign in make and the theme is immoral to those who lack the left—Crosby Bros. Lily theatre, Buffalo, N. Y.—Small town patronage.

A Woman of No Importance, with a special cast.—A picture of no impor-tance that you can get along fine with-out. Evidently foreign in make and the theme is immoral to those who lack the left—Crosby Bros. Lily theatre, Buffalo, N. Y.—Small town patronage.

Under Oath, with Elsie Hammerstein. —Good picture and purchased good Sunday attendance. Miss Hammerstein has not disappointed us so far and we are strong for her. Don’t be afraid of any of her pictures.—C. F. Kriegbaum, Gem theatre, Omaha, Neb.—Neighborhood patronage.

The Referee, with Conway Tearle.—Nothing extra.—C. F. Kriegbaum, Para-
INSTRUCTIONS TO ALL F.B.O. EXPLOITATION MEN-

First-

blanket the community with those wonderful, inexpensive, business-getting "Scandal Sheets." See that they get into every home, office, shop, store, factory — everywhere. They will create a sensation — their snappy contents will arouse curiosity and start tongues buzzing all over town — they will make everybody curious and want to see the picture that started all the scandal —

Then-

offer to give every kid who brings his or her parents to see "Thelma" one of those handsome "Thelma" dolls. The kids will go crazy over these novelties, and you know that they can be had cheap enough to allow the exhibitor to use them in large quantities. Not only will they sell "Thelma" to the kids and their parents, but they will also build up lasting prestige for the theatre —

Then-

arrange big window displays of the Jane Novak-F. B. O. edition of "Thelma" with the local book shops, stationers, etc., who handle Grossett and Dunlap books. These books, carrying a four-color portrait of Jane Novak on the cover, and illustrated with scenes from the picture, will form an excellent co-operative background for stills and announcements of your showing —
dress the lobby with the gorgeous 40 x 60 oil paintings which we have prepared for exhibitors. These particular paintings are especially fine — exquisite in artistic design, vivid in color, dignified in appearance and carrying a ticketselling smash that puts them in a class by themselves. Also use the unusual colored lobby cards and other accessories.

use the marvelously compelling newspaper ads that you'll find in the press sheet—big and small smashes designed and executed by a staff of experts which no theatre could afford to engage—

arrange the gorgeous fashion show as per instructions carefully outlined in the press sheet. You know the store that will be glad to furnish the gowns and models because of the advertising they get. Remember that this is a big picture and that you are out to break records—

after the last of the big crowds have left and your friend, the exhibitor, is elated over his overflowing profits, just smile and say

"THAT'S THE SERVICE YOU GET WITH EVERY PICTURE FROM F.B.O."

FILM BOOKING OFFICES OF AMERICA, Inc.

% Offices—F. B. O. Building—723 7th Ave., N. Y. C.—Exchanges Everywhere
Reckless Youth, with Elaine Hammer-stein.--This is one of her best. My patrons said it was worth fifty cents to see this kind of a picture, ("The star without a failure" is right).--C. H. Simson, a success theatre, Millen, Ga.—General patronage.

Evidence, with Elaine Hammerstein.--It takes more than star to put this over--Deth & Stecker, Pastime theatre, Kiel, Wis.—Neighborhood patronage.

The Way of a Maid, with Elaine Hammerstein.--Pretty good picture and a few copies. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

The Palace of Darkened Windows, with a special cast.—A nice little program picture. I've ever a special.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

The Three Musketeers, with Douglas Fairbanks.—Small towns play it one day only, as it is an awful box office failure for more than one. I bought out the exchange to get it and lost money.—J. C. Chest, Capitol theatre, Canajoharie, N. Y.—Neighborhood patronage.

Universal

The Storm, with House Peters.—Extra good lobby display, Did well. Third run.—S. H. Borisky, American theatre, Chattanooga, Tenn.—Neighborhood patronage.

The Storm, with House Peters.—Just what most of them say. Fine picture with a well nigh universal appeal. We advanced the admission a nickel and did fine business on two days where we usually play one. Have music fit the picture.—S. M. Southworth, The American theatre, Canton, N. Y.—Neighborhood and college patronage.

The Storm, with House Peters.—Is a fine picture, but did not draw a crowd. The canoe work on the rocky river is some real thrilling work and the Forest fire is good.—Charles Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

The Long Chance, with a special cast.—Good program picture that will please. Good acting and good photography.—J. W. Andersen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

Don't Shoot, with Herbert Rawlinson.—Good program picture.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

The Black Bag, with Herbert Rawlinson.—Ran this with a Century comedy and heard no kicks nor praise. Personally thought it regulation stuff for a program. Nothing new about it, but just a good program to pass the time.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

The Black Bag, with Herbert Rawlinson.—Not as good as some we have used. A sort of a mystery story—has a dozen fights or more. Very small crowd.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Paid Back, with Gladys Brockwell.—A very good picture, and the star does some wonderful work.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

Broad Daylight, with Lois Wilson.—Heroine's association with crooks and failing in love. With hero when he is brought in with a wonderful "jaz". coupled with her willingness to wed him. To have told his supposed father, altenates interest and sympathy. Poor direction and story.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Man to Man, with Harry Carey.—This sort of picture is good for youngsters and they like it. Carey is class I as an actor. Most of his pictures are good, but this one is not.—M. L. Libby, Columbia theatre, Poynette, Wis.—Neighborhood patronage.

The Loaded Door, with Hoot Gibson.—A pretty good little Western. Hoot is getting popular.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

No Woman Knows, with a special cast.—Very good picture. Should have more like this. W. J. Martin, Liberty theatre, Sherman, Tex.—General patronage.

Out of the Silent North, with Frank Marshall.—Good picture. Started from the idea of the author, but very different. Raged, badly worn.—S. R. Tiller, Lone Star theatre, Carthage, Tenn.—Neighborhood patronage.

Trimm'd, with Hoot Gibson.—Fine Western. Hoot always Please and our patrons never pass up a Hoot Gibson picture. Hoot has never disappointed us.—Anderson, Liberty theatre, Omaha, Neb.—Neighborhood patronage.

Caught Bluffing, with Frank Mayo.—Very good picture.—S. R. Peake, Patience theatre, Moline, Iowa.—Neighborhood patronage.

The Trap, with Lon Chaney.—This is a trap of a picture. Advise you to stay away. It's absolutely a flop.—S. R. Tiller, Lone Star theatre, Carthage, Tenn.—Neighborhood patronage.

Step On It, with Hoot Gibson.—A good Hoot Gibson picture.—A. F. Kent, Ogala Princes theatre, Ogallala, Neb.—General patronage.

Foolish Wives, with Eric Von Stroheim.—Von Stroheim, big sets, some good photography and you have Foolish Wives in a nutshell with no business for more than one day for it thrives.—J. Y. Chest, Capitol theatre, Canajoharie, N. Y.—Neighborhood patronage.

Red Courage, with Hoot Gibson.—Just another one on the same lines, as his pictures always draw.—E. J. Watters, Gem theatre, Trenton, Neb.—General patronage.

Red Courage, with Hoot Gibson.—Very good Western. Hoot's first time here and he seemed to please well.—Prices, ten and twenty-eight cents.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

The Millionaire, with Herbert Rawlinson.—Good. Attendance poor.—A. L. Lighter, Orpheum theatre, Mellen. Wis.—Neighborhood patronage.

Marching Fools, with Marie Prevost.—Please about 40 per cent. Nothing to it but a string of pictures. Poor print.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

The Wise Kid, with Gladys Walton—
No finer picture will be shown this season than 

**WHEN LOVE COMES**

Ray Carroll’s Masterproduction starring

**HELEN JEROME EDDY**

with Harrison Ford and a brilliant all star cast

**Drama**

With all the concentrated crash of a Jack Dempsey knockout! Not one big scene but a dozen with a kick in every foot!

**Romance**

That carries one back to green meadows and moon-lit nights! When love is young in Springtime—Heart-warming scenes of tenderest emotional appeal!

**Thrills**

That bring the heart leaping to one’s throat! The bursting of the great dam—devastating floods—villages laid waste!

**Heart Appeal**

When she presses another woman’s babe to her yearning bosom—when she drags the erring wife from the raging waters of the flood and begs God to let her live!

**Suspense**

That will play the Anvil Chorus on the Great American Spine! When her father dies—when the dam gives way—when her old lover returns!

**Action**

With all the tingle of a horse-race and a prize fight merged and supercharged into one surging drama of shattered hearts reborn in the crucible of Destiny!

Book this great box-office and exploitation smash without delay at your nearest F. B. O. Exchange

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Exchanges Everywhere
The Same to You From All, We Are Sure

From time to time I have read in the reports, "Patrons walked out on the picture." Sometimes these selfsame pictures, but nobody walks out on a picture before the show is over at the Myrtle theatre.

Once in a great while when a patron leaves the theatre before the first show is over, on making inquiries I find either that they had seen the picture at some other theatre, or had an appointment.

I have often wondered why so many walk out on a show at other theatres, and why everybody sticks for the same picture that is about to come in. The conclusions I have come to. Boys, please do not make yourselfs—I am not trying to tell you how much of a showman I am, etc. What I don't know about this business would make a bigger book than what I do know.

But to get back to those conclusions:

At the Myrtle theatre, if a picture goes on the screen, it almost always stays on the screen in the form of a steady, clear picture, with plenty of light behind it, until the picture is over.

There is a good screen, the machines are kept in repair so the picture doesn't shake a shimmy, a double 15 amperes transformer is always on the light on the picture, and with two machines in good repair, with plenty of light behind it, until the picture is over.

It has occurred to me that perhaps some of the reasons why so many report patrons have run out at our show may be due to the fact that the pictures are shown to a poor screen, too little light on the screen, the use of only one machine making waiting necessary between reels—machines not adjusted properly—causing a jumpy picture—inexperienced operators—causing too many stops, etc.

An ordinary screen is properly projected, steady, plenty of light, without waste time. At the Myrtle theatre, shown with a good picture, with a poor screen. It is all but bore. I am glad that's off my chest.

I want to take this occasion to thank my fellow exhibitors who have given me so much pleasure week in and week out, also something pleasant to look forward to every week.

And now, Brother Exhibitors who meet from time to time—also to the staff of the "Exhibitors Herald"—I most sincerely wish you all a Merry Christmas and a happy and prosperous New Year.

J. E. STOCKER.

Myrtle theatre, Detroit, Mich.

Vitagraph

You Never Know, with Earle Williams.—A first class program picture much like Wally Reid's Dictator. Mighty pleasing in every respect, and I certainly wish note was given to this picture up to this standard. A good bet in every respect.—S. C. Chapman, La Salle theatre, Chicago, Ill.—Neighborhood patronage.

The Fighting Guide, with William Duncan.—Tale of an old Navy film that pleased because it had a pretty good story, lots of humor and enough action. It even had a better-than-the-usual ending.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

When Danger Smiles, with William Duncan.—Good Duncan picture. Business not so good, but not fault of picture. All the things that make for a good picture, of which Liberty theatre, Burbankett, Tex.—Small town patronage.

My Wild Irish Rose, with a special cast.—Planted Thanksgiving with Larry Semon in Golf and it was a great program and had many favorable comments. Play interesting, cast fine, and plenty of light on the screen measured up to this standard.—F. H. Baker Home theatre, Fox Lake, Wis.—Neighborhood patronage.

Gypsy Passion, with a special cast.—A picture enjoyed by the gallery. Do not be afraid of this one.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

A North Country film that pleased because it was a good program picture, but not as good as some of her former ones.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

The Prodigal Judge, with a special cast.—Weather conditions caused us to lose money on this picture, but neverless and all, I ran it. I do not believe that an exhibitor would make a mistake in booking this picture. It is different from the usual general run programs.—J. J. Kudla, Swan theatre, Swainott, Neb.—Neighborhood patronage.

Where Men Are Men, with William Duncan.—Looked like an especially good

one in this for a program picture owing to the number of good reports on same, but our patrons did not like it a bit and dropped it. Not enough material to help any, either. It may not be a poor picture, but it was the poorest we ran this year.—H. L. Meyers, Liberty theatre, 1vesdale, III.—Small town patronage.

The Inner Chamber, with Alice Joyce. Very ordinary. We cannot get any money with Vitagraph pictures except Duncan. It seems that Vitagraph could get better stories for their stars as they have some good stars in their list.—C. H. Powers Strand theatre, Dunsmuir, Cal.—R. R. town patronage.

Received Payment, with Corinne Griffith.—Frontier far West picture, low cent, not getting. M. E. Acord, Literature theatre, Omaha, Neb.—Neighborhood patronage.

Flower of the North, with a special cast.—We ran it as a regular program picture and while it is good it certainly is no more than a regular program picture, programs should be good without the 'super special' name attached to them with a special price. Curwood's name might be a drawing card here, but it isn't. The only appreciable patronage was from J. L. Meyers, Liberty theatre, 1vesdale, III.—Small town patronage.

Flower of the North, with a special cast.—Very poor night one of the best. Attendance off on account of snow and ice, but it pleased all who saw it. Personally we think it a very fine feature picture, and give your patrons a treat. Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Looks like Universal has emerged from its serial slump, as this is the only good one in the last five serials. The first part shows one has business and pleases every week.—Ben L. Morris, Olympic theatre, Belleair, Ohio.—General patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Now on the seventh episode and losing money for me each week. Absolutely no good for my town. Attendance dropped two-thirds in six chapters. I have booked the Orpheum theatre, Mellen, Wis.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Now on the seventh episode. Holding interest. This is the last serial, and the exhibitors say they won't want to miss a single episode. The best serial I have had for two years.—H. E. Swan, Crescent theatre, Kearney, Neb.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Now on the seventh episode. Holding interest. This is the last serial, and the exhibitors say they won't want to miss a single episode. The best serial I have had for two years.—H. E. Swan, Crescent theatre, Kearney, Neb.—Neighborhood patronage.

Robinson Crusoe (Universal), with Harry Myers. I do not understand the knocks on this. I regard it as a big step forward in serials. Harry Myers is a superb performer, and the show is "live" enough for anybody.—L. M. Libby, Columbus theatre, Foynette, Wis.—Neighborhood patronage.

Adventures of Tarzan (Serial Sales), with Elmo Lincoln.—Made money on every episode of this serial. We are not strong for serials but advise exhibitors to watch this one. Also look for new serial, "Prince of Persia," duPont. Price right and they are money makers.—Gayety theatre Amory, Miss.—Neighborhood patronage.

Hurricane Hutch (Pathé), with Chas Hutcheson. —Have just run episode fourteen and will say that it has kept the people coming all the time.—A. K. Roth Crystal theatre, Bridge Creek, Neb.—Small town patronage.
Another Smashing Hit by the man who wrote "THE MARK OF ZORRO"

When Douglas Fairbanks made Mark Of Zorro—his career as the biggest bet in screendom was assured.

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JOHNNIE WALKER

in

"Captain Fly-by-Night"

by Johnston McCutley
author of "The Mark of Zorro"

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 Flesh and Blood (W. P. E. C.), with Lon Chaney.—Excellent. I consider this a good drawing card where Chaney is popular and the picture will stand up on its merits. —Hellman, Oriental theatre, Viroqua, Wis.—General patronage.

 Putting It Over (Goldstone), with Richard Talmadge.—This boy is a wonder. My business increasing every time I play him. Book him and loan him and he will get the money for you. He kept the house in a roar from start to finish in this picture. C. H. Simpson, Princess theatre, Milken, Ga.—General patronage.

 Putting It Over (Goldstone), with Richard Talmadge.—Like all of his pictures, this is a thrill in every foot of film, and Brother Win, H. Creel said it all when he said no one was doubting for him as a stunt actor. He can’t be beat. —M. A. Clark, North Dakota theatre, Omaha, Neb.—Neighborhood patronage.

 Why Women Sin (Wistaria), with Anna Q. Nilsson.—This is a picture well earned in Southern territory by D. McGhee. This is an extra good feature that everyone should see. It keeps the audience in suspense from beginning to end. And pleased 100 per cent. Only one kick on it.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.


 Shadows (Lichtman), with Lon Chaney.—Slow, draggy. Every character overacts. Photography very lazy in spots. My audience gave this picture the razz. —J. V. Chest, Capitol theatre, Canajoharie, N. Y.—Neighborhood patronage.

 What's Wrong With the Women (Equity), with a special cast.—A real box office attraction. Did a good business considering the time of the year.—Parkway theatre, Madison, Wis.—Neighborhood patronage.

 The Masked Avenger (W. P. E. C.), with Lester Cuneo.—This was shipped in as a substitute and after seeing the picture we were madder than ever. The photography is fine and the scenery is pretty and—well that's about the extent of the picture, so we'll quit. —V. L., Holliman, Castalia theatre, Castalia, Iowa.—Small town patronage.

 I Am the Law (Affil. Dist.), with a special cast.—Here's one that you should make money with. You can boost it to the sky for they seem to go for it. Wonderful snow scenes and photography. —L. M. Rothenweiler, Palace theatre, Bismarck, N. D.—Stanley. —Kan.—General patronage.

 I Am the Law (Affil. Dist.), with a special cast.—For a picture of the far North we would hardly say this was as good as The River's End, but it is a fine picture of its class, and the Northern pictures that have surpassed it are very few in number. It proved a good box office attraction and gave the best of satisfaction. —Tom Foster, Star theatre, Stanley, Wis.—General patronage.

 School Days (Warner Bros.), with Wesley Barry.—Good picture pleased 100 per cent. Broke house record. Put out the paper and the picture will do the rest. —C. A. Moore, Auditorium theatre, Hume, Mo.—Neighborhood patronage.

 School Days (Warner Bros.), with Wesley Barry.—Picture that pleased old and young alike. Cannot say too much for it. Unlimited exploitation, and the paper is good. Ran it two days and would have cleaned on it, but rain killed second day. —Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

 Kazan (Davis), with Jane Novak.—Very good story, dog and business. —Groshy Bros., Lily theatre, Buffalo, N. Y.—Satisfactory.

 Up in Mary's Attic (Fine Arts), with Eva Novak.—Nothing to it but a lot of girls running around in bathing suits until you get tired to death of seeing them. No plot; no nothing. Price right. Take it if fine, or better lay off this one. —F. H. Baker, Home theatre, Fox Lake, Wis.—Neighborhood patronage.

 Isabel (Davis), with Jane Novak.—This is a pretty good picture and very interesting throughout the six reels. The exchange made some very broad statements about this picture, and we were glad to hear this said. They said it was. That is rather unusual in the picture business. Several scenes are in Prisma colors and they are very well done. If you are in need of a right good Northern picture this is a good bet for you. There is not much rough stuff in this picture. —There is nothing new story told in pictures. —J. J. Kudlacek, Swan theatre, Swanton, Neb.—Neighborhood patronage.

 Pickle Women (D. N. Schwab), with Daisy Butler.—Pickle Women is such a poor name that nobody expected much, so were pleasantly surprised at the fine work of Butler. A nice comedy drama. Print in excellent condition. Price fair. We got this one by mistake, but were well pleased. —F. H. Baker, Home theatre, Fox Lake, Wis.—Neighborhood patronage.

 Why Girls Leave Home (Warner Bros.), with Anna Q. Nilsson. —We bought this on the strength of reports in B. O. Free. Very easy to see anything to it. Perhaps too dense to grasp it, but it did not please. Too slow for our patrons. Investigate before you buy.—Anderson & Weatherby, Capitol theatre, Omaha, Neb.—Neighborhood patronage.

 Where Is My Wandering Boy Tonight? (Equity), with a special cast. —Visually a special cast. —Last season has everything that a good picture should have—excellent cast, -short film direct. The average exhibitor will talk about their friends. Play it for a run. It's worth it. —R. T. Megibben, Capital theatre, Newport, Ark. —Small town patronage.

 Where Is My Wandering Boy Tonight? (Equity), with a special cast. —Pleased better by far than any of the last year's big mother pictures. Small towns will be sure to like this one. You are missing one of the best bets of the year if you don't. —C. L. Beede, Beede's theatre, Enfield, N. H.—Small town patronage.

 Where Is My Wandering Boy Tonight? (Equity), with a special cast. —Ran this on percentage basis with no guarantee, and лоселел the body at that for $5.00, played it three days, and on account of sleet and cold weather my share for the three days did not cover my expense account. The picture is good, but there is no use heralding this as any great special. A real good director could have gotten much more out of it. The picture lacks detail that real pictures are supposed to have. Those in the cast all do very good work. The transfiguration of the boy from a raw rural specimen to the equal of the New York man-about-town is unreal, and better direction much more needed when a picture is good action and thrill towards the end. The break is made by the convictions. The fight on the runway engine and the wreck are both good, the whole picture is good. Because of the appeal this picturization has to the youth of today, this is a good bet for the exhibitor's support. However, do not pay too much for the picture, and I would not advise raised admission prices. I wish I had not.—J. J. Kudlacek, Swan theatre, Swanton, Neb.—Neighborhood patronage.

 Coming

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 January 6, 1923

 The OUTSTANDING WESTERN STAR
Short Subjects

Now or Never (Pathe), with Harold Lloyd.—This play with a two-reeler Johnnie Jones comedy, one-reel Rolin comedy and Pathe News. The combination of these comedies brought me the largest house I have had this fall. I love my people liked good comedy, but I never thought much of an all-comedy night until I ran this. This prompted me to try these at least once a month. If I am as successful with the following ones, I'll have found a good tonic for my B. O.—J. J. Kudlacek, Swan theatre, Swanton, Neb.—Neighborhood patronage.

The Pickaninny (Pathe), with Sunshine Sammy.—A good kid comedy.—Charles Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Hard Luck (Metro), with Buster Keaton.—A very good comedy with a very good ending.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

A Nick-of-Time Hero (Educational), with a special cast.—Don't know why it is, but children in a comedy always spell success, and this was no exception.—V. G. Bollman, Castalia theatre, Castalia, Iowa.—Small town patronage.

Number Please (Pathe), with Harold Lloyd.—Every time I play a Lloyd the crowd gets smaller. Personally I like his comedies but he never drew me any extra business and it doesn't look as if he ever will. Played to empty seats with admission of ten and thirty-five cents. If he draws for you don't pass this up.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The Boy and the Bear (Pathe), an Aesop fable.—We have been showing these tableaux for over a year, and this is without a doubt the funniest one to date. Some of our patrons almost had hysterics. If you don't expect to play but one, get this one.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Cuba, the Isle of Sugar (General Electric Co.).—This comes free as an advertisement for the power use of electricity but they don't show their ads in any way and it is a truly fine scenic and educational reel.—Charles Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Holy Smoke (Educational), with Jimmy Adams.—Our crowd told us this was the best comedy we'd had in a year, and judging from the racket they made, we were ready to believe them. This "Jimmy" fellow surely gets the laughs.—V. G. Bollman, Castalia theatre, Castalia, Iowa.—Small town patronage.

A Punctured Prince (Metro), with Bull Montana.—Good comedy. Mostly slapstick. It pleased, because they all laughed.—Dan Conners, Pipers Opera House, Virginia, Nevada.—General patronage.

The Boat (F. N.), with Buster Keaton.—Had some of the aristocrats out on this and I positively know their red faces, when they came out, was because they were ashamed on account of having laughed so hard. It's a novelty in the comedy line and far above the average.—H. L. Hanson, Majestic theatre, Elroy, Wis.—Small town patronage.

Just Dogs (Universal), with Brownie.—Best two-reeler comedy I have run in years. Just made the kiddies go wild. Be sure to book it.—H. A. Felps, Comet theatre, Shelton, Neb.—Small town patronage.

Oh, Promise Me (Educational), a Christie comedy.—Not very many laughs in this one.—W. E. Kinghbaum, Paramount theatre, Rochester, Ind.—General patronage.


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The mothers of America are watching you. Are you playing fair with them? You can when you read

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FOR SALE: Theatre in city of 25,000 population. Seats 450. Big center for new oil fields. Will sell all or half interest. My time taken up with oil interests. Price a bargain. Write Box 97, Great Falls, Mont.

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FOR SALE: Complete Theatre Equipment, org, screen, fans, generator, two Simplexes. Will sell all or part—bargain. A. C. C. Wrenn, 914 Miller avenue, Columbus, Ohio.

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2,000,000 pc. New Government Wool Underwear purchased by us to sell to the public direct at 75c each. Actual retail value $2.20 each. All sizes. Shirts 3 & 4 sizes Extra. 50 to 14. Send correct sizes. Pay postman on delivery or send money orders. We will refund money promptly upon request. Dept. H. The Pilgrim Woolen Co., 1476 Broadway, New York, N. Y.

FOR SALE

FOR SALE: Theatre chairs—new and used. Can replace your broken seats and backs. J. B. Gure, 429 N Park Ave., Chicago, Ill.
In America's Foremost Theatres

The "Twin" Theatres, The Selwyn and The Harris of Chicago, are equipped with American Seating Company Theatre Chairs. Their design, arrangement and installation were the work of our Theatrical Engineering Seating Department.

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THEATRE CONSTRUCTION
AND EQUIPMENT

$1,750,000 Theatre
And Hotel Will Be
Ready in February

Latest estimates of construction work
progress on the LeClaire theatre and ho-
tel, Moline, Illinois, point to the com-
pletion of this project some time in
February. Barked primarily by theatre
capital, the construction involves an out-
lay of $1,750,000.

The new LeClaire theatre and hotel under
construction at Moline, Illinois.

DURING the Holiday period especially, and throughout the year
generally, it behooves various branches of the industry to practice
a policy of "Safety First" in prevention of fire and other hazards.

A warning note is sounded by Frederick H. Elliott, vice-president of
Feaster Manufacturing Company, who inaugurated and directed the
original "Safety First" movement in this country. In his message fol-
lowing Mr. Elliott points out some of the things that constitute fire risks
about the theatre and directs attention to practices which are hazardous
from a safety standpoint.

By FREDERICK H. ELLIOTT

Practice "Safety First"
Advice of F. H. Elliott

Throughout the theatre the "Safety First" slogan should be brought home
forcefully to every employ, particularly in the projection room. In handling film,
the greatest care should be exercised to avoid even the slightest trouble. Smok-
ing when motion picture film is exposed is criminally negligent, prohibiting
smoking, or even the carrying of parlor matches, should be rigidly enforced
by the management.

It is the responsibility of attendants at the-
tres to exercise the greatest watch over the
carelessness of smokers, owing to the
habit of throwing matches, lighted
cigarettes, and other articles, into the
lobbies and theatre entrances. There have
been many instances where panies have
been created through such carelessness.

Should Instruct Employes

The attainment of good housekeeping
conditions rests largely with executives
whose first duty is to thoroughly in-
struct all employes concerning what
is expected of them. They should be in-
formed regarding the various proper and
improper practices and warned that they
must adhere strictly to the rules and
regulations under pain of instant dis-
missal.

Particular attention should be given to
the handling of crowds attending the
motion picture theatres during the hol-
day season; as the attendance by chil-
dren is greatly augmented at this time
of the year and the little folks all enjoy "the movies" and they are really the
best little boosters "the movies" have.

The safety, comfort and convenience of
theatre patrons should be the watch-
word and undue distance with a thou-
sand of friends for the silent drama
and the management of the motion picture
theatres.

In the exchanges, laboratories and
studios, the same care and diligence
should be exercised to safeguard life and
property. Motion picture film should
be kept in approved containers at all
times except when being actually handled
or inspected.

Exposed Film a Hazard

The stacking of naked film is one of the most dangerous practices in the in-
dustry and should be absolutely forbid-
den. Such practice affords an
opportunity for fire to spread; whereas
containers or other protection retard the
speed of fire.

The case of ignition can only be off-
set by an habitually careful and con-
scientious elimination of all possible
causes by which film might be ignited,
through contact with flame, sparks or
heat.

Rubbish, scraps of paper under tables
and desks and back of radiators, cabinets
and other fixtures afford a starting place
for a conflagration that might prove most
destructive.

Many fires have their origin with the
heating system because combustible ma-
terials, such as wood, paper and film, if
left in contact with hot pipes or surfaces
for a sufficient length of time, may igni-
tate. Steam pipes and radiators are es-
pecially dangerous and should be properly
guarded.

Nitro-Cellulose motion picture film
handled with simple precautions, offers
no real danger or hazard; nevertheless,
those engaged in the industry should have a full knowledge of the character-
istics of motion picture film and applying the correct methods of handling and stor-
ing, with an understanding and apprecia-
tion of the necessity of complying with the
established rules and regulations for the
protection of life and property.

Law Makes Offender Liable

Good housekeeping should be the motto
of every one connected with the great
cinema industry; for the art of good
housekeeping consists principally of two
things—order and cleanliness. The easiest,
most effective, yet most neglected means
of eliminating hazards is the exercise of this
warning, which is a problem periodi-
cally solved in some branches of the in-
dustry.

In this connection attention is directed
to the fact that in many communities
laws or ordinances have been enacted
providing that when a fire results from
their non-observance, the offenders shall
pay to the city the full value of the serv-
ices of the fire department and any dam-
ages in person or property resulting
thereto in extinguishing or attempting to
extinguish such fire. There is already
such provision in the charter of the city
of New York, the state law of Pennsyl-
vania and the cities of Portland, Ore.;
Newark, N. J.; Cleveland, Cincinnati, Ohio; Portland,
Ore.; Austin, Texas.; Billings, Mont.,
and Newark, N. J.

These communities are, therefore, the
leaders in the movement.
The NEW THEATRE, Easton, Maryland

The recently opened New theatre, Easton, Md., is operated by General Amusements Company. E. A. Plummer is manager.

Its seating capacity is 700 and in addition to the theatre the building houses a ball room with orchestra balcony.

A two manual Moller pipe organ, situated in a special chamber in the balcony is an outstanding equipment feature.

Remote lighting control system is used and the theatre is equipped with an inter-house telephone system.

In the ceiling is a large dome which acts as a ventilating exhaust. It is illuminated by concealed lights.

Exits lead directly to the street and are so arranged that the house can be emptied completely in one minute.

Newest Powers projectors are used. An even degree of temperature is maintained through automatic control.

Dressing rooms, comfortably equipped men's and women retiring rooms and full stage equipment are other features.
Every print deserves all the photographic quality that can be put into it.

**EASTMAN POSITIVE FILM**

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

**EASTMAN KODAK COMPANY**

ROCHESTER, N. Y.
Walls of Old Theatre Retained
In Construction of New House

An interesting feature in connection with the completion of two new theatres is the fact that the walls of the old building were used to form a part of the new structure. At the $2,000,000 McVickers theatre, the side and back walls of the old structure were left standing, heavy reinforcements simply being added. A similar thing was done in the construction of the new Linwood theatre, Kansas City, Mo., where the old walls remain in the structure of the new building.

Foyer Is Added
By reducing the seating capacity on the lower floor by 100 seats space for a foyer that extends the breadth of the building has also been provided at the Linwood. This foyer is finished in circular walnut paneling with a marble base and illuminated with lights concealed in suspended baskets. However, the addition of loge balconies has more than made up for this sacrifice and brings the capacity to 1,400.

Every need and whim of the patrons has been provided for. The lobby is spacious, containing plenty of area for the announcing of coming attractions, eight mirrors for the vanity of "Mildy" and a box office in marble that easily is available, yet not obtrusive. Retiring rooms for men and women are on the balcony floor, as well as a second foyer furnished with lounges, easy chairs and stand lamps. Directly off of this foyer are loges with movable chairs seating 150 persons. The stage scheme is made up of pillars and trenched doors. There are two drops, one of attractive design on silk, the other of velvet. A special lighting system in three colors aids in the proper presentation of novelties in conjunction with the circus programs. This system has been embraced alike in the illumination of the main auditorium so that the theatre proper may be flooded with a number of color combinations. A manager's office with leads to the outside, to the lobby and to the auditorium balances a confectionery shop on the opposite side of the front.

Decorated in Old Rose
The decorative scheme is very elaborate and has as its predominating color a rich old rose. Contrast has been obtained by a liberal use of ivory and embozzemunts in polychromatic designs. The overhead work is especially artistic and makes a ventilating system of grills one of beauty as well as of usefulness.

Music has been well taken care of in the installation of a $20,000 Hope Jones Wurlitzer pipe organ. It is an orchestral organ of the latest model, played from a two manual, double touch console located directly in front of the stage.

The Linwood theatre is one of the most important additions to the circuit of theatres that Capitol Enterprises has acquired and its reconstruction involved an expenditure of $75,000. W. O. Lenthart, who has been appointed manager of the new house.

New Projects

Tulsa, Okla.—O Kubatzky, 1611 S. Rockford avenue, and J. B. McAnally, 1827 S. Quincy avenue, are partners in a new motion picture theatre to cost $50,000, which will be built at 1437 S. Peoria avenue. The house will seat 750 and will be known as the Alhambra.

Los Angeles, Cal.—Architectural plans have been completed and construction will be started in about sixty days on a new twelve story theatre by Turner, Dahmken and Langley, 200 Kneckerbocker building. The estimated cost is $1,250,000. It will seat 3,500.

De Kalb, Ill.—Work on the new theatre here which has been held up, is now under way again and it is planned to push construction through to a finish this winter.

Sanford, Fla.—Ground for the new Milane theatre has been broken and construction started. Officers of the company erecting the house are F. L. Miller, president; E. T. Lane, vice president, and C. L. Britt, secretary and treasurer.

Madison, Wis.—Plans have been made by Architect Phillip Dean for remodeling the Grand theatre here which has been purchased by F. W. Fisher and which will be renamed The New Madison.

St. Louis, Mo.—A five story theatre and building will be erected at Delmar boulevard near Kirkwood avenue, to cost $400,000 and have a seating capacity of 1,200. Those behind the project are Walter A. Hayes and Joseph Grand, attorneys; Harry Pruniski, owner of the Kingdel building, and Charles S. Bowman, president, Bowman Printing Company.

San Diego, Cal.—R. E. Hicks, owner of the Cabrillo theatre announces that he has completed plans for the building of a theatre to cost $600,000 in San Diego. It will be located at Fourth and E streets and be known as the Balboa.

St. Louis, Mo.—A remodeling project which calls for an outlay of $25,000 is involving the Drayton theatre, Macou, Ga., was started December 18.

El Dorado, Ark.—The Rex theatre, destroyed by fire, is being replaced with a new structure by M. J. Pruniski of Little Rock, and M. S. McEord of El Dorado.

Enid, Okla.—The Criterion theatre, one of the newest and largest houses in Enid, which was virtually destroyed by fire central week, will be rebuilt. It has been announced by George Billings, owner. The damage, about $18,000, was covered by insurance. The theatre was operated by L. Wel.

Binghamton, N. Y.—Manager J. Frank Benton of the Lyric and Jourel theatres, has announced that the Lyric theatre will be rebuilt next spring, making it much larger, and one of the finest theatres in Southern New York.

Openings

Evanston, Ill.—The new Evanston theatre, which has been completely rebuilt, was opened by Clyde E. Elliott on December 20.

Lackwell, Okla.—The Liberty theatre has been opened under the management of Dwight Schupp.

Bellefontaine, O.—Joc Silvestri has opened the Clifford theatre in Urbana.

La Grange, Ga.—The Metropolitan theatre was opened here by A. Ginsberg on December 11.

Iowa Falls, Ia.—The Petite theatre, which has been closed since last July, has opened its doors again.

W. Palm Beach, Fla.—The Garden theatre at Palm Beach was opened on December 16 by Carl Kettler and his associates who operate the Bijou and Rialto theatres, West Palm Beach.

Bartlesville, Okla.—The newly decorated and enlarged Odeon theatre here has been opened, an $18,000 pipe organ having been installed.

Ranger, Tex.—The Rex theatre here has been opened under the management of J. M. Palmer.

In the rush of studio activity between scenes is an ideal time to fix up Christmas packages and in a respite during the shooting of the B. P. Schulberg-Al Lichtman picture "Poor Men's Wives," Barbara La Marr, playing the feminine role, is shown giving Director Louis Gasnier a hand with his Christmas shopping.
CHICAGO TRADE EVENTS

Evanston Playhouse
Is Opened by Elliott
High Class Entertainment to
Be Policy—Personnel of
Staff Announced

With a firm determination to offer nothing but the highest type of enter-
tainment Clyde E. Elliott, exchange man
and owner of the new Evanston theatre at
Evanston, Ill., opened the playhouse
last week. No expense has been spared
in making the many improvements which
the house has undergone and it now em-
odies finest equipment, combined with
artistic decoration.

Will Install Big Organ

Music will be an important feature at
the theatre and in this connection Mr.
Elliott has assembled a capable orches-
tra, which will be augmented by a huge
pipe organ. Selection of the members of
the orchestra is being made by Walter
Blauflus and the group at present com-
pries James Korak, who has been with
Mr. Blauflus for the past year, Ernest
Wiley, member of the Chicago Sym-
phony orchestra, John Zwiefel, Chicago
Symphony orchestra, Henry Holmeister,
cellist, Alfred Bushwitz formerly with the
New York Symphony orchestra and
others.

Miss Charlotte Allen, recently of Or-
chestra hall, has been engaged to play the
Wurlitzer organ which is yet to be
installed.

Points Importance of Players

"It is readily to be seen that this en-
ssemble is of the very highest artistic
value" says Mr. Blauflus. "This is
absolutely necessary in order that a pic-
ture may be properly cued as to the
various atmospheric situations and scenes
which demand that members of the en-
ssemble be musicians who produce music
of the masters as well as music of the
day."

Johnson Entertains
Film Folks at Opening

Quite a crowd attended the opening of
the New Berwyn theatre at Berwyn,
III., on Friday night. Earl Johnson, the
owner, acted as host and everyone pres-
ent had a good time. Luncheon was
served at the Berwyn Club and the theatre
was thrown open for their inspection in the evening.

Among those who attended the opening
were J. J. Sampson and wife, Ed.
Johnson and wife and Louis Kramer, of
F. B. O., L. Leserman, of Universal,
Walter Hyland, Universal, Nat Wolf of
First National. Ralph Crocker of Elgin,
Vern Langdon of Chicago. The theatre
was opened to the public Christmas
day with "The Sign of the Rose" as the
attraction.

III. M. P. T. O. Members
Discuss Arbuckle Films

The announced return of Roscoe Ar-
buckle to the screen in comedies was the
subject of discussion at a session of the
Illinois M. P. T. O. last Thursday, at
which L. M. Rubens, president, presided.

The motion picture theatre owners an-
nounced that inasmuch as Arbuckle had
been acquitted of the charges of murder
and manslaughter, he must now face the
court of public opinion. His pictures will
be shown and if they do not meet with
approval of the public they will be with-
drawn. No effort will be made to force
them on the public.

George Getterman and his son Earl who
run the Opera House at Genoa, Ill., had as
their guests last week on a hunting trip Lew
Dreher, booker of the Fox exchange, and
George Dicke, proprietor of the Downer
theatre, Downers Grove.

Senate and Freckles
Give Joy to Children

L & T Theatres Entertain
Youngsters at Good
Fellow Xmas

The Lubliner & Trine theatres gave
between 3,000 and 4,000 children the trea-
try of their lives last week when youngsters
from the Chicago Home for the Friend-
less and St. Mary's Home, hundreds of
others were entertained at various of
the company's houses.

The program called for the children
was held at the Senate where Wesley
(Freckles) Barry in Warner Brothers
"School Days" was presented.

As the children entered the house, each
was presented with Christmas candy by
the management. The show lasted for
three hours and a half. During presen-
tation of the picture the youngsters
cheered and applauded the antics of
Freckles, who in the picture depicts the
character of an orphan like many of the
children in attendance.

All children being cared for by a
Good Fellow manager were admitted to
any of the L. & T. houses.

Scoop

The International Weekly News man
was on the job when the old Polk street
station went up in flames last Thursday
afternoon. Forty-eight prints were
shown in as many theatres throughout
the city on Thursday night. Twenty-four
hours ahead of the other news weeklies,
it is claimed.

J. M. Jacobs, of First National sales
forces, is spending the week in Buffalo.

Are Cohn, who has been handling the
Fox publicity for some time, has resigned.
The Fox company is curtailing its publicity
and checker departments.

The boys at the Fox exchange got their
popular manager, Sid Meyer, a very pretty
gift on Saturday.

J. Sichelman, manager of the contract
department, of Fox Film Corp., paid the
Chicago office a visit on Thursday.

Matt Cavanaugh, C. W. Vidor, A. W.
Parker, John A. Plonner and Tom Norman
of Fox forces descended upon Milwaukee
last week and cleaned up with a Fox spe-
cial drive.

Through an oversight last week the
printer left out the name of salesman R. V.
Nolan from the Pathe Christmas greeting.
Nolan is still on the job and batting around
300.

Dave Dubin is hitting the ball these
days. Yep, just got Ascher Bros. on the
dotted line for all the Educational comedies.

Santa Claus visited the Educational offices
I hear. The boys, D. Dubin, S. Bragen, W.
M. Schwartz and J. S. Posner, gave I May-
nard Schwartz, manager, a handsome silk
house coat and a traveling bag.
CHICAGO PERSONALITIES
By J. R. M.

WELL, everybody had a Merry Christmas, I guess, judging from the smiles and the hearty handshakes all along the Row.

Edward Bowes, vice-president of Goldwyn Pictures, was a caller at the local office on Thursday and Friday of last week. Mr. Shower of the home office was also a caller at the Chicago Goldwyn office.

Jack Lynch, who looks after the exhibitors' needs in the Indiana territory for First National, is on the sick list.

George Ake, the well known humorist, attended the weekly screening of "Back Home and Broke" at the Paramount projection room and addressed the roomful of exhibitors following the showing.

We had Dan Roche, the Paramount exploiter, prematuring home from Charlotte, S. C. Dan didn't get home until the day before Xmas. Said the weather down South was fine for ducks but not for exploiters. Dan's going to spring something on us soon, as a result of his trip.

Al Pramer of Omaha, Neb., and H. William of the Park theatre, same place, called upon their old side-kick B. B. Reinhold, resident manager of the Goldwyn exchange, while they were in Chicago recently.

Chicagoans will keep their eyes on the sky this week, according to Walter Nealand, Goldwyn's publicist, for he has hired Nimmo Black, the aviator, to fly over the loop every day and distribute 100,000 cards advertising "Broken Chains," which opens at the Chicago theatre Jan. 1.

And speaking of "Broken Chains," Ben Reinhold tells us all the circuits hereabouts have signed up for the Goldwyn picture.

F. A. Flader, who looks after Universal Pictures Corp. theatre interests, is in town looking pictures at the Randolph theatre.

L. A. Rozelle, manager of Metro, gave a private screening of "Hearts Aflame" last week, and those who were privileged to see the film were immeasurably pleased with it and pronounced it a sure-fire box office attraction.

J. C. Stevens, manager of Vitagraph exchange, had a fine lot of mistletoe sent to him from down Oklahoma way. It's nothing to get a barrel of it on one tree down there, J. C. tells us.

Jack Barry, former salesman for Clyde Elliott Enterprises, has joined the American Releasing force, as sales manager. Chas. Casanave resigned last Saturday.

John Silha, of the Stadium theatre, Blue Island avenue, takes delight in showing his friends a good time. Hence the rabbit dinner staged by John last Thursday at the Renesseance restaurant on Milwaukee avenue. Those who enjoyed Silha's hospitality were: Ludwig Segel, Frank Mantzke, William J. Sweenny, L. H. Mason and J. Ray Murray.

Realizing that Jeff Lazarus has set him an awful pace, A. L. Sobier, First National's new exploitation man, purchased himself a nifty looking coat last week and we saw him looking at spots and a summer cane. So it looks like a lively contest when Gradwell Sears gets back from Saint Loie.

Howard Shipman, ten-year-old son of Nell Shipman, the actress, passed through Chicago last Thursday en route to New York to spend the holidays with his mother. Frank Mantzke, local manager of American Releasing, looked after the little fellow during his brief stay in the Windy City.

Joseph Schnitzer, general manager of Film Book Offices, paid the local exchange a visit between trains Thursday. Mr. Schnitzer was en route to New York from the West Coast.

There's a rumor going the rounds that that Polk Street theatre fire was just one of Louis Kramer's advance guns for his "The Third Alarm." Personally we don't believe it, but you never can tell.

And reverting back to Kramer, you ought to see the stack of letters he has from fire chiefs throughout the Central West volunteering to kick-in and help put over "The Third Alarm." Why, you could paper the F. B. O. offices with them if one wanted a lot of helmets for decorations.


Frank Fliberty, Fox salesman, made a flying trip to South Bend last Friday, and from Frank's smile he musta brought back the bacon.

And Jor Lyon, old reliable, mingled with the Greeks of Gary, Ind., last week. Of course he didn't mention Fox pictures. Oh, NO.

"Chick" Keppler, Pathe salesman, said it with photos this year, making beautiful gifts to his father, mother and wife of enlarged pictures of each.

The Pathe boys as usual played good fellows and furnished several poor families with complete Christmas dinners. The girls at the exchange had their delight in trimming a tree.

The sales force, Pathe, presented Manager H. O. Martin with a very handsome silver finished photo and frame.

Speaking of presents, I. Lefferman, country salesman Universal, and F. O. Neiman, received handsome pen and pencil outfits from the "U" boys, and Herman Sterk, city sales manager, was given a beautiful desk set.

Up at First National, Santa Claus brought a beautiful Hamilton watch to C. E. Bond, manager, and a humidor, filled with cigars, for W. W. Brumberg, country sales manager.

C. E. Bond, by the way, has been on the sick list.

The First National boys were all wearing happy smiles the day before Christmas, having been informed that they would all stay in town Christmas week. A little house cleaning will be accomplished by Jack Schwartz, Phil Dunas, J. N. Howland and others during the lay-off.

W. W. Brumberg is spending the holidays at his mother-in-law's home in Burlington, Iowa.

Gradwell Sears grabbed a rattler for St. Louis and M. Whitmer is spending his holidays at Columubus, Neb., visiting his mother.

The Opera House at Catine, Ill., which has been closed for some time, will open Jan. 6 with "The Silent Call."

The Columbia Theatre, Indiana Harbor, was destroyed by fire on last Friday night.

Season's Greetings

FRANK MANTZKE
Resident Manager
American Releasing Corporation
806 So. Wabash Ave.
GUIDE to CURRENT PICTURES

AMERICAN FILM COMPANY
State Rights Productions
The Marriage Bargain, five reels, Mary Miles Minter.
The Lovers of Hell-Roarin' Mountain, five reels, Helen Holmes, silent, Shelby, five reels, with Frank Borzage.

AMERICAN RELEASING CORP.
The Three Buckaroos (Fred Brainheiser), five reels.
The Pillagers (Louis W. Chadee), seven reels.
D只是为了 an East (Claude Allard), six reels.
Shattered Idols, seven reels (Frostingham Prod.)
The Chosen Daughter, five reels (S. E. V. Taylor Prod.).
The Great Alone, five reels (Macros Salisbury),
My and My Gal, five reels (Welsh-Pearson Prod.)
The Amazing Lovers, six reels (Jans Prod.).

EQUITY PICTURES
Straight From Paris, five reels, with Clara Kimball Young.
Charge It, five reels, with Clara Kimball Young.
What No Man Knows, Clara Kimball Young.
What's Wrong With the Women, special cast.

FAMOUS PLAYERS-LASKY
Borderland, six reels, Agnes Ayres.
The Dictator (Wallace Reid), 4,921 feet.
The Young Diana (Marion Davies-Coosun), 6,414 feet.
If You Believe It It's So (Thomas Meighan), 6,964 feet.
The Bonded Woman (Betty Compson).
The拓到的 Indians (Rose Scott), 5,145 feet.
The Loves of Pharaoh (Ernest Lubitsch), 7,352 feet.
Her Gilded Gage (Gloria Swanson-Sam Wood Prod.), 8,529 feet.
Nice People (George de Mille Prod.), 6,424 feet.
Blood and Sand (Rodolph Valentine-Fred Niblo Prod.), 5,913 feet.
The Valley of Silent Men (Cosmopolitan Prod.), 6,454 feet.
The Siren Call (Dorothy Dalton-Irwin Willard Prod.), 5,446 feet.
While Satan Sleeps (Jack Holt), 6,089 feet.
Manislaug (Cecil B. DeMille Prod.), 9,061 feet.
Missing Millions, 5,820 feet (Alice Brady).
Above All Law, 7,177 feet.
Pink Gold, 9,312 feet.
The Old Homestead, 7,696 feet, all star.
Face in the Fog, 6,921 feet (Lionel Barrymore).
Burning Sands, 6,919 feet (Geo. Melford Prod.).
The Ghost Breaker, 5,180 feet (Wallace Reid).
Cowboy and the Lady, 4,918 feet (Mary Miles Minter).
To Have and to Hold, 7,291 feet, Bert Lytell.
When Knighted Was In Flower, 11,618 feet.

ARTICLES PICTURES CORP.
After Six Days, ten reels.

ASSOCIATED EXHIBITORS
Distributed through Pathé Exchanges
Handle with Care, all star cast, five reels.
Woman, Wake Up, (Florence Vidor), six reels.
Don't Doubt Your Wife (Leah Baird), five reels.
Luta Godiva, six reels.
Silas Marner, seven reels, All-Star.
The Balloon Adventure, five reels, Florence Vidor.
The Devil Drives, five reels, Leah Baird.
Dunk to Dawn, five reels, Florence Vidor.
Whistle Stop (Adeline Deave), six reels (A. F. Beck).
Grandmas Boy, five reels, Harold Lloyd.
Up in the Air About Mary, five reels, All-Star.

PLAYGOERS PICTURES, INC.
Jan. 15—Reckless Chances, five reels.
Feb. 26—Hills of Missing Men, six reels.
Apr. 3—Hostage, six reels.
Apr. 16—A Postboard Crown, six reels.
May 7—Lonesome Corners, five reels.
May 28—The Man She Brought Back, five reels, Special Cast.

ASSOCIATED PHOTOLYPS, INC.
Craving Trails, five reels, with Pete Morrison.
Ghost City, five reels, with Helen Holmes.
Too Much Married, five reels, with Mary Anderson.

C. B. C. FILM SALES
The Victim, six reels.
Dangerous Love, five reels.
Captivating 6-Ft. Carstairs, five reel (Norma Talmadge reissue).
The Heart of the North, five reels, Roy Stewart.
In God's Life's Greatest Questions, six reels, Roy Stewart.
More To Be Pitted, six reels, All-Star cast.
Only A Shop Girl, seven reels, All-Star Cast.

FOX FILM CORPORATION
FOX SPECIALS
The Fast Mail, 4,900 feet.
Silver Wings, 4,721 feet.
Monte Cristo, 9,283 feet.
A Fool There Was, 6,040 feet.
Cellphones, hero, 11,500 feet.
Lights of New York.
A Little Child Shall Lead Them, 8,361 feet.
My Friend, the Devil, 9,255 feet.

WILLIAM FARNUM SERIES
A Stage Romance, 4,416 feet.
Shackles of Gold, five reels.
Moonshine Valley, 5,079 feet.
Beyond Compromise, five reels.
Brass Commandments, five reels.

TOM MIX SERIES
Chasing the Moon, five reels.
Up and Going, five reels.
The Fighting Streak, five reels.
Just Tony, 5,242 feet.
Do or Dare.
Arabia, five reels.
Catch My Smoke, five reels.

WILLIAM RUSSELL SERIES
Strength of the Pines, five reels.
Money to Burn, five reels.
The Crusader, 4,720 feet.

SHIRLEY MASON SERIES
Ragged Heiress, five reels.
Very Truly Yours, five reels.
The New Teacher, 4,415 feet.
Youth Must Have Love, 4,906 feet.

DUSTIN FARNUM SERIES
The Primal Law, five reels.
The Devil Within, six reels.
Iron to Goliath, five reels.
Oathbound, 4,468 feet.
Yosemite Trail.

CHARLES JONES SERIES
Riding with Death, five reels.
Pardon My Nerve, five reels.
Western Speed, five reels.
West of Chicago, 4,994 feet.

JOHN GILBERT SERIES
Steam O' Dawn, 4,728 feet.
Arabian Love, 4,490 feet.
Honor First, 5,025 feet.
In Calvery's Valley.
Love Gambler, five reels.
A California Romance, five reels.

20th CENTURY BRAND
Whatever She Wants. (Eileen Percy).
Smiles Are Trump (Maurice Flynn), five reels. 
Extra! Extra! (Walker-Murphy), five reels.

THE DEUCE OF SPADES, six reels, Charles Ray.
The Primitive Lover, six reels, Constance Talmadge.
The Half-Breed (Morosco), 5,444 feet.
Slippy McGee (Morosco), six reels.
Smudge (Charles Ray), five reels.
Crosbreds of New York (Mack Sennett), six reels.
Domestic Relations (Kate MacDonald), five reels.
Rose O' the Sea (Anita Stewart), seven reels.
Sonny (Richard Barthelemy), seven reels.
One Clear Call (John M. Stahl), eight reels.
Fools First (Marshall Nellam), six reels.
The Masquerader (Guy Bacc Philp), eight reels.
Hurricane's Gal (Dorothy Phillips), eight reels.
Governor Urges Censorship Repeal in New York

EXHIBITORS

HERALD

The Independent Film Trade Paper

The Critics Praise It

Los Angeles Ex.: "More than convincing."
New York American: "Worth while entering manufacture.
Boston Telegram: "An undoubted success.
Film Daily: "Should prove very little trouble inducing them to see this one.
Screen Opinions: "A sure fire feature."

The Best Theatres

Book It

Capitol—N. Y. C.
Symphony—Los Angeles
Modern and Beacon—
Boston, Mass.
Strand—Buffalo, N. Y.
Arcadia—Phil., Pa.
Metropolitan—Baltimore,
Md.
Savoy—Syracuse, N. Y.
Superior—San Diego, Cal.
Loews Grand—Atlanta,
Ga.
Fairfax—Miami, Fla.
A Tremendous Ovation of remarkable praise greets

The FLIRT

BOOTH TARKINGTON'S MASTERPIECE

A HOBART HENLEY PRODUCTION

Remarkable! Says Reeland Reviews

"It is a picture that will be remembered for a long time. A remarkable motion picture. It is a pleasure to state that 'The Flirt' as a picture is quite as good as 'The Flirt' as a book—even a little better, perhaps."

First Rate! Says N. Y. Globe

"A REMARKABLE piece of work in every respect. First rate entertainment. Hobart Henley has handled the Tarkington story with rare skill and intelligence. I hope Mr. Tarkington writes Hobart a letter and tells him so."

Powerful! Says N. Y. Eve. Mail

"A POWERFUL, well acted picture."

You'll Like It! Says N. Y. Eve. World

"We thoroughly enjoyed the whole show. It must be said for 'The Flirt' that it has everything in it a movie ought to have, and that's a strong statement coming in these days of thrills. We enjoyed 'The Flirt' and think most movie goers will agree with us. We think you'll like 'The Flirt'; we did!"

A Big Box Office Attraction! Says M. P. World

"One of the most intensely human stories ever presented on the screen. Every one of the characters seem real living persons. Strikes home. Exceptionally well selected cast. Should appeal to every class of spectator. Should appeal to every type of audience, and prove a big box-office attraction."

Good for Any House! Says M. P. News

"ADAPTED to the screen, it (The Flirt) retains its values—its charm—its human appeal, and all its lifelike incident. Good for any house in any locality."

A Big Hit! Says N. Y. Journal

"THE FLIRT at the Rialto makes a big hit. A significant production. A serious and commendable effort to interpret honestly a good piece of literature."

Excellent! Says N. Y. World

"EXCELLENT! All who like Tarkington's works may find this picture worth their while. Most of it is excellent."

For Every Family! Says Photoplay

"LISTED as one of January's seven best pictures. Of a family, for a family. It might be the slogan of this picture. For every family, in fact!"

Wonderful Exploitation Possibilities! Says Ex. Herald

"DELIGHTFUL entertainment. Worthy of extra effort on the part of every exhibitor who plays it and has wonderful exploitation possibilities. No doubt about its appeal in any theatre."

One of the Best! Says N. Y. Daily News

"ONE of the best we have seen in some time. Go to see it on our say-so. This photoplay is distinctly worth your while."

UNIVERSAL-JEWEL

Presented by CARL LAEMMLE
PRISCILLA
DEAN

Keep open
dates for it!

CARL LAEMMLE will present

The Flame
of Life"

Universal Jewel

From the novel by
FRANCES HODGSON BURNETT
Directed by HOBART HENLEY
and BIG PROFITS FOR EXHIBITORS!

The demand for these thrilling, gripping westerns continues to be so great that we found it necessary to offer to exhibitors the

1923 EDITIONS of

“The Westerners” “The Sagebrusher”

ZANE GREY’S

“RIDERS of the DAWN”
“DESERT GOLD”

Re-edited, Re-titled—JUST LIKE NEW!

With good prints available on these four and the three recent ZANE GREY releases, “The U. P. Trail,” “The Mysterious Rider” and “The Man of the Forest,” exhibitors have a series of seven of the GREATEST MONEY-MAKERS BEING OFFERED TODAY.
We announce with pride our distribution of the picture that in our opinion shares with "When Knighthood Was in Flower" and "Douglas Fairbanks in Robin Hood" the honor of being one of the three greatest motion pictures ever produced.

Harley Knoles
PRODUCTION

The BOHEMIAN GIRL

with

IVOR NOVELLO

Gladys Cooper  Ellen Terry
Constance Collier  C. Aubrey Smith

Mr. Knoles with this beautiful story known to millions and this superb cast has made a distinguished production that will live forever as one of the great things of the screen art. It is beyond question.

"The Sweetest Romance Ever Screened"
Any feature is new,—if it hasn’t played your house

Take advantage of that fact
and make more money

The exhibitor who only considers recent features when booking for his house, is greatly limiting his chances for getting the best pictures that have been made and is depriving his audience of the opportunity of seeing many pictures that have made history.

Any feature is new, if it hasn’t played your house.

A first class feature, some time released, with a fine record of success, is better for your business than an ordinary new feature.

Pathe has had many fine features; fine not merely because Pathe thought them so but because the whole business thought them so. Out of the many, fifteen have been judged worthy of revival, because in stories, casts, stars, direction and production they are far above the average. Because they are not “new” they are offered you at very reasonable prices.

Thus you can get real attractions at a nominal price, give your audiences fifty cents worth for every quarter, and make real money for yourself.

You’ll find the fifteen’ on the other side of this page.

Print Condition Guaranteed

Pathe Distributors
Other exhibitors praise them: You’ll do the same

A BEGGAR IN PURPLE: slashing fine drama of high star cast; personally directed by Edgar Lewis. All from Andrew Soutar’s novel.

“Very good picture. Patrons liked it.”—Mrs. J. A. Dostal, Ideal Theatre, Omaha, Neb.

THE DEVIL TO PAY: a startling expose of life in high places; adapted from novel by Frances Nimo Greene; all star cast including Robert McKim, Roy Stewart, Fritzi Brunette, Joseph J. Dowling and George Fisher; produced by Robert Brunton.

“Very good.”—F. Heitmanek, Opera House, Clarkson, Neb.

DICE OF DESTINY: the ripping drama of a thief who went straight; starring H. B. Warner, with Lillian Rich and Rosemary Thoby in the cast; from the story by John Morosso; produced by Jesse D. Hampton; directed by Henry King.

“This crook play is done to the liking of all I talked to. Good for all ages. Full of action and suspense.”—S. V. Wallace, Idle Hour, Cambridge Springs, Pa.

FELIX O’DAY: the drama of a man who lived for a just revenge but denied himself when his opportunity came; starring H. B. Warner, directed by Robert Thornby from the novel by F. Hopkinson Smith; produced by Jesse D. Hampton.

“First Class picture with very good acting.”—F. Heitmanek, Opera House, Clarkson, Neb.

HELP WANTED—MALE: the story of a girl who was a romantic surprise; starring Blanche Sweet; directed by Henry King from the story by Edwin Leali; produced by Jesse D. Hampton.

“This is one picture that makes you feel glad you played it.”—S. V. Wallace, Idle Hour, Cambridge Springs, Pa.

HER UNWILLING HUSBAND: a comedy drama full of spice and piécancy; starring Blanche Sweet; directed by Paul Scardon from the story by Kenneth Clarke; produced by Jesse D. Hampton.

“Keeps ’em guessing. Good program picture. Everyone seemed to like it.”—Watt & Simmons, Bijou, Crookston, Minn.

LAHOMA: a stirring romance of the last frontier from the novel by John Breekinridge Ellis; directed by Edgar Lewis; all star cast with Russell Simpson; produced by Edgar Lewis Productions, Inc.

“Well went with Saturday night crowd. Good puller.”—Jack H. Hooks, Palace, Thomas, Okla.

ROGUES AND ROMANCE: a spectacular romance of a slam bang Yankee in Sunny Spain; starring June Caprice and George B. Seitz; written, directed and produced by George B. Seitz.

“A very good picture. Pleased most of my patrons.”—Spalding Bros, Gem, Taylorville, Ill.

THE MONEY-CHANGERS: an amazing drama of crooked politics and the underworld; from the novel by Upton Sinclair; directed by Jack Conway; star cast with Robert McKim, Claire Adams and Roy Stewart; produced by Benj. B. Hampton.

“I cleaned up with it. A mighty good story full of action.”—H. W. Poole, Liberty Theatre, Klamath Falls, Ore.

THE RIDDLE: WOMAN: from the big stage success; the sensational side of a loving woman’s life; starring Geraldine Farrar; a wonderful cast; directed by Edward Jose; produced by Associated Exhibitors.

“Went over big and more than pleased. Farrar a wonderful actress and story sure the goods. Whole cast superb.”—Mrs. J. A. Dostal, Ideal Theatre, Omaha, Neb.

THE SAGE HEN: the supreme cry of a mother’s soul in the stirring old frontier days; an Edgar Lewis production, personally directed by Edgar Lewis; Gladys Brockwell, Lilian Rich and Wallace MacDonald; story by Harry Solter.

“Big crowd, everybody enthusiastic. Never had so many compliments on a picture before. It pleased immensely.”—Alvin S. Frank, Jewel Theatre, Lafayette, Colo.

THAT GIRL MONTANA: a Western classic, the story of a girl’s fight for her honor; from the novel by Marah Ellis Ryan; starring Blanche Sweet, with Mahlon Hamilton, Edward Peil and Claire Du Brey in the cast; directed by Robert Thornby; produced by Jesse D. Hampton.

“Has the punch. Had many good compliments from patrons.”—H. J. Longaker, Howard Theatre, Alexandria, Minn.

THE KILLER: from the novel by Stewart Edward White; positively one of the most exciting pictures ever made; star cast with Claire Adams, Edward Peil, Frank Campeau, Jack Conway and Tod Sloan; directed by Howard Hickman; produced by Benj. B. Hampton.

“Excellent. Played this to a full house. Went over big.”—Mrs. D. C. Turney, Miller Theatre, Bonstell, S. D.

WHAT WOMEN WILL DO: the stirring drama of a woman’s regeneration; starring Anna Q. Nilsson with Earl Metcalfe, Allan Forrest, George Majeroni and Wm. Riley Hatch. Directed by Edward Jose; produced by Associated Exhibitors.

WHEN WE WERE TWENTY-ONE: from the famous stage success by H. V. Esmond; a drama of the hot blood of youth; starring H. B. Warner; cast including Claire Anderson, James W. Morrison and Christine Mayo; directed by Henry King; produced by Jesse D. Hampton.

“A good picture. Will go anywhere and please.”—G. L. Deady, Palace, No. Rose, N. Y.

(All exhibitor comment is taken from Exhibitors Herald 1921-1922)

Splendid Line of Paper, Campaign Books and Helps on Every Picture

Ask to see any of them; we’ll be glad to show them.
"The Inner Man"
Syracuse Motion Picture Co.—Five Reels
(Reviewed by Glenn Walkers)

Going into widely different fields for its second contribution to the industry, the Syracuse Motion Picture Company has made an enterprising production based on a stirring story laid in the Blue Ridge. Wyndham Standing and Dorothy Mackall again top the well balanced cast and both put over convincing interpretations. Miss Mackall proves she can act in this picture and is an attractive mountain maid. Mr. Standing is a sterling actor and can always be depended upon for something worth while. The stars are fortunate in having a fine supporting cast.

There is much action in the picture, especially when it gets under way in the mountain locale. The “bad men” of the district, in which the hero owns a mine, set out to frighten away the youth, but instead they set off the spark of manhood and there are some stirring heroic and gun battles.

There is an amusing scene introduced when the hero on his first night in the mountains, has a weird dream and we are shown glimpses of maidens dancing on the greensward and then follows our hero clad in pajamas, running through the snow with the wolf pack, brought into play to bring out the laughs.

The hero makes such a success of running things for father that the lad is made general manager of the mine and after Sally, the Blue Ridge belle is clad in one of millady’s modern gowns, love springs forth and in the end all is happiness. During the action of the piece the audience is treated to some fine natural scenery. The photography is flawless.

The Cast
Thurlow Michael Barcley
Wyndham Standing
Thurlow Michael Barcley, Jr.
J. Barney Sherry
Old Man Wolf
Louis Fries
Bob
Leslie Hunt
Sally
Dorothy Mackall
Jim Remo
Burt Van Baylentis
Randall
Amher Dewey
Ned Sawyer
Marie Kinney


The Story—Thurlow Barcley is a young man more given to deep and scientific study and mundane sports than he is to business and his father is much put out because of this fact. In, however, succeeds in getting him to take a vacation and go to inspect Dad’s mine, in the Blue Ridge. On his arrival there he meets up with real life, has a list of thrilling adventures and is made into a real man, ending up by marrying a fair mountain maid.

Classically—A comedy-drama possessing several melodramatic moments and some stirring mountain gun battles.

Production Highlights—The attractive natural settings “in the Blue Ridge.” Wyndham standing’s interpretation of the role of the man who is made over by contact with real life. The kidnapping of Sally by Jud and the ensuing gun play attending her rescue. The plot between Jud and Thurlow. Dorothy Mackall’s convincing portrayal of the mountain maid.

Exploitation Angles—This one has a cast of solid players. Use the names big in your trade. Might put a man on the street dressed in conspicuous golf suit, large horn rim glasses, large hat, and appropriate sign on back coat. All about "the inner man has nothing to with the Inner Man at the Strand theatre next."
SELLING THE PICTURE

WARNER BROS.
Classics of the Screen

MR. EXHIBITOR!
THIS ADVERTISEMENT IS DEVOTED ESPECIALLY TO YOU

On these two pages you will find illustrated a few of the many novelties designed to aid you in properly exploiting “THE BEAUTIFUL AND DAMNED.” You will find NO “SALES TALK,” NO “BULL”—JUST FACTS.

Lithographed window cards, six colors, regulation size.

Every Way to Make You
Every Novelty shown on these two pages is fully explained in the 8-page campaign broadside on "THE BEAUTIFUL AND DAMNED."
All are available at your nearest exchange distributing.

Beautifully colored telephone doll, size 6 x 11, suitable for use on the mouthpieces of all telephones.

Lithographed blotter, four colors, size 4 x 8½.
A Promise Fulfilled

The staff of the HERALD promised the motion picture industry the most serviceable, the most interesting—the best trade paper ever published for the film trade.

Compare recent issues of the HERALD, department by department and page by page, with all that has been offered from other sources and you will realize that—

The HERALD has made good its promise.

Publisher
For Exhibition January 1, 1923

6 NEW SPECIALS

Presented by WILLIAM FOX

Which insures to Exhibitors the beginning of

A HAPPY and PROSPEROUS
NEW YEAR

Book Now for January and February

1- THE VILLAGE BLACKSMITH
FROM LONGFELLOW'S FAMOUS POEM

2- LUPINO LANE in
A FRIENDLY HUSBAND

3- THE CUSTARD CUP
WITH MARY CARR

4- THE FACE ON THE
BARROOM FLOOR

5- THE NET

6- DOES IT PAY?

Ready for Review and Booking at all Fox Exchanges
FOR DETAILS SEE FOLLOWING PAGES

FOX FILM CORPORATION
Read What The New York Newspapers Said

"Hits the mark for which it was meant as unerringly as though it were aimed by a rifle."—The Herald.
"This picture is one of the best of the season . . . a brilliant cinema."—The Journal.
"An honest motion picture entertainment and we liked it."—The Daily News.
"It does for father what 'Over the Hill' did for mother: It is a wholesome and interesting story of family life."—The Telegram.

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES.

The Players
John Hammond........William Walling
The Village Blacksmith
Alice, His Daughter........Virginia Valli
Rosemary Martin........Bessie Love
Ezra Brigham, The Squire...Tully Marshall
The Blacksmith's Wife
Virginia True Boardman
Gideon Crane, The School Teacher...Lon Poff
Bill, The Son........David Butler
Brother Johnnie, as Child...Pat Moore
AND OTHERS

DIRECTED BY

JACK FORD

FOX FILM CORPORATION
WILLIAM FOX presents

A Super Comedy
in 5 Great Acts
LUPINO LANE — IN
A FRIENDLY HUSBAND

Directed by
JACK BLYSTONE

Lupino Lane — "It's a Bear."

FOX FILM CORPORATION
William Fox presents

The Net

A 1923 Melodrama of Thrills and Mystery

DIRECTED BY

J. GORDON EDWARDS

A Drama of Women's Conventions and Men's Intentions
— A Daring Brilliant Romance of Bohemian Life in the Artists' Studios of the Latin Quarter.

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES

Story by
MARAVENE THOMPSON

FOX FILM CORPORATION
WILLIAM FOX presents

THE

FACE

ON THE

BARROOM

FLOOR

Directed by

JACK

FORD

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES

Sensations, thrills, prison escapes, startling storms at sea—A 1923 melodrama with a glorious, fighting romance. Every man, woman and child in your town knows this title.—Cash In.

THE PLAYERS

Robert Strange......Henry B. Walthall
Marion Von Vleck Trever......Ruth Clifford
Dick Von Vleck......Walter Emerson
Lottie......Alma Bennett
Governor Rankin.......Nocci McGregor

FOX FILM CORPORATION

THE ESCAPE FROM THE PRISON

Clemency From the Executive Mansion

Atlantic Gardens

Pawn Broker
Does It Pay?

A DRAMA OF DOMESTIC RELATIONS OF TODAY
Directed by
CHARLES HORAN
Screen Version by
HOWARD IRVING YOUNG
WITH
HOPE HAMPTON
AND A NOTABLE CAST INCLUDING
FLORENCE SHORT  PEGGY SHAW
ROBERT T. HAINES  MARY THURMAN

FOX FILM CORPORATION
CUSTARD CUP

WITH MARY CARR

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES

A Sparkling, Scintillating Story, Bubbling with Sunshine and Optimism, with A Surprise Climax That Follows A Succession of Sensations and Thrills.

It's a New Type of Story for Mary Carr
"The biggest thrill seen on any stage at any time, in picture or out."—The Journal.

"The storm is a masterpiece of realism, so vivid one expects the theatre to be swept away in the path of the raging torrent."—The Mail.

"There was a marvelous storm, in 'One Exciting Night,' and again in 'The Sin Flood,' but these put together would just about equal the deluge in 'The Town ThatForgot God.'"—The Tribune.

"The storm of storms...we forgot such a thing as a motion picture camera ever existed."—The World.

BUNNY GRAUER
"Rarely has there flashed across the screen such a remarkable boy actor as this one."
—The Mail.

WILLIAM FOX ANNOUNCES
The motion picture presentation of
IF WINTER COMES

The picture all America is waiting for from A. S. M. Hutchinson's story.

The most widely read book of recent years
Directed by
HARRY MILLARDE
released to-day!
Neilan's greatest!
Starts at New York's Capitol this week!
The remarkable drama with 23 stars including Hobart Bosworth, Claire Windsor, Rockliffe Fellowes, Ford Sterling, Eleanor Boardman, Claude Gillingwater.

MARSHALL NEILAN'S supreme achievement

The Strangers' Banquet
by Donn Byrne

Released by Goldwyn
Co-directed by Marshall Neilan and Frank Urson
Mr. Thomas McLeish,
The Greenbrier,
White Sulphur Springs, W. Va.

December 16, 1922.

Mr. McLeish:

We appreciate very much your generous contribution in bringing to our Conference for original showing your delightful, clean and wholesome picture, "Back Home and Broke," and with Mr. Ade providing an evening of entertainment.

We join in our expression of appreciation and in the tender of our best wishes to you and Mr. Ade.

Very truly yours,

Efrain F. Morgan
Governor

[Signature]

[Signature]

[Signature]

[Signature]

[Signature]

[Signature]
Thom
as Meighan

in GEORGE ADE'S
"BACK HOME AND BROKE"

as CLEAN-WHOLESOME-DELIGHTFUL!

"BACK Home and Broke" was shown to thirty governors at the annual Governors' Conference, White Sulphur Springs.

All thirty gave it the highest praise, and fourteen of them signed a letter commending it, which is reproduced on the opposite page.

No picture ever had a finer indorsement.

"Back Home and Broke" is Meighan's biggest picture, and it will be a big winner everywhere.

Directed by Alfred Green

A Paramount Picture

"'Back Home and Broke' breaks all records on Christmas Day at advanced prices. Turned them away all afternoon and evening. Strong opposition."

F. PANOPLOS
Lyric Theatre
McKeesport, Pa.

These Governors Signed the Letter

Ephraim F. Morgan...West Virginia
Cary H. Hardee...Florida
E. Lee Trinkle...Virginia
Warren T. McCray...Indiana
James Harness...Vermont
Albert C. Ritchie...Maryland
D. W. Davis...Idaho
Ben W. Olcott...Oregon
Thomas E. Kilby...Alabama
Channing H. Cox...Massachusetts
Henry J. Allen...Kansas
Cameron Morrison...North Carolina
Sam R. McKelvie...Nebraska
William D. Denney...Delaware

If yours is among them, you can quote him in your ads. Reproduction of the letter can be obtained from

Advertising Department
Famous Players-Lasky Corp.
455 Fifth Avenue, N. Y.
High-class Romantic Melodrama

Is more popular to-day than ever—both on the screen and on the stage. And for all classes of the public in all sections of the country the big entertainment hits are melodramas.

Jack Pickford’s “Garrison’s Finish”

Is just as chock-full of thrillingly melodramatic scenes as any well-made picture can be. And there’s also a corking love story, wonderful racing scenes, beautiful horses and still more beautiful women, splendid acting and perfect photography.

Everything For Every Audience

JACK PICKFORD

in

“GARRISON’S FINISH”

Based on W. B. M. Ferguson’s novel of the same name

Supervision and screen version by Elmer Harris

Direction by Arthur Rosson - Photography by Harold Rosson

Allied Producers and Distributors Corporation

729 Seventh Avenue, New York City

- A Branch Office located in each United Artists Corporation Exchange -

It’s all here
Melodrama
Adventure
Romance
Mystery
Intrigue
Revenge
IMMEDIATE BOOKING

THE BIRTH OF A NATION

D.W. GRIFFITH'S

Great spectacle as shown on Broadway.
The same New York presentation that drew 150,000 people in two weeks.

Now booking in New York, Pennsylvania, Michigan, Indiana, New Jersey, Maryland, Massachusetts, Oklahoma, Arkansas, Texas, Mississippi, Louisiana, Alabama, Tennessee, Florida, Georgia, South Carolina, North Carolina, Virginia and Kentucky.

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
Booked by the Beautiful MISSION THEATRE, Los Angeles, For an Indefinite Long Run

"MAN vs. BEAST"

Has Taken Critics and Public by Storm in Many Representative Theatres All Over the Country

ONE OF THREE GREAT NEW Educational Pictures SPECIALS including

"THE ENCHANTED CITY"
By Warren A. Newcombe

KINOGRAMS Gives ALL the News of ALL the World

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, President

Educational Pictures Are Being Consistently Advertised Nationally
J. PARKER READ, Jr., Presents:

"PAWNED"

By FRANK L. PACKARD,
Author of The MIRACLE MAN
Directed by Irvin V. Willat
with
TOM MOORE
and EDITH ROBERTS

SELECT PICTURES
LEWIS J. SELZNICK, President

IT'S A FIGHTIN' PICTURE

—the Kind that Has Appealed to Motion Picture Audiences Everywhere Ever Since the Birth of the Photoplay

Remember the fight in "The Spoilers"
Think This Over

"Exhibitors Herald" receives and prints more communications from exhibitors than all the other motion picture trade papers combined.
J. D. WILLIAMS

announces

The Aristocrats of the Screen

At the "Ritz," New York! At the "Ritz," London! At these famous rendezvous of wealth and fashion the aristocracy of the modern world foregathers for the enjoyment of the ultra in social life. The very word "Ritz" has become the synonym of culture and wealth.

Under this brand name will be released many of the productions of the great personages of the screen whose artistry has made their names household words wherever motion pictures are known.

A means has been devised to accomplish the hitherto impossible. "Ritz Carlton Pictures, Inc.," will market only the finest productions without the necessity of linking them up with inferior product in order to maintain the overhead of a distributing system.

Fall Season, 1923, is anticipated as first release date.

The purpose of this advertisement is to protect and register by publication, our name and trade mark.

Announcements of interest to the trade will be made in due season.

Ritz Carlton Pictures, Inc.

EXECUTIVE OFFICES—Suite 914, Straus Building—NEW YORK
B.P. Schulberg presents

Katherine MacDonald in

"The Woman Conquers"

SHE CAME—
from the tapestried halls of her mansion to the
white heart of the North, where man fought
beast and man—or woman.

SHE SAW—
her fortune being sapped by Lazar, whose cru-
elty gave him whispered fame. And conniving
backwoods man meets cultured cunning.

SHE CONQUERED
but the cost of vic-
tory was the price of
love, for in the fight
the weaker won but
it was the life of her
only love that went
into the balance.

Directed by

TOM FORMAN
Richard Walton Tully presents

GUY BATES POST
in "OMAR THE TENTMAKER"

A Screen Version of one of the greatest STAGE CLASSICS

THE CAST
Guy Bates Post
Virginia Brown Faire
Nigel de Bruliere
Noah Beery
Rose Dionne
Patsy Ruth Miller
Douglas Gerrard
Will Jim Hatton

Boris Karloff
Maurice B. Flynn
Edward M. Kimball
Walter Long
Evelyn Selbie
John Griber
Gordon Mullen
George Rigas

Adapted by Richard Walton Tully from his stage success.
Art Director—Wilfred Buckland.
Photographer—Georges Benoit.

Directed by JAMES YOUNG

CHARACTER OF STORY
A story blending the rare brilliance of the Orient with the shadings of real life. Pathos, romance and a thrilling theme that will grip any audience.

POINTS OF APPEAL
Author, star and supporting cast in a story more romantic and enthralling than the Arabian Nights. With some of the most remarkable photography ever seen.

A TASTE OF THE PLOT
Omar, most daring poet of ancient Persia, secretly wooed the beautiful, the forbidden Shireen, destined to be the bride of the Shah. Fleeing in the night, the Shah's slaves tear them apart. Follows thrill, romance and conflict before the lovers are reunited in a most spectacular and smashing climax.

"OMAR THE
FACTS ABOUT THE PICTURE

One of the most successful Oriental plays ever produced.
Road showed four years in city, town and hamlet.
A gorgeous spectacle and one of the most entrancing love stories ever filmed.
More thrilling and exciting than the Arabian Nights—more enthralling than Romeo and Juliet.
Scenes of rare beauty in Persian gardens, Oriental temples and palaces with the beauties of the Shah's harem.
Hundreds of horsemen and foot soldiers in fierce hand-to-hand battles.
Love, romance and thrills aplenty.
Three full page ads have been prepared for the Saturday Evening Post. They appear Dec. 9, Jan. 6 and Feb. 3.
Advertising in other national mediums reaching a total of more than 10,000,000 readers.
Think of it. More than 10,000,000 will see these ads. Your audiences are ready made.
Richard Walton Tully's master production.
Guy Bates Post's supreme triumph.

A First National Picture
You can make extra BIG Money with this novelty by Advertising it!

A Splendid Picture of the Great Northwest and the Wonderful Dog

Laurence Trimble and Jane Murfin present
"BRAWN OF THE NORTH"

Strongheart


Tell Them About the Thrills, the Wolves and the Rescue

A Laurence Trimble
Jane Murfin Production

A First National Picture
IN THIS ISSUE

OF SPECIAL INTEREST

“Hall of Fame” Draws Humorous Essay from Pennsylvania Exhibitor .......... 27
Wisconsin Exhibitors Credited with Many Achievements in 1922 .......... 32

NEWS OF THE WEEK

Smith Asks Censorship Repeal in Message to N. Y. Legislature .......... 25
Better Business Is Reflected in Admission Tax Figures .......... 25
W. A. True Is Elected President of Cohen Distributing Company .......... 27
Lewis J. Selznick Turns Over Business to His Sons .......... 28
Ohio Meeting Will Consider Theatre Owner Distribution .......... 29
Questionnaire Shows Arbuckle in Disfavor in Missouri .......... 30
New Williams Company Will Market Independent Films .......... 31
New Years Brings Its Usual Harvest of Censorship Bills .......... 39
Teleview Gives Appearance of Depth to Films .......... 40

PICTURES OF THE WEEK

Pictorial Section .......... 33
Three Scenes from “The Voice of the Minaret” .......... 58
Principals and Scenes from “Environment” .......... 58

WRITTEN-BY-EXHIBITORS DEPARTMENTS

What the Picture Did for Me .......... 65
Letters from Readers .......... 64
Money Making Ideas .......... 40
Theatre Letters .......... 46

SERVICE FEATURES

The Theatre, a department of practical showmanship .......... 41
Reviews, staff appraisement of current offerings .......... 53
Public Rights League, a workable defense of the screen .......... 63
Theatre Construction and Equipment .......... 86
Guide to Current Short Subjects .......... 90
Newspictures, making the screen a newspaper .......... 51

MISCELLANEOUS DEPARTMENTS

The Week in New York by John S. Spargo .......... 38
Purely Personal, of special interest to exhibitors .......... 64
With the Procession in Los Angeles by Harry Hammond Beall .......... 62
Pictures and Players, news from the studios .......... 85
Topics of the Day, briefs for the program .......... 64
Chicago Trade Events by J. Ray Murray .......... 88
Something Wrong

A certain inequality of things that runs pretty much through human life is conspicuously prominent in the film business at this time: In a number of outstanding instances big exhibitors who are operating at a large profit are in a position to dictate practically what they shall pay for film. Their margin of profit is so great that they could easily pay twice their present scale of rental prices, yet, being in a position to dictate, they keep prices down to the lowest possible level.

On the other hand, there are the smaller exhibitors whose margin of profit was never great and who, under the conditions of the past year and a half, have been compelled to meet a loss in operation. These are the little fellows who need the lower rentals but are in no position whatsoever to enforce a lowering of the scale. And the distributor, being unable to force payment of what is due him in the case of certain big exhibitors, finds himself collecting exorbitant charges where he can.

The condition is inequitable and unjust. Some means of correcting it must be discovered and put to work.

**Distribution Iills**

Mr. Charles C. Burr, viewing with considerable alarm the adverse conditions which now confront many distributors, believes that unless a radical change is effected under which there will be a more equitable marketing of pictures the inevitable result will be a limited number of booking companies, probably two, which will send pictures out over circuits in the manner that is now being done with stage attractions.

There can be no denying that certain conditions must be changed and the evolution and development of the business, backed by the earnest and faithful support of the responsible men in the business, will bring these about. But we do not believe that the film business can ever be so controlled that a booking arrangement of the type Mr. Burr refers to can be put in effect.

The thing that distribution in this business needs most right now is a uniform contract which, when once signed, will enable the distributor to know what he is going to get and when he is going to get it. The long-delayed uniform contract also will afford the exhibitor similar benefits.

The only one who will suffer under a properly worked out uniform contract is the distributor or the exhibitor who wants to cheat when the opportunity presents itself.

The uniform contract will eliminate many of the conspicuous ills which now affect distribution.

**A Bad Bill**

A bill has been introduced in Congress which is aimed to eliminate the type of inflammable film stock now in general use. Specifically the bill would make illegal the transportation of such film which would, of course, amount to an elimination of it.

The reason for the introduction of such a measure at this time, if it is to be assumed that the representative acted in good faith, is not clear. Every reasonable and possible safeguard now surrounds the transportation and exhibition of the kind of film now in use. Theatres and booths are so equipped as to render negligible the danger from a film fire.

The passage of this measure would accomplish no practical good. It would, however, put the industry to an expense expertly estimated by Mr. Jules E. Brulatour of $20,000,000 a year.

Exhibitors should watch this matter carefully and should overlook no opportunity to lend their influence to assist in having the bill rejected.

Re-Takes

J. R. M.

We've been practicing writing it "1922" with a Pfath fountain pen, and now have it down—Almost.

* * *

Almost forgot to mention Pat Dowlings basket of fruit, which came clean from California. 'Twas some treat, Pat, and the staff sends greetings to you and Christie. [snip] * * *

Good Idea

Poor Fatty. With Will Hays saying he can go to work and Mike O'Toole of Scranton, Pa., saying he shouldn't be permitted to, it's hard to say what to do. Suppose we let the public decide.

* * *

What's Wrong With This Sentence?

"He was a poor and ragged book- legger."  * * *

More and More of It

About the time everybody grows tired of those "day by day" gags, the vaudeville actors will take it up.

* * *

Plenty Out Front

The vaudeville overlords have banned prohibition jokes from the stage but their authority doesn't reach beyond the footlights.  * * *

How Come?

Chicago censors wouldn't pass "The Birth of a Nation" but they permit the showing of a Ku Klux Klan film, with alterations.  * * *

Fearless Fido

Fable: Once upon a time there was a chap who made a bunch of resolutions on New Year's and kept every single one. —"Aesop's Film Fables."  * * *

Statistics

During the year just closed, we received 845 'exclusive' stories that appeared simultaneously in three other trade papers.  * * *

More Statistics

A careful survey of the country reveals there were 923 new Capitol theatres opened last year.

* * *

Reciprocity

Pola Negri recently declared Marion Davies was her ideal American blonde beauty and a fine actress. Now it's up to Marion to think of something pretty about Pola.  * * *

I Hope to Tell Yah

If you think you lead a tough life, just ponder the daily existence of the Turk. Every morning he finds a new war that has to be fought.  * * *

He'd Learn Something

Ernest Lubitsch, the German director, who is due here soon to direct pictures, ought to consult Von Stroheim before he builds any Monte Carlo sets.
Better Business Is Reflected in Admission Taxes

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., Jan. 3.—A prosperous year for all branches of the motion picture industry is forecast by recent tax collections from the theatres of the city. For some months the collections from the admission tax have been climbing—one of the truest indications of returning prosperity—and, although the Government’s revenue from that source is still something like $1,500,000 a month below that of 1921, there is every indication that the people again are patronizing the theatre frequently and steadily.

Tax collections for the month of November, as reported by the Commissioner of Internal Revenue, amounted to $5,884,790, against $5,306,401 in October. In November, 1921, however, the admission tax returned to $6,995,375.

Serial Thriller Costs Life of “Stunt” Man; Was Doubling for Star

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 3.—Jean Perkins, probably the most daring “stunt” man in motion picture work in this city, met an untimely death near Riverside, Cal., last week when attempting to drop from a speeding aeroplane to the top of a 400-foot high tower. The daredevil was doubling for William Desmond, the Universal actor, at the time of the accident.

Perkins, with other members of the company, was working on a serial near Riverside. The film plot called for a transfer in mid-air from the plane to the train, and according to report the pilot of the aircraft was unable to bring his plane directly over the top of the passenger coach.

Perkins dropped, missed the train entirely, and crashed to the earth suffering injuries that proved fatal.

Starts New Year With Playhouse and a Wife

(Special to Exhibitors Herald)

SIGOURNEY, IA, Jan. 2.—Bert Sto. ohn, of St. Joseph, Mo., will make his bow in exhibitor ranks with the new year, having purchased the Garden theatre here from Burton Wertz.

Mr. St. John will not be alone in contact of the enterprise, however, for on Christmas Eve he took unto himself a wife in this city. Mrs. St. John is an accomplished musician, having played at many theatres in Creston, which is her home.

Smith Asks Censor Repeal In Message to Legislature

Immediate Action by Democratic Senate Expected

In Answer to Executive’s Appeal—Best Government Governs Least, He Says

(Special to Exhibitors Herald)

ALBANY, N. Y., January 3.—Motion picture censorship is to be repealed in New York State. That is, if Governor Alfred E. Smith has his way, and in view of the fact that the senate is Democratic, there is little question but that censorship will soon become a thing of the past in the Empire State.

Effort to Be Made for Immediate Repeal

What is more, an effort will be made to repeal the present law immediately. There is every indication that the New York State Motion Picture Censorship Commission will find itself out in the cold, cold world, within a few weeks.

In his annual message to the legislature on Wednesday, January 3, Governor Smith had this to say in regard to motion picture censorship:

“Recent legislation in our own state has aimed at serious restriction of personal liberty. For several years, we have been drifting away from the fundamental ideal of the Declaration of Independence, and the document that was intended to give it force and vigor, the Constitution of the United States. Throughout the Declaration, there are related the abuses to which the American people were subjected by tyrannical government.

Tells Principles of Declaration

“The imposition of taxes without consent of the citizen is interference with trade and commerce, and with the personal liberty of the citizens were set forth as the principal reason for a Declaration of a fundamental principle of government that has burned its way through the literature of the world right up to our own time. Inquisitions, spy systems, rules and regulation for personal conduct not prompted by the ten commandments are an unnecessary interference with the freedom of a people.

“It has frequently been said that the best government is the one that governs the least. In monarchies, the people exist for the government. In a democracy, the government exists for the people, and every move should be the expression of their will.

Throughout the Constitution of the United States, there was sounded the note set forth in the preamble, which said that the purpose of the document was ‘to secure the blessings of liberty to ourselves and our posterity.’ In our own state, the opening sentence of our Constitution is the expression of our gratitude to Almighty God for our freedom in order to secure our blessings, we establish a Constitution.

Should Be Convicted First

“As all crimes are predicated on sins, no persons should be held guilty of this offense until the law to which they may be convicted of a crime. The bill of rights throws every possible safeguard around the individual and the fullest possible presumption of innocence is constitutionally established until the contrary is proved beyond reasonable doubt. The danger to the future of our liberty lies in our apparent willingness at times to compromise with this principle. Once this avenue is opened, nobody can, with any degree of certainty, predict where it may lead.

“Censorship is not in keeping with our ideas of liberty and the freedom of worship or freedom of speech. The people of the state that has declared that every citizen may freely speak, write and publish his sentiments on all subjects, being held responsible for the abuse of that right, and no law shall be passed to restrain or abridge liberty of speech or of the press. This fundamental principle has exact application to all methods of expression.

Films Open New Avenue

“The spoken drama has always had its place as an influence to educate. In many countries it is sustained as a national enterprise. In early days, it was used to give expression to biblical history. Nobody will dispute that the invention of moving pictures opened the way for a new avenue of great education as well as amusement. We have looked too lightly on guarantees of freedom of speech and of the press, when we select from among our citizens three people who before the facts have the power to declare what is, and what is not a violation of the statutes enacted for the protection of the morality of our people.

“Carrying this policy to its logical conclusion, everything written or spoken could be subjected to censor-ship by public authority. We have abundant law in this state to jail the man who outrages public decency. If we do not, just as we have jails enough, to hold him after his conviction. I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that liberty which the Constitution guaranteed and it should be repealed.”
New York Rivoli Celebrates Its Fifth Anniversary

Past Twelve Months Have Been Important Both Pictorially And Musically, Says Hugo Riesfeld

(Special to Exhibitors Herald).

N E W Y O R K, January 3.—The Rivoli theatre is five years old and this week it is presenting its anniversary program, with the Paramount production, "My American Wife," starring Gloria Swanson, as the principal screen attraction.

NINETEEN twenty-two was an important year for the Rivoli, both pictorially and musically, and during the year a number of innovations were offered under the supervision of Hugo Riesfeld, managing director.

Early in 1922 Mr. Riesfeld presented his creation of "film opera"—Geraldine Farrar in "Carmen." In presenting this, Mr. Riesfeld edited a long film in such a way as to synchronize the action of the screen with selections from Bizet's opera.

Later, in the year the managing director introduced a Plasticin picture in Prisma colors. When viewed through red and green filters the effect of a third dimension on the screen is given. Van Doric Kelley, creator of the Prisma process, invented the Plasticin device.

Following is an interesting resume of the number of appearances of Paramount stars at the theatre:

Thomas Meighan appeared in five productions, Wallace Reid in five, Gloria Swanson in four, Betty Compson in four, Agnes Ayres in three, Bill Rogers in one, Dorothy Dalton in one, Valentino in four, Marion Davies in two, Elsie Ferguson in one, Pola Negri in one, Lila Lee in two, Leatrice Joy in two, Lois Wilson in two, T. Roy Barnes in one, James Kirkwood in one, Tom Moore in one, May McAvoy in two, Jack Holt in two, Lionel Barrymore and Scena Owen in one, Bebe Daniels and Conrad Nagel in one and Jannings, Wegener, Liedtke and Daggv Servaes in the one Lubitsch production.

Here are the comedies presented by Mr. Riesfeld during the year:


Next Week

In the PUBLIC RIGHTS LEAGUE next week a detailed plan of the work being done by W. P. Cuff of Chillicothe, Mo., in combating reform activities will be published.

Mr. Cuff has originated a new plan which could effectively be adopted by other theatre owners.

Charles Chaplin revival of "Carmen" with special burlesque music.

The musical programs prepared by Mr. Riesfeld were as rich in entertainment and fine interpretations as the pictorial programs, and introduced many new artists to the music-loving public.

The orchestral selections ranged from the classics to jazz, the syncopated compositions being orchestrated and interpreted with the same fine musicianship that was devoted to the great writings of the past, Mr. Riesfeld himself taking up the baton to conduct the classic jazz selections at the Rivoli.

Under the direction of Frederick Stahlberg, conductor, and Emanuel Baer, assistant conductor, more than fifty different overtures and orchestral selections were played by the Rivoli concert orchestra, and more than 100 vocal and dance numbers were given.

Screen Actors to Ask For an Eight Hour Day

NEW YORK, Jan. 3.—Motion picture actors, through the Actors Equity Association of which many are members, will place before Will H. Hays a plan calling for a forty-eight hour week.

Pathe Representative

Reports Conditions in Europe Are Improving

(Special to Exhibitors Herald)

NEW YORK, Jan. 3.—Following a brief visit with the Pathe officials in this country, Maurice Gaillot who represents the firm abroad, has sailed for Europe. He reports that the future looks brighter than it has for some time past and that the demand for American films and the business of the film industry in France, Italy and Belgium is improving.

"In France," said Mr. Gaillot, "the picture business has been poor for some time past, reflecting conditions of general business. Latterly there has been improvement in an encouraging degree, which seems likely to continue.

France produces only about 20 per cent of the pictures shown in its theaters, and must rely to a very great extent on American product, he said.

Louis Eytinge Freed to Accept Literary Work

(Special to Exhibitors Herald)

PHOENIX, ARIZ., Jan. 3.—Louis Victor Eytinge, author of "The Man Under Cover," which was produced by Universal Pictures Corporation, has been granted a parole from the Arizona state prison where he was serving a life sentence.

Governor Campbell said in granting the parole that Eytinge had been offered a position with a publisher at $6,000 a year and that the parole was made in order to accept the offer. While in prison, Eytinge was in charge of the motion picture entertainment.

Dancer "Find" May Be Paramount Film Star

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 3.—The terpsichorean grace of Orlando Cortez, combined with the fact that he possessed those qualities of feature conspicuous in successful screen players has landed a five-year contract with Paramount for the dancer at the Ambassador hotel.

Cortez attracted the attention of Jesse Lasky while the former was dancing at the hotel and when Mr. Lasky's "bunch" there was a man with big possibilities, films were born out by Adolph Zukor, who happened to be dining in the hotel at the time, the signing of the contract followed.

Charles C. Shay, international president of the I. A. T. S. E. has returned to New York City from a trip to the west coast on which he was accompanied by Richard Green, vice president.
True Elected Head of Distributing Company Formed by Exhibitors
(Special to Exhibitors Herald)

NEW YORK Jan. 3.—W. A. True of Hartford, Conn., associate of Sydney S. Cohen, president of the M. P. T. O. A., has been elected head of the Theatre Owners Distributing Corporation. Associated with Mr. True in the executive management of the combine will be Harry Davis, Pittsburgh, vice-president; L. J. Dittmar, Louisville, treasurer, and W. D. Burford, aorora, Ill., secretary.

Headquarters of the organization have been established at 25 West Forty-third street. A program of expansion will be undertaken immediately with a number of regional meetings already planned. One of the first of these will be at Columbus, Ohio, on January 16 and 17.

Cohen Tells Evans Music Tax Society Double Crossed Him
(Special to Exhibitors Herald)

PHILADELPHIA, Pa., Jan. 3.—President Sydney S. Cohen of the D. P. T. O. A., has given his answer to reports that he is paying a license on music played at his New York theatres. In reply to a question asked by John S. Evans at a meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, President Cohen said that he has had "double crossed" by the society of publishers, composers and authors. Cohen also was asked why the national exhibit organization had never been incorporated.

Foster Moore Added to Lichtman Organization
(Special to Exhibitors Herald)

NEW YORK, Jan. 3.—The exploitation staff of A.I. Lichtman Corporation has been increased by the addition of Foster Moore, who for the past year has been sales manager and director of publicity for various enterprises of which Herman Jans is president.

Most recently he has been handling the Ambassador, for Mr. Jans, who is a Lichtman stockholder for northern New Jersey, on "Shadows," and "Rich Men's Lives" in that territory.

Buy House in Troy
(Special to Exhibitors Herald)

TROY, N. Y., Jan. 3.—The Palace, a 500-seat residential theatre in this city sit by Battaglia Brothers, and opened year ago, has been taken over by William W. Bernstein. The Palace costs $135,000. Mr. Bernstein now owns the Mozart and the Majestic in Mina, as well as the Colonial and the Addison in Albany, and is breaking ground for a $200,000 house in Little Illy, N. Y.

"Hall of Fame" Draws Humorous Essay From Pennsylvania Exhibitor
By JOSEPH GRAY

Manager, Tru Art Theatre, Spangler, Pa.
(With apologies to Peter Finley Dunne)

"Hinnissy," said Mr. Dooley, abandoning his task, at the entrance of his friend. "Hinnissy, I see be th' papers where th' industry has a new Organ-izashun called 'Th' Hall iv Shame.' Th' ideals be which th' great benny-factors iv th' industry git thair statchoose in this here new Organizashun is wurthur some considerin', Hinnissy. "In th' furst place, Hinnissy, it will be well to bear in mind that this great picshure industry is founded on th' principals iv Eucalyptrees, and as sich is subject to mathematical demonstrashun, fur instance:

"Let B equal th' Industry
"Let 103 equal B

\[ x = \text{equals th' facts and } y = \text{equals the figures} \]

Therefore, Hinnissy, 'B' equals wan hundred and three; minus X, minus Y equals th' facts and figures. Or, in plain American, th' picshure industry is 103 percent Bull.

"Wan iv th' glintsh a be th' walls iv th' Hall iv Shame' wance made a picshure iv that benevlynt society that murther a man if thay don't like th' color iv his shoes; and it appears, accordin' to offic- shall statistics, that th' maker iv th' 'cuko clon' picshure gits six hundred and ninety nine votes out iv a total iv wan hundred fur his advancement iv th' industry. Another gentleman gits foive hundred and sivinity two out iv th' same wan hundred votes fur thryin' to carther th' whate market and causin' exhibitors to ate nothin' but ice cream and cake the rist iv their lives; and strange to say, Hinnissy, another wan be the name iv Laemmle gits wan vote for fightin' and resistin' th' high idees and fraternal methods of th' other most bennyfitted th' industry in general be cornerin' th' market at both ends and in th' middle.

"How did Laemmle git that wan vote? If you was runnin' fur president iv th' Hall iv Shame' which Heaven forbid, Hinnissy, you wad git at least wan vote, providin' you was a duly qualified elictor. Well, Hinnissy, that's how Laemmle got wan vote, to be shure.

"Irv'y wan iv these great benny-factors gits his statchoo into the 'Hall iv Shame' for makin' a hundred thousand more peepul patronize th' picshures than did so before. If all the hundred great benny-factors are gittin' thair statchoose in th' Hall iv Shame fur makin' wan hundred thousand more picshure show fans than there was before, then, Hinnissy, there is somethin' mysterious about why you shill ow eight months electric light and power bill and have failed to pay your poor-tax since nineteen twenty. Wan hundred times wan hundred thousand makes th' million patrinos iv your picshure theatre, Hinnissy, and thim's big numbers. But th' great artists and authors and monopolists and deflec-tors and sich like noble genious who air entitled to say whose statchoose air to go into th' Hall iv Shame' prove it be sayin' so, and as Bertha M. Clay wance said to me 'that's an end on it.' So you see, Hinnissy, th' rason you can't buy cough drops this winter is that ye air too busy gatherin' up th' dimes that the tin million patrinos iv your house air throwin' at ye while they air yellin' and clamorin' to git inside.

"Be th' way, Hinnissy, had they let this votin' fur candy-dates to th' Hall iv Shame' up to me and you, Hinnissy, do you know who I'd iv voted fur? Think, now, Hinnissy. Well, I'll tell ye. Look on page sixty sivin iv the December thirteenth, nineteen twenty two Exhibitors Herald and read what a fellow be th' name iv Frank Forrest, of Forrest's theatre, Boonville, Indiana, has to say. Now, turn to page sixty nine iv the same issue and rade again what that fellow Forrest sez.

"Believe me, Hinnissy, there's a gentleman that knows his sauer-kraut from evaporated milk and he certainly can spake a mouthful. And so, Hinnissy, I'm votin' for Mr. Forrest as the pioneer bennyfactor iv th' industry."
Exectives of Selznick and Select Pictures Corporation: Lewis J. Selznick (left), who has turned over active operation to David O. Selznick, vice-president of Selznick and Select (center), and Myron Selznick, president of both organizations, at the right.

Lewis J. Selznick Turns Over Business to His Sons

Retires from Active Part in Enterprises—Myron and David O. Head Organizations

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—One of the industry's pioneers and an outstanding figure in its progress and development for many years—Lewis J. Selznick, president of Selznick Enterprises and Select Pictures Corporation, last week retired from active part in the affairs of these companies, turning the reins of the enterprises over to his sons, Myron and David O.

At a meeting of the board of directors, Myron Selznick was elected president and David O. vice-president of both companies. Mr. Selznick will continue as chairman of the board of directors, acting in an advisory capacity.

A. George Volck was elected vice-president in charge of finance of both organizations and John S. Woody was made vice-president in charge of sales of Select.

"There's been a rest coming to me for a long time and I'm going to take it," Mr. Selznick declared in commenting on the change. "I've been building up my business for my sons—and I've been building my sons for the business. I am confident that Myron and David will do as well, if not better in the future with both the Selznick and Select companies, than I have done in the past." * * *

Both of the younger Selz尼cks have been in training for the posts they will now fill. Myron started in an exchange, being at first a film cutter, inspector, shipping clerk, salesman and purchasing agent, later switching to production as general manager of Norma Talmadge productions and production manager of the Olive Thomas unit. His most recent works have been "Reported Missing," "Love Is an Awful Thing," and "One Week of Love." He was called in from the West Coast to the meeting last week where he was engaged on "Rupert of Hentzau" and "The Common Law."

David Selznick's experience has been similar to that of his brother, and he is now in charge of the production unit making "The Easiest Way," starring Theda Bara, and also has charge of Selznick News.

Mr. Volck joined the Selznick organization about six months ago as assistant to Myron Selznick. He had previously been identified with important financial and railroad interests.

John S. Woody became field sales manager of Select five years ago, resigning to become sales manager and later general manager of Realart, after which he returned to Select as general manager.

Burns Agency to Aid In War on Film Theft At Exchange Centers

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—Action has been taken by the Motion Picture Producers & Distributors whereby the Burns detective agency will cooperate in every exchange center, as it has in New York in the industry's war on film thefts.

A film theft committee has been appointed. Membership is composed of one representative from each of the companies in the M. P. P. D. A. A plan of junking film at one central point also is under consideration by members of the Hays organization.

Prosperity Dinner Mystery Explos

Aspiring Film Salesman Says Publicity on Event Was Premature

(Special to Exhibitors Herald)

NEW YORK, Jan. 3.—The “Welcome Prosperity Dinner” and its promoter, David R. Hochreich, are no longer mysteries. It and he have been discovered. The dinner has been called in last week’s Exhibitors’ Herald, and David R. Hochreich is a film salesman, who travels in New Jersey and who has large aspirations.

Shortly after Will H. Hays was inducted into office as the head of the Motion Picture Producers & Distributors of America, Mr. Hochreich conceived the idea of giving a big dinner to introduce him to the industry. This was given at the Hotel Astor by the Motion Picture Directors Association, with Mr. Hochreich managing the affair.

Movement Is Sanctioned

Mr. Hochreich is an optimist and believes that if prosperity is talked, prosperity will be brought about. Being something of a psychologist also, he figured the time was propitious for a great prosperity movement, so the idea of the “Welcome Prosperity Dinner” was conceived.

Many large men of affairs were approached and a number of them not only sanctioned the movement, but authorized the use of their names on the committee. Among these were Charles M. Schwab, Jules S. Bache, James Montgomery Flagg, Governor George S. Silzer, Franklin Simon and others.

Mistake Is Made

Everything was moving along so fast until the mistake was made of getting out the stationery showing the names of men on the committee. These included Adolph Zukor, Marcus Loew, William Randolph Hearst and a number of others in the film industry, which Mr. Hochreich evidently thought would serve. The breakdown of the whole plan came when this film company heads announced that their names were used without authority, and they knew nothing about the dinner and did not want to know anything about it.

A grave mistake was made, said Mr. Hochreich, in giving publicity premature to the affair. He said he was gone ahead with plans for the dinner which would be held later and would be representative of other lines of business.

Declare “Shadows” Is “Exceptional” Picture

(Special to Exhibitors Herald)

NEW YORK, Jan. 3.—Indicate that “Shadows,” the new preferred production distributed by Al P. P. D. A. Corporation, will meet with the favor any audience was seen in a vote taken at a special showing at the Town Hall, the audience voted on grante points of the feature. Out of 258 responses, 166 voted “Shadows” as an “exceptional” picture.

The audience also took occasion to make additional comment in the form of praise for Director Joseph Lezin and the acting of Lon Chaney. That it is a picture appropriate for all type of audience was also indicated by the votes.

January 13, 1923
Exhibitors Are Urged
To Support Bill Which
Would Cut Gift Tax
(Special to Exhibitors Herald)

NEW YORK, Jan. 3.—In a letter sent out to all state presidents of the Motion Picture Theatre Owners of America, Giles L. O'Reilly, president of the M.P.O.T. of New York, urges exhibitors to use every effort in enlisting the support of the congressmen of their state in the cause of bill 13,736 which would eliminate the tax on all admissions of twenty-five cents and less.

The bill, which was announced in the Herald of December 30, is introduced by Congressman W. McGregor of Buffalo. In his communication Mr. O'Reilly says "There can be no question that, under present economic conditions of the country, the admission tax is retarding our business. If this bill becomes a law it will remove the admission tax on all tickets under twenty-five cents and under, and will affect eighty per cent of the exhibitors of the country. We have assured him congressmen that the exhibitors of the country will support his efforts to move this burdensome tax."

Saenger Officers Are
Charged With Combing;
Indictments Returned
(Special to Exhibitors Herald)

NEW ORLEANS, La., Jan. 3.—Indictments against officers of Saenger amusement Company, on charges of alleged combination in restraint of trade, were returned here by a parish grand jury in the criminal district court before judge Richard Dowling.

The indictments followed charges by a number of theatre owners in a bill which alleged "combine and conspiracy with each other and parties unknown, to monopolize certain parts of the trade and commerce of New Orleans."

J. H. Saenger, president; E. V. Rich-ard, vice-president; M. Ash, treasurer; E. M. Clarke, representative; N. Sobel, president of Sobel-richards-Shear Enterprises; Manning Jacobs, manager, and Mrs. A. G. Shear were named. Bail of $500 was accepted on all.

Varner Baxter Signs
To Star for F. B. O.
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 3.—Film Book-
ing Offices of America has signed a contract with Varner Baxter, who appeared opposite Ethel Clayton in her first F. B. picture to appear as leading man in future R-C productions.

This new R-C picture in which Baxter will have an important role will be announced soon.

Patrons Locked
Out When Late
(Special to Exhibitors Herald)

MARTHESVILLE, Mo., Jan. 3.—A unique show has been opened here. It is conducted by the Metter Mercantile Company in the basement of the company's store, with Mrs. E. C. Metter as manager. A rock-bound rule of the house is that no tickets are to be sold once the pictures are started. Promptly at 7:30 p.m. the box of
close regardless of how many are in the house. And it hasn't taken the patrons long to realize that they must be on time to see the show and few of them ever come late.

Selznick Returns East
(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—Both "Rupert of Haversham" from Dr. Anthony Hope's story and "The Common Law," Robert W. Chambers' story, are in production on the West Coast, Myron Selznick, president of Selznick Pictures Corporation reports on his return to New York.
Questionnaire Shows Arbuckle In Disfavor in Missouri

Hays Appeals to Public Through Kansas City Press—Carl Laemmle Supports Producer Chief

(Special to Exhibitors Herald)

KANSAS CITY, Mo., January 3.—With Will H. Hays making addresses before the Kansas City Chamber of Commerce, the Kansas Country Club, the Missouri Motion Picture Association and the Kansas City organization announcing the result of questionnaires sent throughout the state, and the M. P. T. O. Kansas voicing its stand, Kansas City has heard nothing but "Arbuckle" for the past few days. A summarization of all opinions seem to indicate that the comedian is far from having won his way back into the good graces of Missouri and Kansas exhibitors and patrons.

In his talk before the Chamber of Commerce, Mr. Hays, who was attending a national convention of the Phi Delta Theta fraternity, did not dwell upon the Arbuckle case, but confined his talk to the motion picture industry. It was through the Kansas City exhibitors that he appealed to the public to start the New Year without any yesterday, adding that this did not constitute a reinstatement of Arbuckle, but merely meant that he would not stand in the way of the comedian's chance to go to work and make good.

But with the M. P. T. O. Missouri the situation is said to be much different. Questionnaires received from exhibitors of the state show that sentiment is against the exhibition of Arbuckle films, according to Lawrence E. Goldman, secretary-counsel. At a meeting of the exhibitors in Kansas City early in January action probably will be taken to continue the ban on Arbuckle productions, Mr. Goldman said.

"With questionnaires showing that a big majority of patrons in Missouri are opposed to Arbuckle films, there is nothing to do but prohibit them," Mr. Goldman said.

Richard G. Liggett, president of the M. P. T. O. Kansas, takes the following stand on the question:

"As far as the official reinstatement of Arbuckle is concerned, Motion Picture Theatre Owners of America will have the final word, for it is in their theatre that the pictures must be shown; they will look to their patrons for an answer to the question. The attitude of Kansas towards Arbuckle, I believe, is an entirely different one. He was acquitted by the courts, but he has not yet been acquitted by the motion picture patrons of Kansas, if prevailing opinions can be taken as a barometer."

With a new state administration about to take office, the statement of the Kansas State censor board was a guarded one. At the time of the Arbuckle trial, each member of the board asserted that the comedian's pictures never again could be shown in Kansas with the consent of the censor board.

"I feel that any action taken by us now might embarrass a new board in case of a change," Dwight Thatcher Harris, chairman of the board, said. "I can say, however, that Arbuckle still is out of favor with this board. It is doubtful if any Arbuckle films will be presented to us for review before the administration changes."

James J. Larkin, Kansas City censor, said that Arbuckle films will not be barred in Kansas City.

"Legally, I have no right to stop any film in which Arbuckle is shown," Mr. Larkin said. "If the picture is clean and does not violate any section of the city ordinance regarding motion pictures, it is for the man to keep it up. The betterer of Arbuckle pictures is up to the public for a decision."

Getting back to Mr. Hays, it was a rousing, cheering gathering that rose to greet him in the Francis I room of the Hotel Baltimore, as he returned from a sightseeing trip over the city. His talk is said by exhibitors to have carried a greater weight in favor of the film industry than any address ever made in Kansas City.

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"The motion picture carries a silent call for virtue, honesty, ambition, patriotism, home protection, and Mr. Hays said to us: 'Above all else is our duty to youth. All pictures cannot be made for the kind of a 14-year-old child, but there are certain standards of taste, conduct, moral and common decency that must, and shall, be preserved.' The press has arrived at its great present position of stability as the fruit of six centuries of development. From the Gutenberg Bible to the newspaper and magazine of today is a long and easy road of invention and development. What John Milton did in the fight for the freedom of the press; what Benjamin Franklin did, when he was done by Geree, Dana, Pulitzer, Watters, and the great Col. William R. Nelson all counted in the long pull for a finer and better press."

"There is one place where evil in motion pictures can be eliminated, and that is the point and the time when the pictures are made, by the men who make them—not political censorship. There is no zone of twilight in the matter—right is right and wrong is wrong. The corrections can be made; real evil can be stopped. The ban and censorship standards of art, taste and morals can be achieved, and it is primarily the duty of the producer to do it," concluded Mr. Hays. "Please don't call me a movie czar. I am not a czar."

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Hays Right, Says Laemmle

(Special to Exhibitors Herald)

NEW YORK, Jan. 3.—Declaring that Roscoe (Pappy) Arbuckle is as innocent as those "who rush into print to damn him forever," President Carl Laemmle of Universal, who appeared before the court, has issued a statement in which he praises Will H. Hays for his action in lifting the ban on Arbuckle pictures.

"The public can rest assured that Will Hays knows exactly what he is doing when he lifts the ban that he himself placed upon Arbuckle. He does not act hastily. He does not break faith with the people. He is the soul of honor. His great achievement as head of the film industry is one of the few in the world today that one can denote as public service."

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More Food for Thought

William D. Webb, Star theatre, Corinth, Miss., is typical of the small town exhibitor who must depend largely upon the trade paper for advice in the buying of his pictures, exploiting them and generally conducting his playhouse. However, a busy man in a small town exhibitor is, yet he, like hundreds of others, considers it his duty to write to the HERALD with his experience of the BOXOFFICE, a pictures, money-making ideas he runs across and tips on theatre management. Why? Because he profits every week from the tips and ideas other exhibitors write to the HERALD.

To those within the industry who do not realize the great cooperative service given to exhibitors by the HERALD, Mr. Webb's letter on page 64 will prove both interesting and informative.

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Arbuckle Films Are Given Test Showing; Patrons Are Neutral

(Special to Exhibitors Herald)

NEW YORK, Jan. 3.—Two old Roscoe Arbuckle films were shown at 3:30 p.m. yesterday at the Museum of Science and Industry, and 8:15 p.m. at the Bayard at the Museum of Fine Arts, and more recently working out of the Butte office for Pathe, has joined its local staff of Pathe, doing special work for the Associated Exhibitors, Inc.

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Joints Pathe at Spokane

(Special to Exhibitors Herald)

SPOKANE, Wash., Jan. 3.—William H. Pathe, formerly of Spokane, has just returned from Pathe and is now working out of the Butte office for Pathe, has joined its local staff of Pathe, doing special work for the Associated Exhibitors, Inc.
327 Motion Picture
Firms Incorporated
In New York in 1922
(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 2.—Official figures given out from the secretary of state's office at Albany show that 327 motion picture companies were incorporated in New York state during the year just closed. These had a capitalized stock of $1,501,200. During the month of December 38 companies were incorporated, with a capitalization of $1,008,400. It was the largest month of the year, with the exception of last March.

During 1921, 453 motion picture companies were incorporated in New York state, with a combined capitalization of $28,373,400.

The last week of the year brought the first new motion picture companies incorporating to do business in New York state, and these represented a capitalization totaling $31,500. The largest company was the Combined Theatre Corporation, capitalized at $40,000, and having as directors Samuel Hoffman and Rose Heberlin of New York City, and H. H. Mafts of Brooklyn. Other companies formed during the last few days were: J. Parker Read, Jr., Productions, Inc., $5,000, Issel Teubl and Perelman, J. Parker Read, Jr., New York City; John Golden, Inc., $500, Anne Eichel, Marion Elkin, L. I. Simon, Tom Strangest, Inc., $2,000, Milton Winn, Abraham Durst, M. B. Cohen, New York; Screenads Inc., $5,000, D. W. Gregory, Bayside; P. Trachberg, Brooklyn; L. V. Reilly, New York City.

Selznick to Increase
Production on Coast
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 3.—Before his recent departure for New York, Mr. Selznick announced that he would formulate plans while in the East for the addition of another unit to the two companies now working at the United Studios here. The new unit will be of the same magnitude as the organizations now working.

When Mr. Selznick came to West a few months ago, he announced that he would take only the big feature, "Rupert of Hentzau" but later began another all-star picture, "The General's Daughter," now in its fifth week of filming. It is widely rumored that the producer will make Hollywood his production center and at even greater activity will reign at local quarters in the not distant future.

Valter Hiers to Wed
in East On Jan. 12
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 3.—Valter Hiers will be the East on Sunday evening for a very important personal mission, headed "Syracuse, N. Y., where on January 12 will be married to Miss Adah McWil- liams, daughter of famous Mr. and Mrs. William of Syracuse. Immediately after the ceremony the couple plan to return to New York, where they will spend several days before returning to Savannah, Mr. Hiers' home town. They will be back at the studios about January 24, and will take a honeymoon trip with a wedding gift from Jesse L. Lasky and Paramount organization.

Before he leaves here Hiers will have completed his first starring picture, "Mr. Hings Spends His Dime."

New Williams Company Will
Market Independent Films
Organizes Under Corporation Name of the "Ritz-Carlton Pictures"—Will Not Establish Exchange System at Present

Ritz-Carlton Pictures, Inc., is the name of the new J. D. Williams enterprise.

According to an announcement last week at the headquarters of the new Williams organization in the Strauss building, New York City, the new company and the forthcoming product are to bear the name of the famous New York and London hotels.

"Ritz-Carlton" Chosen Because of Distinctive Meaning

It is the idea of the Williams organization that the name, "Ritz-Carlton," has come to have a distinct quality meaning and for this reason it was selected out of a long list of suggestions that were considered.

Nothing definite in addition to the name of the new company has as yet been disclosed. Mr. Williams is in Los Angeles and plans to remain there some time. It is known that he is in almost daily conferences with prominent personalites in the producing end of the business and he has let it be known that it is his intention to make certain product announcements within the next few weeks.

Plans No Exchanges Now

It is understood that it is Mr. Williams' idea to create an independent distribution system for the marketing of product of independent producers, directors and stars. It is not believed that at the outset, at any rate, that he will establish his own offices in the various exchange centers but rather that he will effect distributing arrangements with local exchanges already organized.

It has been learned that certain important financial groups in New York have undertaken to finance the new Williams undertaking on a large scale and that the aim is to handle product of outstanding importance. It is the intention to distribute only a very limited number of pictures and each of these will be pictures comparable with the best the market affords.

First Publication Sept. 1

Mr. Williams has let it be known that he expects to have the new enterprise in actual operation by March 1 and that publication of the initial subject will take place about Sept. 1.

"Notoriety" Plays to
Big Houses in Week's
Run at Newark Strand
(Special to Exhibitors Herald)

NEWARK, N. J., Jan. 3.—An unusually successful week is reported by the management of the Strand theatre for the Christmas week period when the production "Notoriety," produced by Will Nigh for Weber & North, was the feature attraction. Doors opened at 10 o'clock in the morning and throughout the days the theatre played to big houses, despite the rush of Christmas shopping in progress. City officials, the press and others evidenced great interest in the feature, and prior to its opening at the Strand, Essex County officials requested it be shown to inmates of the Essex county prison where the Mayor and city dignitaries attended. In exploiting the picture, the newspaper broadsides were handed out as newspapers by newsboys and small books entitled "Famous Victims of "Notoriety"" issued, the booklets being used in department stores where they attracted much attention among women.

Product of Two Units
Of Louis B. Mayer to
Be Published by Metro
(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—Assignments have been completed whereby the Reginald Barker productions presented by Louis B. Mayer will be distributed by Metro Pictures Corporation as well as the Fred Niblo productions also presented by Mr. Mayer.

Reginald Barker picture to be issued by Metro will be "Hearts Afire" based on Harold Titus' novel "Timber," with Frank Krenan, Anna Q. Nilsson, and others in the cast. The Famous Mrs. Fair" is the initial Fred Niblo feature to go through Metro. It is the James Purnell stage play and features an all-star cast.

Louis B. Mayer was one of the organizers of Metro as well as its first vice-president, and a member of the board of directors for several years.
Wisconsin Exhibitors Credited With Many Achievements

Adverse Legislative Measures, Sunday Closing Attempts Are Successfully Combatted

(MILWAUKEE, WIS., January 3)—Wisconsin organized exhibitors may look back on 1922 as anything but a year of inaction. Achievements of the state organization, the Motion Picture Theatre Owners of Wisconsin detailed in a review of the year by Walter F. Baumann, executive secretary, show a year of heightened activity on behalf of the association's members.

In his report on the year's activities, Mr. Baumann says: "During the past year the Motion Picture Theatre Owners of Wisconsin have sought to fight in the court the first, as well as many other attempts, of the W. C. C. to close up the theatres on Sundays. The first skirmish in this light was at Lancaster, Wis., which lasted through a fourteen-day jury trial and resulted in a victory for the association. Incidentally the theatre manager implicated in this trial at the time was not a member of the association but appealed to us he was in trouble and didn't know where else to look for help. In such cases have come up since and each one thus far has been successfully combated and Wisconsin thanks the efficient work of the organization which is today singularly free from strict observance of the Sunday closing obsolete blue law. Only a very, very few isolated spots has the Sunday closing law been observed. "During the past legislative season the Motion Picture Theatre Owners of Wisconsin through its joint legislative committee, successfully sought nine adverse legislative bills which included censorship, Sunday enforcement, regulation of admission prices, the S. R. O. bill including state and city license, tax and other pernicious measures, and only during the past two years has been successfully blocking the move of operating opera in the city parks of Milwaukee. It has successfully battled to and some of the bills of the state to resist evil through rigid legislation regulating carnivals and street affairs, etc. All the complaints between the exhibitors and film exchanges and producing elements have been handled by the association during the past year. All the complaints between exhibitors and film companies have been satisfactorily adjusted, which cases involved the actual return or adjustment of over $7,500 in deposits and approximately $1,500 in disputed claims, which are still undetermined due to circumstances over which the association has no control which individually the exhibits would probably never gotten.

"The most noteworthy step of far-reaching influence that the association has taken is the work and effort it put forth which has resulted in impressing the legislature of the state with the knowledge that the exhibitors of Wisconsin have an organization that is efficiently working. That is an effective organization that must be given consideration and recognition. The association has likewise by its effort on behalf of those exhibitors and exchanges which serve its members that the exhibitors have an organization. It has impressed the exchanges and distributors so forcefully that in 90 per cent of the film exchanges they have taken a decided change in the attitude assumed toward our exhibitors.

"Having been variously called upon from our national headquarters to bring pressure to bear on state legislators and congressmen from the State of Wisconsin, the Motion Picture Theatre Owners of Wisconsin have definitely impressed those who were members of the state legislature with the fact that the Motion Picture Theatre Owners of Wisconsin were efficiently organized. We believe that the association's work has made a valuable contribution to the national association through the channels of national legislators and has thereby contributed in a very real way toward making the M. P. T. O. of America a powerful good and protection to its members, to the papers of the public, and a great benefit to the industry at large.

"In recognition of the services which the Motion Picture Theatre Owners of Wisconsin is rendering the public in general, the state, the newspapers of the state, and especially the city of Milwaukee, where the headquarters of the association are located, in the majority of cases have been very liberal in their support of the policies of the association and have given rather more space to its doings and its messages than ordinarily is customary among daily papers.

"Last but not least, the association has gradually assumed that standing in the eyes of the individual exhibitor of the state that commands his respect and has always stood for fair and square dealings on the part of the individual, a fifty-fifty break for all concerned. It is through strict adherence to this policy that the officers have been able to establish an organization which the exhibitors of the state realize and feel is of real value and real worth to them and it has grown from

(Continued on page 30)

Closer Relationship Between Theatre and Exchanges Is Sought

Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, addressed a special meeting of the Chicago F. L. M. Board of Trade at the Association headquarters on Friday, December 29th.

Mr. Pettijohn discussed various matters of trade interest and asked the cooperation of the Chicago exchanges in various matters aiming to establish better relations between exhibitors and exchanges.

Schenck Gets Screen Stories While Abroad

LOS ANGELES, Jan. 3—Three new picture stories were acquired by Joseph M. Schenck while he was on a vacation in Europe and he now has enough material to keep Norma and Constance Talman busy for some time. Following a completion of "Wisdom in Law," Norma Talmadge will appear in another Robert Hitchens story, "The Garden of Allah," one of Mr. Schenck's new acquisitions, and "Ashes of Vengeance," which he also acquired while abroad.

"Madame Pompadour," a French comedy-drama, is another of his purchase in which Constance Talmadge will be starred.

Files Lien on House Under Way at Albany

(Albany, N. Y., Jan. 3.—While it generally is understood that the current financial difficulties of Max Spiegel will not interfere with the completion of $300,000 house in Troy, a suit has been filed in the Curtiss, amount in Albany, Mr. Shapiro and Sons, of New York, builders, have filed a mechanic lien of approximately the Albany house.
Charles M. Olson, pioneer showman, general manager, Lyric, Apollo, Isis at Indianapolis, Ind.

The line forms at the right for all you motor fiends who think you're going to get a ride in W. E. Owbridge's new car. Apparently "W. E." hasn't found business anything to complain about at his Court theatre in Sycamore, Ill.

J. T. McSorely, Beverley theatre, Woodstock, Ill., who is planning to rebuild shortly.

They had a Christmas tree n'everything at the holiday party held at the home offices of W. W. Hodkinson Corporation. According to members of the organization—and nobody missed the event—there was nothing lacking, not even Santa Claus who came in with a big bag of presents. The festivities were opened with a delectable dinner served in the reception room, one of the company's All Star Comedies, "A Social Error," being filmed prior to the banquet. Assistant Advertising Manager Gallup sprung a surprise in the form of a minstrel show declared to have been on a par with Lew Dockstader's or George Primrose's famous performances.
Scene from "A Front Page Story," new Vitagraph special produced by Jess Robbins, with Edward Horton playing one of important roles. Newspaper tieups should be easy to get on this film.

Mrs. Noah, Jumbo and others in new laugh provoking Sunshine comedy, "Rides and Slides." This William Fox short subject builds a part of its comedy situations around story of the Ark.

Alice Calhoun in "One Stolen Night," a Vitagraph feature with a decided foreign atmosphere.

You will see Norma Talmadge soon in her next feature, "The Voice of the Minaret," a Joseph M. Schenck production which will be distributed by First National.

You'll like Snub Pollard in this Pathe two reeler, "Dig Up," for publication on January 7.

Here's Sid Smith eating Oriental fashion under difficulty in the new Hallroom Boys comedy, "West Is East," the C. B. C. Film Sales travesty on the Constance Talmadge film, "East Is West."

Glenn Hunter and Mary Astor in a scene from the latest of the Film Guild attractions, "Second Fiddle," which are being distributed through the W. W. Hodkinson Corporation exchanges.
History doesn’t say that Robin Hood smoked stoggies but Bull Montana in Metro’s “Rob ‘Em Good” has his own opinions.


Oh, boy! Hoot Gibson has discarded chaps for a trick hat and other Spanish togs in Universal’s “The Gentleman From America.”

May McAvoy, Paramount star, isn’t starting the new year off in a very promising manner, especially if she is at all superstitious. Of course, a pinch of salt thrown over the left shoulder should cast aside any ill omens, and break the “hoodoo.”

Harry Berman (left), general manager of F. B. O. exchanges, and his little son, Henry, photographed with Dan Mason, star, and Wilma Hervey, leading support in Plum Center comedies, during recent visit to Paul Gerson studios, San Francisco.
The Warner Harmony Four. Harry M., Jack, Sam and Abe Warner, members of Warner Brothers, independent producers and distributors, meet at the West Coast studios to confer on the production of eighteen attractions for next season. Among the new output will be "Main Street."

A happy family—office force of the Goldwyn exchange at Pittsburgh. Seated, left to right: Bill Roleson, Goldwynner; Lester Sturm, resident manager; J. E. Flynn, vice-president of Goldwyn Pictures Corporation; Felix Mendelsohn, district manager for company; and Mr. Cohen, assistant to Manager Sturm.

Gene Sarazen, national open go'f champion, shows Theda Bara "the easiest way" to make a winning drive in that sometimes provoking game of golf. "The Easiest Way" is title of star's initial Selznick picture.

Hollywood reunion of three sisters, all screen actresses. Left to right: Shirley Mason, Edna Flugrath and Viola Dana, Metro comedienne starring in "Love in the Dark." Miss Flugrath has been in England for past ten years.
Here is the special chart which was used in recording changes in the standing from week to week of the thirty-four Pathe branches entered in the Eschmann Sales Contest which closed on December 30. An arbitrary number, transcribed on movable pins, designated each branch. As each week's returns were received the pins were rearranged on the various horses so as to indicate the relative standing of each exchange. The photograph shows the standing of the branches at the close of the fifth week. Each branch had a chart.

Marie Prevost, the beautiful star in Warner Brothers' "The Beautiful and Damned," has Producer Harry Rapf lashed to the mast. Like Sir Walter Raleigh, he lays down his best coat so the fair queen will not soil her shoes in the mud.

Ruth Clifford, a principal in "The Dangerous Age," a John M. Stahl production which First National is distributing.

Lawrence Trimble and Strongheart, producer and star respectively of "Brawn of the North," a First National attraction which is meeting with bigger success than "The Silent Call." Strongheart's initial feature for First National.

Edward Horton, skillful farceur, has a leading role in Jess Robbins' Vitagraph film, "A Front Page Story," recently completed.
SOMEONE is always doing something to "Rudy" Valentino. It was generally supposed that he had been through bother on his last trip to Hollywood by Paramount and a United States Supreme Court judge, who enjoined him from appearing in pictures, staying on screen anywhere or anything else, any time or place, and a few other things during the period of his contract with Paramount. But now there is something else yet again. According to information dealt out by Valentino himself, a pretender to the throne is in operation. Following is "Rudy's" letter telling about it:

Editor EXHIBITORS HERALD
1476 Broadway, New York City.

Dear Sir: I am informed that one, Antonio Muzii, of 506 West 112th street, N. Y. C., has been representing and holding himself out to be my brother. I feel it my duty to inform you that the said Muzii is in no way related to me.

You are requested to take no advertising or other consequence of any kind toward Muzii and that is under the name of Valentino.

Very truly yours,
Rudolph Valentino.

"Rudy" says he has but one brother and that he is now and always has been in Italy.

The idea of Valentino's perturbation is that a young man giving his name as Valentino is working as an extra in a picture being made by one of the large film companies.

And an interesting thing brought out by Valentino's letter is that he has changed the spelling of the first section of his name. When he first commenced to gain fame on the screen his name was "Rudolph." About a year ago or a little less, urgent notices were sent out by Famous Player-Lasky that on the authority of Valentino himself the name was not "Rudolph," but "Rudolph" and had always been "Rudolph." The explanation was that when he first entered pictures some casting director mis-spelled his name, and that since then he had gained a modicum of fame, he desired that posterity should know him in his true colors, as it were, and this could only be done by knowing him as "Rudolph."

The above letter, which investigation disclosed was signed by the good right hand of the languid layer of the screen, bears the signature "Rudolph Valentino." So it is to be presumed that as he knows how to spell his own name, it must be "Rudolph."

It is to be hoped if some one is preparing to chisel a name below Valentino's niche in the hall of fame, Valentino's wishes are the mainstay of the front end of his name will be taken into consideration.

Or maybe Valentino aims to get so far away from Paramount that he won't even have the same orthography.

So you can help yourself to either "Rudolph" or "Rudolph."

GORDON WHITE, of Educational, in writing the synopsis of "Hazel from Hollywood," one of the new ChristieComedies, says:

"Movie-struck Hazel Nutt was only a wiregirl in a New York studio but her betters to Mother led Zeka, her sweethearth, to think she might marry Wally Reid or Bull Montana. The true love of her own home town sent Zeka to bring her back home.

The late Romans or Gordon White evidently saw a picture of Bull Montana.

Governor Al. Smith's induction into office had to struggle along as best it could without the prestige of the presence of Howard Dietz and Eddie Bonis, the "Gallagher and Shean" of the film industry. At the last minute they decided not to go to Allany for the inaugural ceremonies.

Bonis indignantly denies that the decision not to attend was reached after he had read in the newspapers that Izzy Einstein had taken a battalion of seventy-five prohibitionists to Albany for the purpose of making that city an arid Sahara. In spite of the handicap the inaugural was pulled off with a fair degree of success.

WILLIAM A. BRADY, former head of the N. A. M. P, lectured last Saturday at Wanamaker's Auditorium on "Great Actors I Have Known." He has known Mr. Brady does not contemplate a lecture on "Great Picture Producers Who Have Known Me."

The Associated Booking Corporation will, this week, move its offices from 220 West 42nd street to 1650 Broadway. One member explained the move by saying that Lou Blumenthal was getting weary traveling from his office at 1650 Broadway to the A. B. C. offices, and wanted the latter nearer home.

And speaking of the A. B. C, there are rumors that a few of the members are dissatisfied with what they have been asked to pay for "Tess of the Storm Country," which was looked for the entire association. It is not unlikely that a readjustment of prices will be asked. So far as known the A. B. C. has closed for but the one production.

And the two largest holiday wreaths Broadway has even known hung all last week on the fronts of the River and Richthofen. Each is more than fifteen feet in diameter and is decorated with colored lamps, presenting a brilliant effect.

"We have very well put a Christmas tree in front of each theatre," said Dr. Hugo Riesenfeld, "but we did the best thing. And believing there is as much greenery in those wreaths as there is in a pretty big Christmas tree."

HARRY BURRMAN has been touring the safety deposit vaults to see where he can find and rent the largest box. And the why for is that all of the members of the force of the district manager for Paramount got together and presented the popular "Bux" with a Christmas present of a chest of 800 pieces of silver. Thomas Meighan made the presentation speech. Harry says he thinks so much of the chest of silver that he has to stand guard over it, and wants a safety deposit box to put it in occasionally while he grabs off a few winks of sleep.

Someone really ought to chide a big fellow like Will Page for picking on a little fellow like Pete Smith. "When Douglas Fairbanks in Robin Hood" opened in New York, Pete ran an ad in all the papers under a "Personal" heading, announcing that a $100 bill picture still returned to the theatre would pay $50 for five seats to the opening night. And it sure showed that seats were in demand. Now comes along all the newspapers, a letter for seats for the opening night of Nazimova's "Salome" at the Criterion.

And come to think it over, Jack Lloyd pulled the same thing on the opening of "Orphans of the Storm," so it is to be hoped they all get a new one.

JOHN SPARO.

Reginald Barker

REGINALD BARKER, noted as a director who has never produced a failure, has made his biggest dramatic spectacle in "Hearts Aflame," his first all-star special for Louis B. Mayer.

Mr. Barker's name has always stood for big pictures, such as "The Storm," "The Old Nest," and "Godless Men." Part of the credit for this may be due to his Scotch ancestry. When he starts on a big project he keeps at it until it is completed, and he is not afraid to tackle anything in the picture-making line. With the tenacity of the Scot, he establishes a grip on his work that nothing short of supernatural power could break.

Although born in Winnipeg, Canada, Reginald Barker became a resident of Scotland before he was four months old. After nine years, during which time he attended private schools and was tutored in Bothwell, his father brought him to California, where he completed his education.

He became an actor at the old Burbank theatre in Los Angeles at the age of 15. At 16 he wrote, produced, and starred in a play of his own. At 17 he was stage manager and actor with a traveling repertoire company. At 18 he directed his first big play, and his 19th birthday found him stage manager for Henry Miller in New York. With this remarkable foundation for the years of stage experience that followed, it is little wonder that Mr. Barker acquires the dramatic and technical knowledge which have won him recognition as one of the foremost directors in the motion picture industry. He began his study career with Thomas H. Ince. Among the stars who have made their screen debut under him are Frank Keenan, George Beban, Jesse Hayakawa, William Hart and Willard Mack.—J. S.
New Year Brings Its Usual Harvest of Censorship Bills

Industry in Missouri, Idaho, Nebraska and Other States Will Be Called Upon to Wage War Against the Reform Element

Nineteen twenty-three will not be without its troubles and its difficulties.

The new year brings with it the convening of legislators in a number of states and this naturally means the renewal of the industry's fight against reform measures, such as censorship, blue laws, tax legislation and the like.

Organizations Prepared to Combat Reform Activities

Early reports from legislative centers indicate that censorship again will be the most important question for the industry to solve. In many commonwealths state organizations already have their machines in readiness for immediate action. Live campaigns have been mapped out and in many instances these have been launched.

A bright spot is found in New York, however, for Governor Alfred E. Smith, in his message to the legislature on January 3, urged immediate repeal of the censorship law of that state. The fact that the senate is Democratic lends optimism to the situation.

Reports on the censorship situation in other states follows:

Idaho Fears Enactment

(Special to Exhibitors Herald)

SPOKANE, WASH., Jan. 3.—Idaho will have a strict censorship bill introduced in the next state legislature this winter, with strong probability that it will pass. Barring press dispatches from all sections of the state.

All women's clubs of the state have been called upon to support the bill, sponsored by the united women's clubs of Boise, the capital. As Idaho has always leaned toward reform legislation, regardless of its freak nature, passage of the bill is feared by exhibitors of the state.

The bill is modeled after the measure passed by the Nebraska legislature and is more than ordinarily strict and has more than broad wording. A state board would be formed to pass on all films, with a fine of $50 to $500 and sentences of from one to six months provided for exhibitors showing films not approved by the board or showing pictures including scenes which have been censored.

Exchanges Plan Action

(Special to Exhibitors Herald)

ST. LOUIS, MO., Jan. 3.—The impending danger of state censorship was the subject of a special meeting of the St. Louis Film Board of Trade on Friday, December 29.

Will H. Hayes' action in the Arbuckle case has burst the censorship issue wide open in Missouri and the State Sunday School Association, the Committee of Fifty and various other organizations have seized the opportunity to boost state control of films.

At Freemont meeting the exchange managers decided to have each man wire his home office officials informing them in detail of conditions here. Similar wires will be sent to Hays and his organization.

Today the danger looms up more threatening than at any time in the state's history. The new legislature convenes early in January and the Committee of Fifty already has drafted a censorship bill for presentation to the lawmakers.

In the meantime the reformers are canvassing every legislator and have urged every church member affiliated with their organizations to make the senators and representatives demanding censorship.

Socialists Oppose It

(Special to Exhibitors Herald)

FITCHBURG, MASS., Jan. 3.—All forms of censorship are opposed in resolutions adopted at the national convention of the Young People's Socialist League, meeting here.

Executive Frames Bill

(Special to Exhibitors Herald)

LINCOLN, NEB., Jan. 3.—Lieut. Gov. P. A. Barrows, who goes out of office this week, has framed a censorship bill which he expects to have introduced in the state legislature this session. Barrows was the running mate of Governor S. R. McKelvie, who vetoed a censorship bill two years ago.

DeMille Rescues Aid When Boat Blows Up

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 3.—A thrill that will not be a part of any picture was experienced by Cecil B. DeMille, Paramount director general and his mechanic, Al Fear, when back fire from the carburetor of a speed boat they were using to look for a pilot boat that was reported six miles away from Los Angeles, spread to the gasoline tank, and both men were hurled into the water. The mechanic lost consciousness and was saved by Mr. DeMille, who held him up until help arrived.

The boat was entirely destroyed. Fear, who regained consciousness shortly afterward, was found to be uninjured, while Mr. DeMille's eyebrows and eye lashes had been burned off. They were preparing for a race to be held under the auspices of the California Yacht Club.

Buys Trimble Pictures

(Special to Exhibitors Herald)

CLEVELAND, O., Jan. 3.—Rights for this section to the two-reel Arthur Trimble features from the Anchor Film Distributors, Inc., of Hollywood, of which Morris R. Schlepke is head, have been acquired by Harry Charnos of Standard Film Service Company.

Twelve of these short subjects constitute the series.

January 13, 1923

E X H I B I T O R S H E R A L D

39
“Teleview” Gives Appearance of Depth in Film

Company Owning Device Plans to Equip Theatres in Some of Principal Cities of Country

(New to Exhibitors Herald)

New York, January 3.—New York got its first view last week of the Teleview, a patented device which gives the third dimension to motion pictures—in other words applying the old time stereooscope principle to the screen.

The Selwyn theatre, which had been closed for the past two weeks for the purpose of fitting the house up with the device, was opened to a large invitation audience last Wednesday.

As a novelty the Teleview is a remarkable invention and produces some startling results, but many picture men who have attended the showings at the Selwyn, fail to see that it has a place in the general run of motion picture theatres.

The Teleview is a device containing a rapidly revolving shutter. It is about six inches in diameter and is attached to the side of the seat by a flexible cable which permits of its being adjusted in front of the observers’ eyes. The observer views the pictures through a small window in the Teleview, large enough to allow free view with both eyes.

The pictures shown are made with a camera having two lenses, and the effect when thrown on the screen is the same as in a still picture when the object has moved. The Teleview brings these two outlines together in the same manner as did the old fashioned stereoscope, causing the objects to appear startlingly near, or far away, according to their relative position in the picture.

It is said not to be the intention of the inventors or the company owning the device, to attempt to apply it to the picture industry as now existing, but that Teleview theatres will be established in several of the principal cities of the country.

The fact that films made for the Teleview cannot be shown by ordinary projection, coupled with the cost of installation of the device, in the opinion of many film men, will prevent the device from being applied to general use.

Bray Nature Pictures and Magazine Sold in Two Eastern Districts

(Ne w to Exhibitors Herald)

NEW YORK, Jan. 3.—Distribution arrangement for the Bray Magazine and Bray Nature Pictures, in the New England and New Jersey territories have been acquired by Bray Productions, Inc. The film will be issued by Motion Picture Distributing Corporation, Boston, of which George M. A. Fecke is president, in the New England territory. Rights for the New Jersey district have been acquired by Renowned Pictures Corporation.

The Bray Magazine will be published every two weeks and the Bray Nature Pictures every four weeks. Prominent scientists are preparing scenarios for the Nature pictures, it is said, and these are being photographed under their direction.

According to the company much interest has been aroused and many inquiries from territories received on both subjects.

MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By C. W. Glass
(Star Theatre, Trenton, Tenn.)

I read every week the “Money Making Ideas” by exhibitors. So I decided to try a stunt:

The school children seldom come to my show except Friday and Saturday nights. So in order to get the children interested, I give free a 5-cent school tablet. I have a boy to hand out the tablets when the ticket girl takes up the ticket.

I buy the tablets with the movie stars on the back and buy them in quantities of 300 so I can get an extra low price of 2½ cents each. I have been doing this every Tuesday night and I find that the kids all need a tablet and get their parents to come with them. I only charge 10 cents and find that my business is getting better each week. I believe the tablets are doing the work. I use a serial and a five reel feature on this night.

By R. D. Trautman
(Ethel Theatre, Ethel, Mo.)

When the dark clouds gather and the rain comes pouring down and everything is blue, meet your patrons with a hearty smile and a warm welcome. Make them feel that you are interested in them. Never show yourself blue or out of sorts although you may lop. Conquer those slow nights with a smile and keep smiling.

“IF Winter Comes” to Open in New York Soon Says Fox Corporation

(Ne w to Exhibitors Herald)

New York, Jan. 3.—Fox Film Corporation announces that its screen version of A. S. M. Hutchinson’s dramatic open, “IF Winter Comes,” will open at a Broadway theatre soon, the exact date to be given within a few days.

The major portion of the scenes of this picture were taken in England under the direction of Harry Millarde, who was assisted by the author. It is said that the picture is a faithful version of the book.

Neilan Author of His Next Goldwyn Picture

(Ne w to Exhibitors Herald)

Los Angeles, Jan. 3.—“The Ingrate,” written by Marshall Neilan and adapted to the screen by Carey Wilson, will be Mr. Neilan’s second production in association with Goldwyn. Hobar Bosworth and Claire Windsor, Bessie Love, Raymond Griffith, George Cooper and Tom Gallaher have all already been chosen for the cast.

The story of “The Ingrate” is said to be a study of the physiology of the physician’s work and his service to humanity. The director will rehearse the complete picture before beginning to film it—an unusual method of procedure in the industry.

Universal Signs Kerry To Five-Year Contract

(Ne w to Exhibitors Herald)

Los Angeles, Jan. 3.—Norman Kerry, actor, received a five-year contract from Universal as a Christmas present, which marks his ascent to stardom.

Kerry, who came to the coast from New York to enter an Universal’s production of “Merry-Go-Round,” finished his work in the big special recently. He will shortly begin work in “The Hunchback of Notre Dame,” in which he will essay the role of Phoebus.

Selznick Departments Move to Home Offices

(Ne w to Exhibitors Herald)

New York, Jan. 2.—Offices of the advertising, art and publicity departments of Select Pictures Corporation have been moved from the Hooven Building to the fourteenth floor of the home offices of the company at 729 Broadway.

This will bring Randall M. White, L. F. Guimond and George W. Bonte into closer contact with the organization, first therin a plan of intensive efforts on new productions.

Heads Goldwyn Sales In Eastern Territory

(Ne w to Exhibitors Herald)

New York, Jan. 3.—David Rosen gartner has been named Metropolitan sales manager of Goldwyn Pictures by S Eckman, Jr., district manager, with supervision over exchanges in New York, Albany and New Haven.

For ten years Mr. Rosengartner was supervisor in the Brooklyn district for Fox Film Corporation.
4. Staff Morale

On Christmas Eve, off-night of the theatre year, we denied ourselves the warmth of the Yuletide fireside to mend an unavoidable break in our picture observations by viewing "The Sin Flood," at a neighborhood theatre. Our Christmas spirit was severely jolted when the projectionist, no doubt with prospect of performing seasonable ceremonies belatedly, calmly omitted the third reel of the feature, hastening his leavetaking possibly ten minutes.

Familiar with the situation, we found it possible to forgive the projectionist personally, and to condone the early retirement 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.

Neither Goldwyn nor the theatre deserve the ill repute into which the projectionist brought them with these earnest picture followers. Yet it is very clear that the fault lies less with the projectionist than with the management that had failed to supply the training which would have prevented the occurrence. It is with this training that the fourth blank in this better theatre platform is concerned.

It is notable in the history of nations, as of all institutions, that the successful leader has been the man whose followers have supported him through love of service, through union of interests, rather than for compensation. It is well known that the really successful exhibitor is backed by a theatre personnel as keenly interested in the welfare of that theatre and as jealous of its good name as the exhibitor himself.

Had the management of the theatre visited on Christmas Eve given to its personnel the slightest consideration beyond the payroll the third reel of "The Sin Flood" would not have been omitted. Several regular patrons would not have suffered insult to intelligence and future Goldwyn pictures would not have been regarded with asham and possibly shunned.

Various prominent exhibitors conduct staff schools, classes in management and techinic. These are half-way measures, good in the degree of their influence but probably handicapped by their obviousness. The truly successful exhibitor does more than preach to his staff—he takes its members into his confidence, makes his interest their interest, tells them merely what to do but why. He is not a boss: he is the chief employee of the public whose their 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.

HOW MUCH IS ENOUGH?

How much is enough to do for a picture? Is anything enough? Harry Van Noord (Riviera theatre, Anderson, Ind.) used one of the best lobbies ever produced for "Manslaughter," but did not consider it enough. The story of the additional things that he did is a momentous one in itself.

His "Theatre Letter," upon a subsequent page, tells about it.

BETTER ADVERTISING NEEDED.

Newspaper advertising is better than at any previous theatre period, yet it is not good enough. There is no "good enough" in theatre advertising.

This week "The Theatre" inaugurates a new service in a double page spread of newspaper advertisements selected from the newspapers of the nation. All readers are invited to use this service to the best possible advantage and to contribute to these pages.

ANALYSIS PAYS POPULAR.

Owing to the warm reception accorded the Exploitation Digest published in "Newspictures" last week by exhibitor readers a similar summary is offered in this issue.

SPACE WORTH WHILE.

Balaban & Katz used three columns, page deep, in Chicago newspapers to wish the populace a Happy New Year.
MILWAUKEE’S FAME, dimmed by constitutional amendment, is perpetuated to a degree by the splendid advertising of Sax’s Strand. The above is a five column ad for the opening of the theatre, the advertising being for Pathe’s “Dr. Jack.” The picture is receiving exceptional treatment everywhere it is shown. The Strand ad is no exception. The copy warrants reading. Note the schedule of starting hours under Harold Lloyd head.

All the space registers in Stanley N. Chambers’ advertisements for the Miller theatre, Wichita. Reproductions above show a two-column strip for Paramount’s “The Cowboy and the Lady” and a three-column upright for Metro’s “June Madness.” No one spots up white space with outline cuts more effectively than Mr. Chambers and no one writes more fitting copy. For the Paramount bill a pretentious tone is carried throughout, while the Metro program, frankly a jazz confection, is described in the jazziest of jazz phraseology. “When you’re west of the Mississippi it’s the Miller” is Mr. Chambers’ favorite house line, and his advertising bears it out.

The Miller Theatre

Lisa Moore and MARY MILES MINTER

in “The Cowboy and the Lady”

Adapted from the famous stage play by Frank Bick

Swept with truth and tugging with truth unshrouded, yet packed with fun and laughter

“MAKIN’ MOVIES”

Johnny Jones (Weekly—2 Days)

ALL WICHITA IS TALKING ABOUT

KATE BECKHAM’S

BLUE MELODY BOYS

Complete Change of Program—

Breakable Dance Tunes

TOM WATERALL

Famous English tenor

AESOP’S FABLES

Cartoon Comedy

NEWS—REVIEW

FAT AT THE ORGAN

MILLER WONDER ORCHESTRA


Parking at 11:00 and 5:15—Cost Free—25¢—No in Car Tickets

The Miller Theatre

All the Space Registers in Stanley N. Chambers’ advertisements for the Miller theatre, Wichita. Reproductions above show a two-column strip for Paramount’s “The Cowboy and the Lady” and a three-column upright for Metro’s “June Madness.” No one spots up white space with outline cuts more effectively than Mr. Chambers and no one writes more fitting copy. For the Paramount bill a pretentious tone is carried throughout, while the Metro program, frankly a jazz confection, is described in the jazziest of jazz phraseology. “When you’re west of the Mississippi it’s the Miller” is Mr. Chambers’ favorite house line, and his advertising bears it out.
January 13, 1923  EXHIBITORS HERALD  43

**ORIENTAL ATMOSPHERE** is pungently present in the four-column ad of the Kinema, Los Angeles, for the Al Lichtman feature, "Shadows," yet cast and author do not forfeit prominence.

**BIG EXPENSE INVOLVED** in the construction of such an eight-column flat as is reproduced above, used by the Columbia theatre, Seattle, for Universal's "The Long Chance," is justified by the prominence gained when, as in this instance, the ad is given the bottom of an important page which is dominated emphatically. The Columbia follows through on the indicated policy, giving exceptional house exploitation as well to the picture and exercising extreme care in presentation.

**ANNOUNCING A CHANGE OF PRICES BUT NO CHANGE OF POLICY**

A STATEMENT BY THE CIRCLE THEATRE MANAGEMENT OF IMMEDIATE IMPORTANCE TO THE PUBLIC

**It had to come!**

We are faced with a condition—not a change! Rather the statement of the facts, the situation to be faced, the figures to be submitted, the facts and figures were submitted but a change was necessary.

Then the procedure of the Circle, it has always been, is part of the policy. It is a practice, as it is a principle, that the newspapers are used to the extent that a page can be devoted to a feature. We at least try to make the page work as a page. The change itself is justified, it is an expense, and it is a necessary expense.

The page is designed to look as it is. It is not for the sake of the page itself. It is not a change of the policy that we wish to announce. We wish to announce that we are making a change in our policy, that we are making a change in a matter of absolute necessity, that we are making a change in order to properly present the pictures of that nature and to make them look as they are designed to be seen.

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COMPOMBOARD, PAINT AND SKILL produced this front for the run of "Lorna Doone," First National, at the Orpheum Pocatello, Idaho. The front was constructed of compomboard, only the cutout in mid-distance being from stock material. The whole was treated with gray paint, kalsomine being used for the floor, with black lining indicating stone effect. The big lettering for the title of the picture was in red. The structure was placed half way between the street line and the entrance to the theater proper, the box office setting out in front. The essentials listed above as responsible for the display are invaluable lobby requisite.

STOP! LOOK! LISTEN! signs adorned each entrance to the Strand, Knoxville, Tenn., while the lobby housed this setting for "The Fast Mail," Fox. Through a triple tie-up an automobile dealer loaned a car for display in the millinery window also advertising the picture. The lobby piece was done in brilliant colors and the ticket booth was trimmed to represent a railroad station.

A THREE-WAY TIE-UP by which an Oriental dealer who wouldn't lend his window was persuaded to supply materials to a department store that would, resulted in this display for "The Young Rajah," Paramount, obtained by Russell Moon, exploiter, for the Bijou, New Haven. An old Mid advertisement provided the frame for the Valentino cutout. A Christmas tree light set was used to illuminate the arch.
ST. PAUL STOPPED AND LOOKED at the Capitol float for "The Prisoner of Zenda," Metro, a photograph of which appears above. The prison was eight feet long by five feet high and cutouts were used for the reproduction of the duel scene from the picture which is depicted. Street units of this class present a strong argument for the development of quality exploitation.

ALL OVER PORTLAND, Ore., the Majestic theatre hailed "Dr. Jack," Pathé, with the 24-sheet street car shown the above illustration. The Majestic lobby display during the picture was shown in this department last week. The paper is exceptionally well designed for the purpose.

FOUR THOUSAND SHEETS announced the coming of "The Prisoner of Zenda," Metro, to the Palace, Dallas, five sheets being devoted to this spread running from street to street. All who traveled the street visible at the right had an obstructed view of the spread. An available wall suitable for such treatment regularly should be secured by contract.
Theatre Letters

Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

Exploits Good Ones by Quotes
From "Herald"

Exhibitor reports to "What the Picture Did For Me" are used by Bert Norton, Kozy theatre, Eureka, Ill., himself a regular contributor, to designate specifically his really good pictures. His letter and pictures tell how.

THEATRE EDITOR, Exhibitors Herald.

Dear Sir:

I am enclosing pictures taken showing comments cut from Exhibitors Herald and used to advertise pictures. It certainly helps a lot, for it convinces all that it is a really good picture. I only use it for the really good ones and everybody realizes it is that way.

It helps to thank Exhibitors Herald for the many helps and interesting reading it has given me. I consider it the best of three magazines that I take.

Bert Norton,
Kozy theatre, Eureka, Ill.

DEAR MR. NORTON:

We are very glad that the reports serve you so adequately in the important office of emphasizing the really good pictures. Certainly you have hit upon the proper occasion for applying them, as too common use of the quotations obviously would reduce their effectiveness.

The photographs are reproduced in this issue and undoubtedly will serve as a model for other showmen who adopt your plan. — W. R. W.

Van Noy Backs Motor Disaster Lobby Display

Harry Van Noy, Riviera theatre, Anderson, Ind., contributes a steril lobby display for "Manslaughter" to the present issue, an event in itself important, then writes a description of a supporting campaign adding the touch of the truly progressive showman. Mr. Van Noy believes in following through. His letter reads:

THEATRE EDITOR, Exhibitors Herald.

Dear Sir:

I am sending you separate cover photos of "Manslaughter" stunt under marquee in front of theatre. The Buck people, Mr. Waddell, furnished a new W-5. We made a demand, borrowed a motorcycle and made two signs reading:

The Driver of This Car Did Not Drive Carefully, She May Be Convicted of Manslaughter.

We started this Saturday morning and from the time we put this stunt to working we had a large crowd around all day. Also all day Sunday, the play date, with crowds looking this over. This proved to be a wonderful stunt.

Had cards, 22x28, printed, reading: "Through reckless Driving You May Be Charged With Manslaughter. Three Children Run Down in One Week. One Killed. Drive Carefully. City Ordinance. Drive Carefully."

We put this over the city on telephone posts and around the schools and tied up with a police tape. In some places we were able to put them all over. This city will not allow cards on posts, but they allowed this one.

Had 1,500 stickers, circle, reading: "Reckless Driving May Mean Manslaughter. Drive Carefully." Put these on the windshield of 1,500 cars. Everywhere you looked you could see a "Manslaughter" sign.

We mailed 1,200 letters on this picture, with 300 postcards. Also had a big banner across the street reading in big letters: Manslaughter. Drive Carefully. Went over fine.

Harry Van Noy,
Riviera Theatre, Anderson, Ind.

DEAR MR. VAN NOY:

There's been a great deal of picturaceous exploitation done for "Manslaughter," but we don't think anybody has produced a more tragic looking lobby. It's not at all queer that the crowds came, looked and bought tickets. But it is for the follow up, rather than the big individual bit, that we believe most credit is due you. A great many would have regarded that lobby as such client unto itself and rested there. Only a dyed-in-the-wool progressive would have gotten to the lengths you did in supporting it. Congratulations. — W. R. W.

“Can’t Afford It” Plea Fails Hayes Patrons

"I can't afford it" is undeniably the most formidable excuse for non-attendance that a patron may offer an exhibitor. Patrons of the Dawn theatre, Hillsdale, Mich., pleaded poverty to Larry Hayes, manager, but without avail. He simply removed the poverty. His letter tells how.

THEATRE EDITOR, Exhibitors Herald.

Dear Sir:

Enclosed is one that may help some of the boys. There is no limit, of course, to the amount of film used or how low the price may be set. In my case, however, my regular price is 30 cents and I figured that a lot of folks were getting out of the habit of coming to shows as they felt they couldn't afford it.

Tonight, the night after a double holiday and usually a blue one, we did a nice business, had a good bunch of people in, and I'm wondering if price doesn't cut a figure after all.

At many films, this, and if it will solve some other fellow's problem they're welcome.

Happy New Year.

Larry Hayes,

DEAR MR. HAYES:

Unquestionably your letter will solve some other fellow's problem. One fellow in particular is Philip Rand, who complains in a report to "What the Picture Did For Me" this week that he can't get them in, even with double programs. Certainly your stunt looks like a logical one for him and others similarly bent to try out.

At any rate, it's patently a good idea, and we thank you for sending it along. The same to you, W. R. W.

Browne Policy Takes Care of The “Kiddies”

Care of the children's entertainments requirements is a fixed item in the theatre policy of Frank L. Browne, who tells of fifteen years' experience in the following letter. If there are any who still doubt the child's claim to theatre consideration, his persuasion is merely matter of reading this letter and scanning the accompanying photographs.

THEATRE EDITOR, Exhibitors Herald.

Dear Sir:

Well, my "Kiddies" Thanksgiving Part is over and it sure was one grand and glorious success. Everyone interested

(Continued on page 4)
Introducing

"COMMUNITY NIGHT"

Community Life coming Tuesday, Dec. 26th, and continuing as long as the advertising limits allow that they can be played. Theatre people have noticed that the more the community life is central to the show the more they are enjoying the “Community Night” feature. This is, we believe, what makes the show of this type so much better, and which makes it more likely that the show is going to succeed.

A. L. MIDDLETON, Grand theatre, DeQueen, Ark., tells in his letter, this week, how he exploited a Universal serial against a tent show with big ballyhoo and street band and made a big opening. The picture shows his emergency squad, an aggregation any live showman can duplicate.

COMMUNITY NIGHT announcement used by Larry Hayes, Dawn theatre, Hillsdale, Mich., described in his letter herewith, "Outcast," Paramount, as the feature.

A. G. MILLER exploited a substituted Paramount picture, "Chickens," so well that it made money, and tells how in this issue and his letter.


"WHAT THE PICTURE DID FOR ME" reports from this paper are used by Bert Norton, Kozy theatre, Eureka, Ill., to emphasize his big attractions, in the above cases First National's "Smith Through" and "Alan, Woman, Marriage." His letter tells how his people have come to know that when reports are posted the picture is considered by him one of the really good attractions.

IT LOOKED LIKE A TRAGEDY to Anderson, Ind., pedestrians, who stopped, investigated, and found it to be Harry Van Noy's exploitation for "Manslaughter," Paramount, showing at the Riviera. Mr. Van Noy's letter tells how he got the display, as well as how he followed it with intensive additional advertising. Other showmen can use the same methods.
the project was extremely happy and satisfied.

The theatre received 22 stories since Nov. 7, 20 of them on the front page. I am sending you under separate cover the stories which appeared the day of the party and the day after, which together with the others I sent you pretty near gives you all the particulars. Total free publicity received, 165 inches.

I am also sending you several photos taken of the event. The attraction was Strongheart in "Brawn of the North," and it goes without saying that my week has been a banner one. How could it be otherwise with all the publicity I received? The business has been so big that I am holding it over for another week.

In addition to the publicity received on account of the "party" I put out 100 regular half-sheet cards and 100 small "special" 5x8 window cards and just a small amount of newspaper advertising, believing that the party publicity would about let everyone know all there was to be told. It worked out just as I suspected.

These Thanksgiving parties are a regular thing with me and I get a lot of pleasure out of them and the theatre gets a lot of publicity and good will. Whatever theatre I happen to be running or whatever city I have happened to be in I have always arranged to take care of the kiddies. This one was my Fifteenth Annoyance Party, although at various other times when the show or occasion permits I give some sort of a party along the same lines.

FRANK L. BROWNE,
Liberty theatre, Long Beach, Cal.

To: DEAR MR. BROWNE,
If after fifteen years of attention to the little folks' happiness you are still convinced that the theatre should be so managed as to care for their entertainment needs properly, surely not even the most persistent of that dwindling minority who preach an "adult-only" doctrine can longer tenet the opposite position. Some such statement as yours has been needed for a long time, for more argument weights not against the pre-judice of this element.

But that is really beside the point, the essential point being that you managed a big undertaking in a big way and collected the big returns merited. The story is excellent, even if we are rarely in presenting it, and we thank you for it, as well as for the photo of that big "Eternal Flame" sheet that we have reproduced to complete your former letter. We are anxiously waiting to hear what you did for the Christmas-New Year holiday.——W. R. W.

Contributors,
Make Room for Brother Lyman

Joseph Lyman, Princess theatre, White Hall, III., this week joins the ranks of "Theatre Letter" writers.

Welcome, Mr. Lyman.

THEATRE EDITOR,
EXHIBITORS HERALD.

DEAR Mr. Lyman:

Hereewith enclosed find photo of window I used on "Slim Shoulders." It's the window of a department store across the street from the Princess.

FRANK L. BROWNE, Liberty theatre, Long Beach, Cal., who produced one of the biggest original sheets ever prepared by an exhibitor for "The Eternal Flame." First National, supplies the photogaph from which the above cut is made. A letter on the campaign was a big feature of a recent issue.

If it's worth while I would like to see same in your splendid HERALD.

JOSEPH LYMAN,
Princess Theatre, White Hall, Ill.

DEAR MR. LYMAN:

Your window photograph is reproduced here with. Indeed it is worth while. When men showmen use such methods, in the smaller cities as well as the large ones, business will be better all around.

Glad to have your initial contribution. Must we not have more, regularly?——W. R. W.

Miller Scores Knockout Over Old Man Gloom

"Old Man Gloom," inseparable companion of the last minute film substitution, went down to ignoble defeat at the hands of A. C. Miller. Miller Theatre, Atkinson, Neb., in a one round bo
TRAFFIC WAS KNOTTED when the Junior Naval Reserve parade headed by Wesley Barry, star of Warner Brothers' "Heroes of the Street," reached the entrance to the New York Strand. Several hundred members of the organization marched and various notables figured in the welcoming exercises. An invitation screening of a feature picture in the Reserve makes duplication of the stunt at other points practicable.

Serial Policy
Brings Results
For Middleton

A. L. Middleton, whose chatty letter follows, is a regular reporter to "What the Picture Did for Me!" and knows picture values. He uses serials and exploits them profitably. His letter is of great value at a time when opinion as to the commercial status of the chapter play as a theatre investment is at wide variance.

THEATRE EDITOR,
EXHIBITORS HERALD.
Dear Sir:
I had "The Jailbird" booked, and at the last minute they substituted "Chickens." In order to get out a crowd I painted a banner hung on the chicken car. Did it get results?
I'll say it did. Enclosed find snapshot taken of car.
A. G. MILLER,
Miller theatre, Atkinson, Neb.

EAR MR. MILLER:
That's resourcefulness. Resourcefulness is America's specialty. Ergo: That's the American spirit, that spirit will take care of the American theatre, even reformers, freak legislators and all and any attacks. Keep us in touch with what you're doing regardly. And here's hoping you always do as well.
W. R. W.

CHRISTMAS WINDOWS are best, doubtless, so the Rivoli theatre, Los Angeles, obtained use of this one to advertise "East Is West," First National, being the tie-up on a confection of Oriental name.

I said, "All who want to see the first episode of this serial come to the theatre immediately after school Monday afternoon." They came and fought over me to see what I wanted them to do. The band from the tent show was playing on the square. I held them with banners hoisted in the air until the band quit playing, then gave one a bell, one a megaphone, and several others heralds, and with two boys on horses with banners started up the street. Before we had gone many blocks at least fifty of them had picked up old tin pails, buckets, etc., and put, rocks in them and we made some noise.

Up one street and down another until 3:45. Lined them up on the square, gave them their free tickets, taking plenty of time to attract all passersby, and at 4:15 a hundred were in my lobby and at 4:15 o'clock they could not get where they could even see the screen.
I enclosed a picture of my School-Kid-Tin-Can-Jazz-Band, which I use only when in a fight. I find the kids properly handled are the greatest asset to exploitation in the world, so I save them for emergencies.
Incidentally, I have run the fifth episode of this serial and it is holding up fine, though I expect it to flop for it hasn't got the stuff in it to hold up 18 weeks unless it gets better.
After doing everything else I knew to do on "Fool's Paradise," I got an old hard-looking mule, put a sign on either side of him reading: "Everybody Will..."

(Concluded on next page)
"Manslaughter," Paramount, at the Victory, Kokomo.

"My Wild Irish Rose," Vitagraph, drew this lobby.

"A Fool There Was," Fox, was exploited as above

"Ten Nights in a Barroom," Arrow, looked the part.
Due to the warm reception accorded the "Exploitation Digest" offered by this department in last week's issue the scheme is followed out again herewith. New Year's, making the second successive short week, is responsible for omission of analysis on some newsmfilm editions of the week.

The matter included in this digest will be found in all editions of the newsmfilm concerns, territorial specials being omitted from discussion.

International News No. 1.

Truckee, Cal., Scene of Ski-Sailing, New Fad—offers possibility of tie-up with local sporting clubs devoted to winter pastimes.

Million Dollar Fire Destroys Chicago Depot—merits special bulletins to railroad people and tie-up with fire department heads for exploitation on fire prevention basis.

New York Coal Famine Grows—suggests newspaper ad and possible cooperative ad shared by local coal dealers who have kept community supplied with fuel.

Duke of York as Locomotive Engineer—special interest to railroad people.

Vice-President Coolidge Records Voice on Film—prompts straight ad on motion picture progress along scientific lines.

U. S. Senator Medill McCormick and William C. Luebben—warrants special line in Illinois theatre advertisements.

American Ambassador to Roumania Home for Conference—should win newspaper notice.

Winter Storms Doom Thousands in Near East—another item worthy of special general interest.

Viceroy of India in Tiger Hunt—should win support of sporting element, hunt clubs, etc.

Mrs. W. R. Hearst Brings Holiday Joy to New York Kiddies—should especially interest charitable organizations.

International News No. 2.

Bull Fights Popular in Madrid Despite Agitation—of general interest, especially to sportmen.

British Hunters on Cross Country Chase—another sporty item of interest.

Departing African Troops Celebrate in Paris—might be advertised with question as to when U. S. troops will be withdrawn from Rhine.

Western Society Children Skilled for Service—juvenile item of interest.

Radio Beaney—pagination of Train Trips—should bring radio fans out in force.

Chicagos Baby's Exercises Permits Walking (Almost) at Six Weeks—should be called attention of child welfare and mothers' organizations.

Cach Alligators in Florida Everglades—general interest.

Americans at Opening of Havana Race—especially attractive item for sporting element, also strikes upon general interest in Cuba.

Liners Battle Worst Storm in 20 Years on North Atlantic show Aquitania and George Washington fighting waves, prompting special bulletins in coast cities.

Kinograms No. 221.

Country Aroused by Ku Klux Klan—views showing troops on duty in Louisiana, etc., call for exhibitor treatment based upon community requirements.

Belleville, Ill. Santa Clara Travels in Biplane—item of special interest to parents of very young and should be specially advertised as such.

12,000 Kiddies at St. Louis Christmas party—follows along with preceding item.


Minneapolis Veterans Make Radio Sets for Wounded Comrades—admits of tie-up with local post of American Legion, a la "Skin Deep" exploitation.

Radio Enliven Train Journey—mentioned above.

New Yorker Gives Million Dollar Business to Employees—should interest all workers for film companies.

Archbishop from Jerusalem Here—has factional appeal.

Extra Meeker, 92, Athlete, Gives Dinner to New Yorkers Over 90—may be advertised to old people and to physical culture enthusiasts.

Children Representing All Nations in California Christmas Celebration—another follow story on Yuletide.

16,000 Masons Meet in Frisco—warrants special bulletin to local Masonic organization.

Pathe News No. 103.

600 Killed in Chile Earthquake—disaster news bulletin of moment.

British Steamer Stranded off California—special interest item for coast cities.

Winter Vacationists Swim in Florida Waters—views showing how under-water photography is accomplished merit special bulletin to amateur photographers, and swimming element should draw athletic classes.

Prince Christoph of Greece—general interest.

Couple Observe Diamond Jubilee of 98 and 96 Years of Age—should be solicited to old residents.

Turf Users to Strive for Spanish—warrants special newspaper notice as showing scenes concerned in recent dispatches.

Pathe News No. 104.

Vice-President Donates Dinners to Senate Pages—of interest as ancient national custom.

New York City Feeds Poor—seasonal interest item.

Britain's Future Sea Fighters Train on Land—ties up with limitation of armament, etc., and can be used with newspaper.

Winter Resorts Swim in Florida—mentioned above.

Animated Cartoon—interesting novelty.

Truckee Athletes Ski by Sail—treated above.

In the Wake of the Chile Earthquake Disaster—warrants newspaper bulletin telling readers to go to blank theatre and see scenes printed in newspapers so many days ago.

Pathe News No. 1.

Luebbenau is Venice of Germany—has special geographical interest and should be solicited to school classes.

Test New Observation Balloon for U. S.—should interest ex-service men.

Vacationists Disport in Florida Waters—previously discussed.

Prince Andrew Banished from Rome for Life—reflects sidelight upon European situation.

Chicago Baby Walks at 9 Weeks—should draw heavily from mothers' and child welfare organizations.

College Boys Walk Round World Selling Shoe Strings—general interest.

Quebec Shrine 236 Years Old Burnt—general interest.

U. S.-Canada Liquor Line in Close-up—news novelty.

Landslide Destroys 200 Homes in Italy—just news.

Animated Diagram Apportioning American Wealth—should interest every man, woman and child. Worth advertising.

Selznick News No. 1102.

Fire Destroys Astoria, Ore., rendering 3,000 Homeless—offers big opportunity for tie-up with fire department and fire insurance companies, film showing city laid waste by flames and giving these bodies opportunity to present arguments for fire protection through prevention.

British Troops Withdraw from Irish Free State—of special interest to Irish citizens.

(Advance bulletin available gives no further contents.)
DIGEST of PICTURES of the WEEK

THERE is quite a lot of interesting little news to start off the new year with. For instance the recent decision of those Ohio film censors. They want to bar all films that picture the eternal triangle love interest scenes. What a sight a lot of the pictures will be when the censor board gets through with them if that decision holds good. It's a good thing Shakespeare and those other playwrights who were so fond of the triangle plot sold their stuff early in the game.

England is congratulating America upon having a Will Hays in the picture industry. The Kinematograph Weekly says: "We are not overlooking the fact that Hays has done a great deal to enhance the standing of the American industry with the better classes of the public, and that the reputation of our own theatres with that class could easily be greatly improved. If we can devise a method by which to improve it, exhibitors certainly ought to take their share in the work and the cost, as much as they would derive the chief benefit by a vastly increased public. . . . There are perfectly plain reasons why whole classes of the more intelligent public remain outside the cinema. The films are not good enough for them. The music is not good enough for them in a large proportion of halls. The advertising matter and methods of most establishments are calculated to repel intelligent people. It does not take a Superman to suggest remedies; all that is needed is the general application of the commonsense which has kept a certain proportion of the halls nicely filled through the worst of the slump. Better films, better management and better publicity will not be created by a new association, nor a figurehead, but by individual enterprise to which a constitutionally appointed body such as the Trade Council can certainly give a useful lead, through a properly organized exploitation and publicity department."

"THE BEAUTIFUL AND DAMNED" (Warner Bros.) founded on F. Scott Fitzgerald's popular novel makes capital entertainment. The story is good and well told and the whole is well acted and carefully directed. You have good talking points here, the author's name, pretty Marie Prevost capably supported by Kenneth Harlan, Tully Marshall and other well known players.

"LOVE IN THE DARK" (Metro) presents Viola Dana in a crook reformation story that differs but slightly from hundreds of other similar tales. It was directed by Harry Beaumont, from a story by John Morosco. "Page 4 Tim O'Brien." It has comedy touches and not a little pathos. An excellent cast assists Miss Dana.

"MINNIE" (First National) is one of those "different" screen plays that Marshall Neiman excels in. It holds the interest throughout its seven reels by reason of being a well directed, evenly balanced little "ugly duckling" tale that touches the heart. Beatrice Joy and Matt Moore have the principal roles.

"THREE WHO PAID" (Fox) is a mildly interesting Western story, full of sudden deaths, strenuous fights and a fine finish. Dustin Farnum is the featured player with Bessie Love, Frank Campeau, Fred Kohler and Robert Agnew in support. Adequate locations and some beautiful features mark this Colin Campbell production.

"THE INNER MAN" (Playgoers) is a good program feature based on a novel by Charles Mackay and featuring the cast Wyndham Standing, Dorothy Mackail and J. Barney Sherry. With comedy and drama ably interwoven it should prove satisfactory entertainment. It was made by the Syracuse Motion Picture Company and the locale of the story is the Blue Ridge Mountains.

"PAWN TICKET 210" (Fox) is an entertaining little feature, adapted from an old play by David Belasco and Clay M. Greene. Shirley Mason, as a whimsical little waif, has the leading role, and a small but competent cast appears in support. It will delight the Mason fans and no disappoint others.

"THE POWER OF A LIE" (Universal). As a whole this offers agreeable entertainment, has a good cast and is well staged. It is a story of society folks, of a poor young man and his attempt to raise money from his friends, who, fearing a scandal turn against him. George Archainbaud directed.

"ENVIRONMENT" (Principal Pictures) is a crook play, built around the adventures of a cabaret girl who joins a band of thieves and ultimately reforms. It was directed by Irving Cummings and was written by Harvey Gates. Milton Sills, Alice Lake, and Ralph Lewis appear in the lead.
SPECIAL CAST IN
THE BEAUTIFUL AND DAMNED
(WARNER BROS.)

An engrossing story of New York society life, adapted from F. Scott Fitzgerald's best seller of a year ago, successfully transferred to the screen. The entire cast is good, fitting perfectly into their parts, it is lavishly mounted and well directed. Our advice is to book it. Directed by William A. Seiter. Seven reels.

You've got a ready-made audience for this picture. It consists of the thousands of readers of F. Scott Fitzgerald's popular novel of last year. And if properly advertised it should draw many thousands of others interested in bright, well-made society plays.

It is one of the most interesting stories of the season, telling in a direct, forceful manner the engrossing effects of wealth upon a young married couple who are powerless to extricate themselves from the slough of despondency and poverty into which their inexperience and indifference plunges them.

Beautiful sets, much splendid acting and careful direction mark the film and a refreshing atmosphere of humor runs through the story. The Fitzgerald story has been changed somewhat, especially the ending, but who will say that it has not been improved immeasurably thereby. It is a strong preachment against the evils of wealth and the injustice often done the children of the wealthy.

Throughout the acting is excellent. Marie Prevost proves that she can do other things besides posing as a bathing girl or acting the flapper twenty-four years a day. In this picture under Mr. Seiter's direction she shows marked ability. Kenneth Harlan, as Anthony, was the "Tony" of the book. A splendid role well handled. Tully Marshall scored also as the grumpy Adam Patch, Tony's wealthy grandfather. Harry Myers rendered good support in the role of Dick, as did Louise Fazenda as Muriel, Cleo Ridgeley as Dot, Emmett King as Mr. Gilbert, Walter Long in the role of Hul, Clarence Burton as Blobeckman, Parker McConnal as Murry, George Kowa as the Jan servent and Charles McHugh as Shuttleworth.

The story briefly concerns Gloria and Anthony, an engaged society couple, who romp through life without responsibilities. Tony is waiting for the day when his grandfather shall die and leave him a snug income, and he hastens to Tarrytown to the Patch mansion whenever the report is printed that grandfather Adam Patch is about to pass out. Finally he marries Gloria, and they settle down after a fashion. At a wild party which Tony stages in his flat, the grandfather unexpectedly appears and thereupon cuts Tony off without a cent. His death occurs soon afterward and the young couple are almost destitute. After a two years' fight, however, the courts decide in Tony's favor and break the will, and the two who have stuck together, despite other temptations, find happiness at last.

SPECIAL CAST IN
THE POWER OF A LIE
(UNIVERSAL)

A fairly entertaining picture with a good cast. It will appeal principally to lovers of society dramas and those not too critical who overlook the weakness of plot. Made under the direction of George Archainbaut. Five reels.

After witnessing "The Power of a Lie," the feeling persists that it is much ado about nothing. In this day and age when honesty is recognized as the best policy, the sight of a business man going back upon his bargain doesn't impress one greatly and only creates a feeling of disgust for all concerned. The picture lacks plausibility, although it has been carefully cast, and it moves along smoothly from one incident to another with the interest moderately well sustained until the final scene. Story by John Howard.

As a whole it offers agreeable entertainment with David Torrence, Maude Phillips, Sallie Price, Mabel Juleene Scott, June Elvidge and Earl Metcalfe in the principal roles.

The story concerns a young and struggling artist who has two friends endorse a note for him. John Hammond, one of the endorsers, is a wealthy business man, Jerry Smith, the other, is a rounder. The artist is engaged to the wealthy man's sister. Following a wild party at Burton's studio, Smith meets a tragic death, and fearing a scandal Hammond denies he ever endorsed Burton's note. A trial follows and there is the usual eleven hour confession, which berks Burton of the charge of forgery and brings about the happy ending.

Dustin Farnum as John Hammond; Mabel Juleene Scott, is Betty Hammond, Earl Metcalfe the artist, Phillips Smalley is Jerry Smith. The latter was the best characterization of the entire cast.

DUSTIN FARNUM IN
THREE WHO PAID
(FOX)

A five-part Western of average interest. Advertise it as a Western, full of shootings, with Farnum and Bessie Love and it may attract the Farnum fans. Story by George Owen Baxter. Direction by Colin Campbell.

This is the story of a desert law that he who leaves his partner behind to die of thirst shall also meet sudden death, hence when Hal Sinclair's three desert companions, Quade, Lowrie and Sanders, declare they cannot take him with them, following an injury caused by the kick of a burro and later, after finding water, return and find him dead, they make up a story and—then fail to stick to it. It is then Riley Sinclair comes upon the scene and while investigating the story of his brother's death meets up with the three. Lowrie, the coward, shoots himself as Riley approaches, but confesses before he expires. Quade is killed when he tries to shoot Riley from ambush. The third member of the trio is sentenced for some crime and a romance springs up between Riley and a little school mistress, who has been posing as a man to avoid a villainous husband from Montana. The husband finds out and is cast in a hotel fire and the third man confesses before he dies.

Dustin Farnum has had stronger vehicles than "Three Who Paid." Bessie Love masquerading as a man and being roughly handled by Quade and Riley is not a convincing bit. The exteriors are beautiful and Colin Campbell's direction adequate, with the usual western finish.

Dustin Farnum in a scene from "The Beautiful and Damned," Warner Brothers production.
SPECIAL CAST IN ENVIRONMENT
(PRINCIPAL PICTURES)
A crook picture built about the adventures of a cabaret girl who joins a band of thieves and later finds redemption through love. Well directed by Irving Cummings and should make money.

"Environment," the latest production offered by Principal Pictures on the states right market, is an exceptionally interesting picture based on a story by Harvey Gates. Director Cummings selected for this production a cast that in itself insures recognition, among the well-known names being Milton Sills, Alice Lake, Gertrude Claire, Richard Headrick and Ralph Lewis.

The picture presents many exploitation angles besides that of an exceptional cast and should prove to be a good box-office attraction, especially where crook stories are liked. It is in six reels.

The story is based on the adventures of a cabaret dancer who joins a band of crooks and becomes a thief. With one of the gang she leaves Chicago and goes to the south where he robs a farmer's house against her protest that they should seek bigger game and not steal from a hard-working family. The girl is captured, while her pal escapes. The case comes to trial and the young farmer refuses to prosecute. She escapes a prison term and is paroled to the people she has helped to rob, on condition that she work for them for one year to repay them for the money they have lost.

The clean and happy life in the farmer's family so impresses the girl that she resolves to go straight, but later ships and joins her old companions in crime. The young farmer goes to the city to search for her, finds her and aids her to escape the police, but is himself taken as one of the gang and sent to prison.

This test of his love brought about the girl's reformation and together they return to the country where both find peace and happiness.

VIOLA DANA IN LOVE IN THE DARK
(METRO)
A fairly entertaining film drama of the crook reformation type. It possesses enough suspense and heart interest to intrigue the average picture fan and it abounds in comedy touches typical of Miss Dana's work. It was directed by Harry Beaumont from John Morosky's play "Page Tim O'Brien.

Six parts.
An attempt has been made to invest this crook story with comedy touches and heart interest. The comedy subtitles are somewhat forced in this respect.

Mary's role of Mary Duffy, a little Irish girl who becomes nurse maid to the baby of a couple of crooks, gives her usual whimsical performance and over a opportunity to register playfulness. Cullen Landis plays the young crook, Tim O'Brien, who has a peculiar eye and can't see in the day time. Arline Pretty is the lady crook and Bruce Guerin a cute, natural baby. "Red." Ed Connelly plays Dr. Horton; Mar-

garet Mann is Mrs. Horton; John Har- ron, the son Robert Horton, and Charles West, Jimmy Watson.

Mary Duffy is left to care for "Red" O'Brien, when his father and mother are forced to make a quick get-away. Mary finds a home with an old minister for herself and "Red" and she is instrumen- tal in saving John the son, from disgrace, when funds are stolen from Dr. Horton's safe. Tim O'Brien returns after the death of his wife and marries Mary, thus making a home for little "Red."

SHIRLEY MASON IN PAWN TICKET 210
(FOX)
Fair entertainment in this latest Shirley Mason starring vehicle. It tells in straightforward manner of a little girl left at a pawn shop by her mother and how she finds her father after many years. Love interest and suspense aplenty. Directed by Scott Dunlap. Five parts.

This is an adaptation of a play by David Belasco and Clay M. Greene, ac- cording to the press book, the Belasco play having been produced many years ago. Never having seen the stage pro- duction we cannot say how closely it follows it, but it occurs to us that the master stage craftsman has improved somewhat since it was produced.

It is the simple story of a child left at a benevolent pawnbroker's for fifteen years, by a distraught mother, who is subsequently confined in an insane asylum. She receives the ticket given her for her baby and finally returns to claim it. The pawnbroker, having lost his wife, when she closed with another man, has grown to love Ruth. Through a series of coincident she has gone to live with the man who ran away with the pawn- broker's wife, but who later proves to be her own father. There is a final straightening out of the tangle and Ruth is claimed by Chick Sax a taxi driver and ex-pickpocket.

Shirley Mason as Ruth is as bewitching as ever and is rendered good support by Robert Agnew, as "Chick"; Dorothy Manners as Mrs. Levy, Fred Warren as Harry Levy, and Jacob Abrams as Levy the pawnbroker. Irene Hunt appears as Ruth Sternhold, while the player of John Sternhold does not appear in the cast, although a well played and important part of the story.

One of the many elaborate scenes from the Principal Pictures Corporation special "Environment" in the cast of which is Alice Lake, Milton Sills and other players of note.

WYNDHAM STANDING IN THE INNER MAN
(PLAYGOERS)
This feature is built along familiar lines but as a whole it carries a goodly amount of entertainment. While not an especially strong offering it should give satisfaction. Mostly outdoor action, and en- acted by an excellent cast. Directed by Hamilton Smith. Five reels.

"The Inner Man" is good program entertainment, maintaining an average interest. The story tells of a young man who is inclined to be a book worm and, in short a "sissy." Scolded at by his father and sister he proves that he has the makings of a real man when he takes over the operation of his father's mine in the Blue Ridge mountains and saves a girl with whom he falls in love from being harrassed by an unwelcome suitor. The production was made by Syracuse Motion Picture Company and was adapted from a novel by Charles Mackay.

African Hunting Film to Be Published January 8
The "Hunting Big Game in Africa pictures that had their world premiere at the Century theatre, San Francisco, will be nationally presented at special week showings, opening at the Lyric New York City, January 8. They were made by Director H. A. Snow of the Oakland, California, Museum of Natura History, whose African expedition returned the current season after three years work and 60,000 miles travel in the Dark Continent.

The resulting pictures show more than fifty kinds of big game, in vital action, intimate forest life, or deadly grapple with invaders.
A typical Neilan comedy, directed and written by Marshall Neilan (with Frank Urson, director, assisting) and told with many original touches which raise the production to a high level as screen entertainment. A very capable cast surrounds Leatrice Joy, who has the titular role. It is 6,966 feet in length.

Here's a whimsical little tale about a comely little girl who, in her knickers for immorality and virtue, meets a newspaper reporter as unlovely and unloved as herself, and the two ultimately find happiness together.

It allows Leatrice Joy unlimited scope for fine acting and she takes full advantage. Her adeptness makes a very character of Minnie and it is probably the best thing she has ever done. Everything in this picture is done in the best possible taste. The leading lady is Eva Moore, as the forgetful newspaper woman who throws over the chance to write big human interest story to save theWyndham and get only love. Raymond Griffith was good as the gun salesman, George Barnum excellent also Minnie's step-sister. Sam Crowell typical hard-hearted step-mother. Helen yynch plays the role of the step-sister; Dick Wayne was the young doctor, Tom Wilson the janitor and George Dromgold the town "cut-up." Much good photography is credited to David Kesson and art direction. Some pretty exteriors lend the proper atmosphere to the story and the interiors were adequate though not showy.

Minnie, heart broken because she is without a suitor, invents one and sends letters and flowers to herself. She gets away with it until her step-sister discovers one of the unfinished letters and when she is threatened with exposure unless she produces the letter before Saturday night, she goes to the morgue and "iden"s" a body as her sweetheart. The lOv3l story and story assigns a sin to it. He proves to be sympathetic when she confesses the whole story and he tears up his manuscript. There's no more to the story, but it ends on a happy ending, with an added punch when her father comes into h£ delayed success through the inven-tions of his daughter. She is aovy machinery located at distant points, rough the air. One of the high points of humor of the story is the gag of the automobile. When each explains he has run out of gas and asks Minnie for a kiss. She walks off home early the third time as a pair of old shoes to save her white slippers. It is full of comedy and not a lie pathos and makes an interesting story for any program.

Wisconsin Exhibitors Credited With Many Achievements

(Continued from page 25)

a mere handful, which were previously mostly Milwaukee exhibitors, to an organization of many hundreds of theatres in every town of any size in the State of Wisconsin. The organization has attained that stand where it is hardly necessary to 'sell' the organization to an exhibitor, but the exhibitor is 'sold' on the proposition and requests admission on his own initiative.

"One other item of note that the association maintains in the way of service is a bulletin issued periodically to the exhibitors of the state giving them all the vital news, suggestions, warnings, etc., so that he can be at all times guarded against any crooked dealings, either in the film game or through various or crooked advertising schemes. The association has never levied any assessment or any other charge on its membership outside of the annual dues for any purpose whatsoever, nor has it made any drive on its members for any legislative expense. The only thing that has been done on the part of association was a voluntary contribution to the organization's treasury when the 3 per cent film tax was removed.

"The present officers of the association are:

President: F. J. McWilliams, Grand theatre, Madison.

Vice President: Charles Guelsdon, Badger theatre, Stoughton.

Treasurer: J. W. Winninger, Davison theatre, Waupun.

Recording Secretary: J. H. Siliman, Downer theatre, Milwaukee.

National Committeeman: F. C. Seger, Regent theatre, Racine.

Sergeant-at-Arms: Steve Bauer, Iris theatre, Milwaukee.

Executive Secretary: Walter F. Baumann, M. P. T. O., of Wisconsin, Milwaukee.

Board of Directors: Joseph G. Rhode, Kenosha; Tom Foster, Star theatre, Stanley; E. Langemak, Colonial theatre, Milwaukee; F. E. Wolcott, Majestic theatre, Racine; H. Goldman, Colonial theatre, Green Bay; A. P. Desormeaux, Strand theatre, Madison; Eugene Phalen, Allis theatre, West Allis; E. W. Van Norman, Parkway theatre, Milwaukee.

Those of the board of directors who compose the Grievance Committee: A. P. Desormeaux, Strand theatre, Madison; Eugene Phalen, Allis theatre, West Allis; E. W. Van Norman, Parkway theatre, Milwaukee.

Those of the board of directors who compose the Executive Committee: Joseph G. Rhode, Kenosha; Tom Foster, Park theatre, Racine; E. Langemak, Colonial theatre, Milwaukee; F. E. Wolcott, Majestic theatre, Racine; H. Goldman, Colonial theatre, Green Bay.

"This is a brief, is a summary of the activities of the organization to date and while our finances may not be all to desired at this particular time, we have gone along and paid our way and are still doing business.
Lloyd Comedy Draws Crowds

"Dr. Jack" Plays to Big Business in Run At the N. Y. Strand

Harold Lloyd in "Dr. Jack" had a great run at the Strand theatre, New York, Christmas week and according to reviewers the star is still "batting a thousand."

Two New York newspapers were hosts to children at special performances during the period, and it is estimated that 3,500 youngsters from charitable institutions and homes were present at these showings.

Manager Joseph Plunkett presented "Dr. Jack" with an attractive prologue, including a "Dr. Jack" song written by himself, which was sung by the Strand male quartette. The Strand management's exploitation of this Harold Lloyd attraction was dignified and free from any "stunts," and it is thought that the children's exploitation of the show served better than any other form of advertising.

The New York newspaper reviewers of "Dr. Jack" were liberal in their praise as the following excerpts from their comment indicates:

The evening Journal said: "The comedians' best work is important because it is even funnier than his preceding five-reeler, 'Grandma's Boy,' which is another way of saying that it is extremely funny."

Evening Telegram: "With Harold Lloyd as the jester, all are at liberty to enjoy merry-making fit for a king, and most inexpensively. His fun-making in 'Dr. Jack' brings forth a wealth of hearty laughter; his Christmas gift to the world is a ray of sunshine that will penetrate all its desolate corners."

The Herald: "We hasten to advise our readers to join in the fun at the Strand theatre, where the splendid Mr. Harold Lloyd is dispensing large doses of good will through the medium of his latest picture, 'Dr. Jack.' You will find that 'Dr. Jack' is as gay, scintillant and spontaneous a comedy as you ever saw in your life."

Daily News: "If possible take a youngster with you to hear his laugh. Take the whole family and hear them shriek. For Harold Lloyd is still batting a thousand, 'Dr. Jack' is every bit as good as 'Grandma's Boy,' since people will compare, and in some ways better."

Evening Mail: "Harold Lloyd must be a disciple of Mr. Couse. One can imagine him repeating every night: 'Play by play, in every way. I must do better and better.' And the wonder of it is that he does. No screen actor has made more consistent and steady progress. 'Dr. Jack' is just a little the cleverest, most original, most amusing picture he has ever made, and is saying a good deal."

Evening World: "All we can say about 'Dr. Jack' is that it is Harold Lloyd at his best and working his hardest. What more could one ask than that?"

Globe: "Harold Lloyd's latest five-reeler, the Strand's feature in a bill of Christmas specialties, is a triumph of sheer fun."

A scene from the Playgoers picture "The Man Who Waited," presented by Associated Exhibitors. It is said to be a real Western thriller with Frank Braidwood, Inez MacDonald, Vonda Phelps and Jay Morrey in the cast.

Franey and Jamieson Are to Appear in C. B. C. Comedies

Bud Jamieson and Bill Fraey have been added to the company making Hallroom Boys comedies for C. B. C. Film Sales distribution. The two comedians were signed after acquisition of Jean Havez to edit the short subjects.

"ONLY A SHOPGIRL," the new C.B.C. special, played to a week of big business during the period just preceding Christmas, according to word received by Lamme Film Distributing Company from A. T. Simmons, Allen theatre, Akron.

Many bookings in the Cleveland territory resulted from the success of the picture in Akron. C.B.C. announces. In other instances where the picture was booked for the week preceding Christmas, theatres reporting big business despite the slump during that period.

"HOLY SMOKE," number 11 in the series of Hallroom Boys comedies, bases its comedy situations upon the desire of the Hallroom Boys to become firemen.

Noel Mason Smith directed the comedy.

Gset Projection Machine

As a Christmas Present

When Morris Schlank, head of the Anchor Film Distributors, Inc., returned from his current trip to the key cities he has a surprise awaiting him.

During Mr. Schlank's absence his staff built a private projection room in the new Anchor building, 1412 Beachwood drive Hollywood, and installed therein an up-to-date projection machine, as a Christimas present to the "boss."

Bessie "Love "Deserted in at the Altar"

From the famous stage success PHIL GOLDSSTONE SPECIAL PRODUCTION
Fox Schedules Latest Special

Universal Joy Week Brings Record Bookings

By a happy combination of Universal Joy Week, the holiday period in which Universal puts its sales and exploitation power behind short subjects, and Carl Laemmle's annual contribution to the New York American Christmas Fund, Universal short subjects went over the top in the metropolitan district with the largest volume of booking ever recorded, according to the company. The short subjects drive, because of its holiday and Christmas fund attributes, had the impact never before the company could experience, as evidenced by the many exhibitors as ever before. The combination was a winner, and resulted not only in film booking records, but in record funds for New York's needy poor.

"Joy Week," as announced by Carl Laemmle, president of Universal Pictures Corporation, was chosen primarily to be a period in which short subjects should reign supreme. Included in the publication program were the following: "The Baby," "Leo Moran, Neel Edwards, Johnny Fox, Lewis Sargent, Queenie and other comedies. As officially decreed, the Joy Week period was to be December 24 to 30.

Each year Mr. Laemmle gives a percentage of one week's receipts at the "Big U" exchange. When the "N. Y. American" learned of the proximity of Joy Week to the Christmas season, it was decided to tie up the Joy Week idea with the drive for the Christmas Fund.

Technical Magazine Reviews

"Via Radio," Educational Film

Scientific American, the monthly journal of practical information, in its January issue reviews at considerable length educational's latest special "Via Radio" for the benefit of its many readers interested in the popular sciences. The picture is described as "a single reel film which tells in fifteen short minutes what earthen wave tubes can do in the field of radio."

"It is surprising," the article, with what ease an intricate subject is explained, even to the veriest layman means of motion pictures. "Via Radio" boldly unfolds the principles of communication, whether by means of light waves, electric waves or radio waves.

The film solo takes us into radio-so on, indeed, that we are comforted with radio methods even before we have had opportunity of becoming shy. And soon learn, as the film story unfolds, that there is nothing formidable about it, after all.

All in all, "Via Radio" tells the story and tells it well. The action was along smoothly and at no time is there too much explanation or petty detail. Yet the film is not to be considered superficial, for all that is really necessary for a general understanding of the subject will be found in the film. This is the best proof that the film sustains interest throughout. It is fine before one expects it to finish, although the story has been completed.

"BE YOURSELF," the latest Christie comedy delivered to Educational, has a lot of unusual merit. Neal Burns is featured, and opposite him, as his facetious sweetheart, is Charlotte Merriam. Two fathers in the picture are played by Lincoln Slumer and George Hitch. Henry Murdock, who is being buried in another Christie Comedy now in production, has a prominent role as a taxi driver, and Babe London is a fair fat girl in the factory who is spoken of as a perfect forty-eight. Ward Caulfield is the factory foreman, and the society dance is played by Natalie Johnson.

"BE YOURSELF," which was directed personally by Al Christie, is built around the strike of the girl workers in a shirtwaist factory.

Many Dramatic Moments In New Baird Production

"When Civilization Failed," featuring Leah Baird, had its first eastern showing before executives of Associated Exhibitors recently. Miss Baird herself made the screen adaptation from the stage play by Dorian Neve and "A. E." officials declared it a "photoplay full of punches."

There are said to be four big punches in it. One comes when a somnolent volcano suddenly breaks into eruption. The other is when the surface of the sea between a man and a shark, a shipwreck and a tropical typhoon.

"The Face on the Barroom Floor" Is Listed by Company

Included in the six special productions announced for January and early February publication by Fox Film Corporation, is "The Face on the Barroom Floor," a melodrama which is said to contain extraordinary entertainment value.

Directed by Jack Ford, with a cast of such actors as Henry B. Walthall, Ruth Clifford, Alma Bennett, Walter Emerson and Frederick Sullivan, "The Face on the Barroom Floor" is built around a theme which admits of strong dramatic treatment.

How a man compelled to renounce his love in order to save the honor of his name, his brother gradually loses his hold on all the worthwhile things of life and drifts into the depths, to be redeemed finally through the love of his former sweetheart, is told in a gripping way.

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Director Jack Ford has handled the story with rare skill and sympathy, it is said. He has avoided all clumsiness of treatment that might make the picture preachy. Instead it vibrates with action, and through it runs the silver thread of a charming romance, solved happily at the end.

Robert Stevens, an artist (portrayed by Henry B. Walthall, remembered among other pictures as the Little Colonel in D. W. Griffith's "Birth of a Nation") is engaged to marry the lovely Marion Vlcek (Ruth Clifford). While he is painting in a picturesque fishing village he meets the attractive little fisherman, Lottie (played by Alma Bennett). Lottie is about to be married, and and he concentrates on a picture that attracts considerable attention among his friends.

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Dick Vlcek (Walter Emerson) meets Lottie and is madly infatuated with her. He is not man enough to face the consequences, and he leaves Lottie pleading pitifully with him not to desert her. Stevens is accused, and Marion breaks their engagement.

Then it is he takes to drink in the hope of forgetting his troubles. From bad to worse, until he lands in jail, where, during a prison uprising, he saves the governor's life, escapes to sea in a skiff. He lands at a light-house, and here it is, by lighting the light, he saves the crowded ship. This is the tremendous climax.

The governor pardons Stevens, but still he goes his drinking way. When an itinerant artist comes into the saloon, Stevens takes his palette and draws "The Face on the Barroom Floor." At this moment Marion enters with the ex-governor, and Stevens, otherwise steering his drinking away, reforms and finds his happiness in marrying Marion constitute the concluding scenes in this powerful story.
"The Voice of the Minaret"
Three Scenes from This New NORMA TALMADGE Special for First National Distribution Are Published Below

"Environment"
Here Are Five Scenes (two at right, two at left and one below) from the New Special of PRINCIPAL PICTURES. Alice Lake and Milton Sills Are Starred
Warners Name 12 New Films

Principal Pictures Launches Extensive Program for 1923

One of the most extensive production programs announced by any independent concern has been prepared for 1923 by Principal Pictures Corporation. Expenditures on advertising and exploitation will run well into six figures, the aim of Sol and Irving Lesser and the firm of Warner being to keep the name, "Principal Pictures," before the trade and public constantly.

Exhibitors and exchange men may judge the caliber of the company's future product, according to officials, by the past two publications. "Environment," starring Alice Lake and Milton Selig, and "The World's a Stage," starring Dorothy Gabor. Rights on popular plays and novels have been obtained. + + +

The company announces also that following the Jackie Coogan picture now in production, this star's product will be available to the independent exchanges. Supplementary announcement relative to the time of production is expected soon.

Four units will be in production within the next three weeks. Frank Lloyd, who directed Jackie Coogan in "Oliver Twist," has been signed to assist Mr. Lesser. Negotiations are expected to be concluded shortly whereby Principal will gain the services of six prominent stars. A talented boy actor will be brought to play an important role in "David Copperfield," the Charles Dickens story. + + +

Principal Pictures production forces at present time are concentrating on filming of the two Harold Bell Wright pictures, "The Eyes of the World" and "The Shepherd of the Hills." They will be published in the spring.

The company has prepared its extensive production plans because, according to executives, "Principal Pictures is now more active than ever before that the independent field is just now coming into its own. We believe that 1923 will tell a story that will prove a blessing to every independent. We have the confidence and support of exhibitors who demand good pictures irrespective of who produces them."

Trisch Friganza returns to the screen in the third Principal picture, "Mind Over Motor." Ward Lascalle directs it.

Bring Joy is Christie Aim

While the Christie comedy program for 1923 will contain some departure from the usual procedure of amusing films in that there will be more of the scenic educational factors combined, the dominant aim will be to spread joy and cheer and wholesome good will, Al Christie has announced. In fact the policy is a sort of new year resolution with him, as he considers it in line with a statement by Thomas A. Edison recently, in which Mr. Edison pointed out that these features were the first duty of the motion picture.

A Christie unit completed a new comedy, "A Hula Honeymoon," while in Honolulu recently.

Present Group Gets First Run Bookings At Kunsky Theatres

The names of twelve of the eighteen popular novels and stage plays scheduled for Warner Brothers production for next season are announced by Harry M. Warner. Six others are yet to be named.


Mr. Warner also announces that Monte Blue, Harry Meyers, Marie Prevost, and Grant Carpenter, a scenario writer, have been placed under long term contracts.

The production of the eighteen features has necessitated the enlargement of the Warner coast studios, and nine and a half acres of ground now comprise the studio grounds.

JOHN H. KUNSKY, of Detroit, has contracted for the entire series of Warner Brothers productions after seeing the Harry Rapo production, "Heroes of the Street," featuring Wesley Barry.

Kunsky will give the Warner pictures a first run at the Capitol, Madison and Adrian theatres in Detroit. The productions contracted for include, in addition to the Wesley Barry feature, "The Beautiful and Damned," with Marie Prevost, "Little Church Around the Corner," "Brass," the Charles G. Norris novel of marriage and divorce directed by Sidney Franklin, and the Sinclair Lewis novel, "Main Street," directed by Harry Beaumont.

FLORENCE VIDOR has been engaged by Warner Brothers to play the part of Carol Kennicott in the picturization of Sinclair Lewis' novel, "Main Street." Under the direction of Harry Beaumont. Other players added to the cast include Louis Fazenda, Noah Beery, Robert Gordon, Josephine Crowell, Harry Meyers and Monte Blue, who plays the lead as Dr. Kennicott.

THE FIFTH of the current Warner Brothers group, "Little Church Around the Corner," is announced for January publication by Harry M. Warner. The photoplay was written by Olga Printz, based on the stage play by Charles Blaney and the novel by Marion Russell. Chaire Windsor heads the cast.
New Selznick Special Ready

Executives in East
See Owen Moore's "Modern Matrimony"

Owen Moore's newest starring picture for Selznick, "Modern Matrimony," has been completed and screened for executives in the East, who laud it highly.

This new Moore opus is a Victor Fleming production. The story also was provided by the director. Supporting the star is Alice Lake. The cast also includes Frank Campenau, Mayme Kelso, Kate Lester, Douglas Carter and others. "Modern Matrimony" is said to be considerably different from recent Moore pictures in that it is not a broad farce, but rather a comedy of the more refined type. The story deals with adventures of a young couple who start married life on the "dollar down" payment plan, and Selznick officials, in announcing that it will be published in the near future, declare it the best picture in which Owen Moore has yet appeared.

MYRON SELZNICK has selected the cast for another big feature which the company will put into production. It is "The Common Law," Robert W. Chamber's story. Corinne Griffith, Conway Tearle and Elliott Dexter are to be co-starring. Other players named are Hobart Bosworth, Bryant Washburn, Doris May. Miss DuPont, Harry Myers. Phyllis Haver, and Wally Van. George Archainbaud has been assigned direction. It is being made on the West Coast.

HAROLD J. MCCORD, of Selznick's staff of film editors and cutters has left New York for Los Angeles to assist in work at the studios on "Rupert of Hentzau" and "The Common Law." He will edit and cut the latter picture as it is being produced, remaining at the plant several months.

AN INTERESTING special poster, evolved by an Omaha, Nebraska, theatre in the exploitation of "One Week of Love" co-starring Elaine Hammerstein and Conway Tearle is reported by Selznick. The poster used read: "Coming. Not Three Weeks—but Just One Week of Love."

New Goodman Film Finished

Daniel Carson Goodman has completed the filming of his second production for Equity Pictures, to be distributed by them on the independent market. Production was carried on under the working title of "Something for Nothing," but the picture will be issued as "Has the World Gone Mad?" This title was selected by a committee of Equity officials, state right buyers, and exhibitors.

In "Has the World Gone Mad?" Mr. Goodman presents a society drama, enacted by an all-star cast which he wrote and which was directed by J. Searle Dawley. Robert Edeson and Hedda Hopper are featured players.

“Westbound 99” Is Latest Johnson Film for F. B. C

Emory Johnson, producer of "The Third Alarm" and "In the Name of the Law" for Film Booking Offices, has commenced production on his third for the company, "Westbound 99." The story was written by Mr. Johnson's mother, Emelie Johnson, author of the producer's first two F. B. O. pictures.

Clare McDowell, Ralph Lewis, Johnny Harroun, Taylor Gravez, Wedgewood Nowell, Red Kirby, Jane Morgan and Ella Hall comprise the cast. Mr. Johnson will direct.

J. L. SCHNITZER, vice-president of F. B. O., announces that five of the two reel "Fighting Blood" series have been completed and publication date on the first will be made known soon. These pictures are based on H. C. Witwer stories. There will be twelve in the series and each will be a complete story.

GEORGE O'HARA has the leading role in the series.

EMIL OFFMAN, general manager R-C studios, has completed the cast of Ethel Clayton's new production, "71 Greater Glory." Latest additions to the cast are Carrie Ward Clark, Clari Selwyn, Fred Esmonst and Albert I. Malcolm McGregor plays the male lead. Others in support of the star are Richard Headrick, Albert Hart, Anderson Smith, Wilfred Lucas and Victoria Baron.

CAPITOL THEATRE at Detroit in the house, has booked the F. B. O. feature, "Thelma," stars Jane Novak. This is a Chester Benton production. With this picture F. B. O. has launched its new billboard campaign.

Lupino Lane in Five Part Film Comedy on 1923 List

"A Friendly Husband," second on the list of six new special productions with Fox Film Corporation recently announced as a supplement to the original set of eight for the season of 1923, stars Lupino Lane, comedian of two minutes, in his first multiple-reel feature. Singularly, this is the first feature comedy that Fox has published as a sequel for the past two years.

Jack Blystone directed "A Friendly Husband." It will be issued early in 1923 following the preparation for distribution of "The Village Blacksmith.

Changes Name of Film

"Thundering Dawn" is to be the screen name of "Bavu" or "The Man of Dr. Felix Bantu," the play written and staged by Earl Carroll which Universal is producing.
**10 First National Units Busy**

**“Robin Hood” Is Privately Screened for Coolidge**

By special request, “Douglas Fairbanks in Robin Hood,” now playing at the Lyric theatre in New York, was screened privately for President Coolidge, members of Harding’s cabinet, the senate, the house and the diplomatic corps at Washington, D. C.

The feature was screened at the home of Mrs. Edward B. McLean. Two projection machines were used and music was furnished by an orchestra of eighteen pieces. Among those present and who expressed their enthusiastic praise of the picture were:

Charles E. Hughes, secretary of state, and Mrs. Hughes; Secretary of the Interior Fall and Mrs. Fall; President Lasker of the shipping board; Lord Godde, the British ambassador, and Lady Godde; Jules Jusserand, the French ambassador, and Mme. Jusserand; Senator Richard Ernst of Kentucky and Mrs. Ernst; Senator New and Mrs. New; Attorney General Daugherty; Secretary of the Treasury Mellon, General John J. Pershing, Secretary of the Navy Denby; Theodore Roosevelt, assistant secretary of war; Congressman Nicholas Longworth and Mrs. Longworth, and Senator David Elkins of West Virginia. 

**Hodkinson Corporation Films Meeting Widespread Success**

W. W. Hodkinson Corporation comes and feature length pictures are taking strong and meeting with widespread success.

C. C. Burr’s All Star Comedies, fea-

uring Charles Murray, Raymond McKee and Mary Anderson, have been booked to the Lubliner Trinz circuit in Chi-ago. Booking contract covers the complete series of the film.

R. E. Peckham, branch manager at Detroit, has closed practically all the cities in his territory on these contracts, it is reported. Hodkinson officials are gratified with the success of this series.

MILTON CRANDALL, who exploited “Slim Shoulder” through the South, has gone to Philadelphia for an extensive campaign on Hodkinson’s “The Headless Horseman,” which will play the Arcadia theatre there. It is expected that this will duplicate the success he had in promoting the Irene Castle film in the South.

THE KINGDOM WITHIN, another Hodkinson product, has been given a trade showing at Cleveland by Manager C. L. Peavey. The showing was well attended and many enthusiastic comments were received, says Mr. Peavey.

JONES, LINICK & SCHAEFER of Chicago have booked “Bulldog Drum-mond.” This announcement follows on the heels of the booking of the picture by the Fox chain in New York and vicinity.

**Hughes Picking Big Cast For New Goldwyn Picture**

Rupert Hughes is going after the largest cast record. “Souls for Sale,” his story of motion picture life, will have thirty-three principals to say nothing of a “motion picture crew” of eleven beautiful girls.


**Lloyd Starts New Talmadge Picture; Stahl Now Casting**

Ten independent producers are busy on the East and West Coast making pictures for First National.

Frank Lloyd has started directing the Schenck production “Within the Law” with Norma Talmadge starring, and with Margaret Leaby, Talmadge British prize winner, in important role.

John Stahl is casting for another Louis Mayer production, “Money, Love and the Woman,” which is from an original story. The cast will be announced shortly.

Maurice Tourneur is filming Captain Marriott’s “The Isle of Dead Ships,” making his headquarters at the Levee United Studios. Constance Talmadge is busy getting her gowns ready for the production to follow “East is West.” The story, written by John Emerson and Anita Loos, has no title as yet.

Katherine MacDonald already has made for First National, “Money, Money, Money,” and “The Scarlet Lily,” and she at present is making “Refuge” under the direction of Victor Schertzinger for the B. P. Schulberg company.

Buster Keaton’s “The Balloonatic” has been finished; the smileless comedian is at work on another fun maker, said to be a five reeler.

Edwin Carewe, making Edwin Carewe productions, will begin filming soon the Belasco play “The Girl from the Golden West.” Ten featured players, while selected, have not been announced.

Dick Barthelmess is in Cuba making “The Bright Shalow,” under the direction of John S. Robertson. The story was written by Joseph Hergesheimer.

The Thomas Ince studios are busy on several productions. His hilarious horse racing story, “The Trottenlot,” has been published by First National. He will follow this with “Bell Boy 13,” “What a Wife Learned,” and “Man of Action.”

Arthur Trimble and Jane Murfin are working on another for First National. At present it is called “The Sign.”

**Fox Issues Two in Jan.**

Fox Film Corporation publishes January 1, “The Footlight Ranger,” starring Charles Jones. It was directed by Scott Dunlap and is from the story and scenario by Dorothy Yost. Fritz Brunette supports the star. On January 14 Fox will issue the first of the 1923 Dustin Farnum series of new pictures, “Three Who Paid,” from the story by George Owen Baxter, and directed by Colin Campbell.
With the Procession in Los Angeles

By Harry Hammond Beall

THE Ballins, Hugo and Mabel, are week-ending in Santa Barbara where they are visiting friends. The noted pair have completed the production of "The Valentine Fair" and are enjoying a well-earned vacation.

Ed Roberts, recently indicted for sending his publication, "The Sims of Hollywood" through the mails, has asked for further delay in pleading to the indictment. He was indicated a demurrer might be filed. The government asserts the publication is obscene. Roberts is out on $5,000 bond.

CREIGHTON HALE, noted star of stage and screen, has become a full-blooded Hollywoodite. Hale will be remembered for his characterization of "The Happy Hooligan" in "Way Down East." Recently he has been appearing on the legitimate stage in San Francisco, filling an engagement in "Little Old New York." Just Supposed, both of which proved great successes in the Northern city. He will remain here indefinitely.

LOUIS BURSTON has taken quarters at the Metro studios where he will produce a series of specials, the first of which is titled, "Desire," a powerful dramatic story by John B. Clymer and Henry R. Symonds. The cast members chosen up to date who will interpret the novel to the screen are Marguerite de la Motte, John Bowers, Estelle Taylor and David Butler. Other equally important players will be signed by Burston shortly.

Accompanied by his beautiful wife, Alice Terry, Rex Ingram, the director of many screen successes, will arrive in Hollywood January 15, from the East and he will immediately take up his work on the production of "Secrets," we are informed. Ramon Navarro will also be a member of the party.

BUSTER KEATON has purchased an attractive new home in the Wilshire district, one of the most fashionable communities in Los Angeles. He says it is so large that he is going to install a bell-boy system for the convenience of his family and guests.

We are told that Hal Roach hopes to bring back with him upon his return from New York, shortly, Will Rogers, famous comedian of stage and screen, whom he will feature in a series of two-reelers. Rogers has been "knocking them dead" in the Follies for the past few months but it is understood that Roach has succeeded in getting the popular star to place his "John Hancock" on the dotted line.

After several months of producing "on his own," King Vidor has signed a long-term contract with Goldwyn and will soon begin work on a series of big specials at the Culver City studio of the concern, the first of which will be an adaptation of a well known stage play. Vidor is doubtless one of the youngest featured directors in motion picture work.

The Sacramento Film Company, a recently organized producing unit with quarters at the United Studios, has signed Mildred Davis, erstwhile leading woman for Harold Lloyd, to a contract which stipulates that she is to be the featured player in a series of big dramatic productions. The initial picture in which Miss Davis will be starred is titled, "Temporary Marie." Lambert Hillyer is to direct. In the cast are Kenneth Harlan, Myrtle Stedman, Tully Marshall, Stuart Holmes and Maude George.

IRVING V. WILLAT, who recently completed the direction of the Metro production of "All Brother's Were Valiant" is sojourning in Florida taking a long-deferred vacation. He is visiting the folks in his "old home town," and, incidentally, is giving the fish of the Florida waters an unhappy time.

Harold Lloyd has a new leading woman. She is Joelna Kelton, formerly a musical comedy star in George M. Cohan's, "Two Little Girls in Blue," and more recently in Ned Wayburn's revue which she left to appear in Parrott comedies. "Hal" witnessed the work of the young lady on the screen and immediately tendered her a juicy contract, it is said. And by the way, Lloyd has finally secured a "giant" for his forthcoming picture. For a while it looked as though the comedy star was going to be up against it in the matter of securing an eight-footer, but the freak has at last been signed.

Royalty is in our midst! His serene highness, Prince Sasha of Thurn and Taxis is having the time of his life at Universal.

The Pacific Coast Showmen's Association, with a membership of theatrical people the stage, studios and outdoor amusement field, gave a monster benefit ball last week from which a substantial sum was realized. The money derived from this event will be employed in establishing a sick and indigent among profession.

BILLY ARMSTRONG, formerly comedian in his own right, is appearing in support of "When Knights Were Bold," his most recent production for Metro.

Every Day in Every Way—

Dr. Coue's theory of autosuggestion, with reversed methods, forms part of the plot for Alice Brady's latest Paramount picture, "The Leopardess." Instead of getting better and better in every way every day Miss Brady, as Tiara, falls under the spell of a wax image, regarded in the South Seas as an evil omen, and becomes the complete slave of Scott Quaill (Matsagau Love), an eccentric millionnaire whose hobby is taming women and birds.

Through fear in her own mind and through suggestion that if she does not dance as says the curse of the wax image will crush her, Tiara lives a life of complete submission. Every time she has a thought of rebellion the image is flashed before her. She is convinced of the power of the wax figure and by constant autosuggestion her Dr. Coue's fashion, she believes explicitly that she must do as commanded. "The Leopardess," with a screenplay by J. Clarkson Miller from Katherine Newlin Burt's yet unpublished novel of the same title.

City. He arrived in the city a couple of weeks ago to study American motion picture production methods and according to report he is making splendid headway. The Prince will return to Czechoslovakia to produce pictures according to American standards.

GEORGE LANDY, publicity representative for Richard Walton Tully for the past year has severed his connection with this producer to join the West Coast forces of Associated First National Pictures, Inc., in similar capacity. Coincident with this announcement comes word that Clifford Bush has been retained as cost supervisor of a productions made here for the distributing organization. Mr. Butler has in the past been associated with the Louis B. Mayer studio and with other producers such as John McCormick, Western representative for Associated First National, is responsible for the above announcement.

"Cliffy" Elfordt, well known independent producer, has started work on a series of Western pictures featuring "Cow-Warner and Eddy, the Sterling Space," which has been taken by the new concern at the F. Arts studio and production is being run forward.

HAL REED, well known exploitation producer, formerly associated with the T. & D. circuit in San Francisco, has been engaged by Sid Grauman as exploitation representative of Grauman's Hollywood Egyptian theatre.
The Roll of Honor
Exhibitors of Missouri who are sponsoring the "Educational Day" movement, which is wider in scope than anything of this nature launched heretofore, are to be praised in the highest terms for their sincere efforts to keep the motion picture screen free from reform dictates.

IF WE'RE WRONG—TELL US!
Two pictures, "Outcast" and "The Impossible Mrs. Bellew," supposed to have been shown at the Palace Theatre last month, were put in mothballs by our Board of Censors at Columbus.

We haven't seen "Outcast," but in New York, where a so-called Motion Picture Censorship exists, this picture PASSED OFFICIAL INSPECTION.

The other film is being shown (to the best of our knowledge and belief) everywhere—except in Ohio. Why? Is the State where most of our Presidents hail from, so much more in need of reform than other communities? And if not, just what qualifications are necessary to obtain a position of Movie Censor?

We agree that many pictures should be censored, but NOT AT COLUMBUS, but by the Parents, by local organizations who will work in co-operation with theatre managers, as exemplified last month, during "Better Films Week."

Of course we all know that there's nothing crooked about Politics, but one of these days Ohio is going to follow the example of Massachusetts, and the sooner we do it, the better it will be for all concerned.

Fair-minded, thinking people agree with us; others are cordially invited to set forth their views. If we're wrong, tell us.
Fred S. Meyer, Editor.

OHIO'S CENSORS, two young women, I believe, barred "Outcast" and "The Impossible Mrs. Bellew" from the screens of that state. These two pictures played in other states having censorship. This glooming example of the absurdity of censorship was brought to the attention of the public in Hamilton by Fred S. Meyer, Palace theatre, in the foregoing manner. Again Mr. Meyer illustrates his faith in making a direct appeal to his patrons through his program magazine.

Order Your Slides
EXHIBITORS HERALD,
417 South Dearborn Street,
Chicago, Ill.
Send me, free of charge, the series of twelve slides which the Herald is supplying to exhibitors in furtherance of the PUBLIC RIGHTS LEAGUE campaign to maintain the freedom of the motion picture.
I will run each slide at every performance for one week when conditions permit of this arrangement.
Name ...........................................
(Write name and address legibly)
Theatre ......................................
Street .....................................
City .......................................

Criticising ministers and others who seek to close all places of business and amusement on Sunday, the Rev. Matt J. Allen, evangelist, said: "The work of the Christian minister is to lead souls to Jesus Christ and not to the police station. Think of Jesus calling on the sheriff or chief of police to close everything so that he could get an audience."

Increased Activities for Free Screen Need at Convening of Legislators

ALL EXHIBITORS:
Many legislatures are convening this week or will convene soon.
There will be the usual batch of adverse bills offered by the reform element. Lobbyists will be stationed in every state to force these bills through, if possible. The industry will be called upon to new a fight it has had for the past ten years and more.
A new condition of things, however, should make the victory over the reform element more decisive, and easier won.
State organizations are more secure, and in this respect fortified against the onslaught of the radicals. During the past twelve months state exhibitor organizations have been active in winning public support—in creating a spirit of confidence and co-operation between the industry and the theatregoer.
This condition creates a barrier which the reformer will find it difficult to penetrate.
With the legislatures convening, however, this activity on the part of exhibitors should become more pronounced. Every facility at the command of the exhibitors should be utilized in further cementing the amicable relationship between the public and the theatre.
Massachusetts maintained freedom for its screen because the public demanded it. This victory might not have been won, however, had not the public been appealed to intelligently and convincingly.
The Bay State victory is an example of what other states may accomplish. The time is opportune for other states to prove the value and effectiveness of public co-operation.

The exhibitor has his screen, his program and his newspaper space as mediums for crystallizing public sentiment in support of a free screen. There is no better time than now to use these sources of information. Massachusetts did it and won.
Let Missouri, Idaho and many other states do it.
ROUMANIAN LIFE PICTURED
IN NEW DALTON PHOTOPLAY

The colorful life of Southeastern Roumania—the home of the Tartar and gypsy—has been filmed for what is claimed to be the first time in "The Law of the Lawless." Dorothy Dalton's latest Paramount picture, Konrad Ber- covici, Roumanian author, has written the original story for the screen from his own experience in his native land.

By Bastadon Subjects


FILM LAUGHS FROM
TOPICS OF THE DAY
SELECTED BY
TIMELY FILMS INC.

Greetings

Every twelve months it comes round, ushered in with joyful sound. It's a day for fun and cheer.
Again we say, "Happy New Year!"—"Topics of the Day" Films.

Flub—Have you decided on your New Year's resolutions?
Dub—No; it all depends on how my last batch of home brew turns out.—New York Sun.

Speedo—January was appropriately named after Janus, the Latin deity with two faces.
Peppo—Why is January appropri ate?
Speedo—Well, he probably saw double after something to quench his thirst on New Year's.—"Topics of the Day" Films.

May—Do the Mexicans start the New Year making resolutions?
Say—No, kiddo, they start it with revolu tions.—"Topics of the Day" Films.

Traveler—The Chinese make it an invariable rule to settle all their debts on New Year's day.
Stay-at-home—Yes, but the Chinese don't have a Christmas the week before.—Boston Transcript.

Japers (holding out glass)—Happy New Year, Bobbles!
Bobbles—Sober up, oldtimer, you mean Happy New Year.
Japers—Don't correct me—this is New Brew Beer.—"Topics of the Day" Films.

Who comes dancing over the snow, His little soft feet all bare and rosy?—Open the door, though the wild winds blow; Take the child in and make him cozy. Take him in, and hold him dear. He is the wonderful New Year.—"Topics of the Day" Films.

—North Shore Breeze.

Anthony—Suppose we get married on New Year's day.
Adie—Why, dear.
Anthony—Well, if we break our wedding day resolutions, we can make new ones every year.—"Topics of the Day" Films.

PURITY PERSONAL

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication, and we will address them to "Purely Personal."

Edward H. Crawford, who has been managing the Lincoln theatre, Troy, N. Y., since its opening in September, has resigned and is understood he will re ceive the management of a New York theatre where he formerly was associated with Loew interests.

Fred L. Cornelwell, of the Del Monte theatre, St. Louis, who has been ill at St. Luke's hospital, has recovered sufficiently to be removed to his home. His friends are hoping that he will be back on the job soon.

W. E. Lusk has left Cleveland for Washington, D. C., where he will take charge of the First National exchange. Geo. W. Emond, formerly assistant manager, has taken his place in the Cleveland office.

Harry Greenman, manager of the William Fox Liberty theatre, St. Louis, was host to the St. Louis Safety Council and hundreds of children gathered at the theatre and heard an address on safety first, Dec. 23. The theatre is donated annually for these meetings.

Nat Barach, Goldwyn manager at Cleveland, is the proud father of a pound baby boy. Both mother and baby are doing fine at Mt. Sinai hospital.

Sam Werner of United Film Service has obtained the Southern Illinois and Eastern Missouri rights to "Notoriety."

Richards & Flynn have leased the Empress theatre, Kansas City, Mo., for the presentation of "Where is My Wandering Boy Tonight?"

Fred Dietert, partner of E. C. Thum owner of the Princess and Texas theatres, Del Rio, is in Dallas under care of a physician.

C. R. Bartlett's Irene theatre, E. River, Idaho, was destroyed in a fire last week which burned an entire business block.

Quite a number of changes have been made in the personnel of Kansas City exchanges. Robert Carne, who has been selling Educational pictures, now is travel ing in Kansas for First National, with M. J. Meyer, formerly with Richards Flynn, has been the Vagrancy force Joe Bloustein, who has been selling Fire National, has been placed in charge of the contract department of the First. C. E. Co., motion picture formerly Kansas City manager for As sociated Exhibitors, has accepted a position as city salesman for the Kansas City Universal office.

W. J. Mehler, manager of the Centre theatre, Columbia Mo., is proud of new $10,000 Cremona organ which has been installed in the house.

Dave Morrison is now manager of the Rex theatre, Greeley, Colo.
"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1922

You are especially invited to contribute regularly to this department. It is a cooperative service for EXHIBITORS.

TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the exhibitors did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

American Releasing

Man's Law and God's, with a special cast—Good action picture. Drew well and satisfied all.—W. J. Wilk, Liberty Theatre, Burbank, Ill.—Small town patronage.

My Old Kentucky Home, with a special cast—A very interesting picture. It lacks nothing to be called a "special," but is dandy program picture. Do not raise your admission on it, but is worthy of noting.—W. L. Landers, Gem Theatre, Stevieville, Ark.—Neighborhood patronage.

Jan of the Big Snows, with a special cast—A very well produced Curwood story, though the lack of any well known actors hurts its drawing power. Played very ordinary Saturday business, but it earned its profit.—J. B. Stine, Wonder-land Theatre, Clinton, Ind.—Mining town patronage.

The Belle of Alaska, with Jane Novak. Just an ordinary program picture, but as sold as such, and will please the average audience.—W. L. Landers, Gem Theatre, Batesville, Ark.—Neighborhood patronage.

The Belle of Alaska, with Jane Novak. Good picture, but ending entirely too abrupt. Merely tells the ending with a semblance so as somewhat miss the business.—A. B. Gribble, Elec-tric Theatre, Drain, Ore.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—Very good, come on it you want to rake in more dough. It's sure a good picture.—C. H. Scymon, Electric Theatre, Drain, Ore.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—Is it the biggest rental ever paid in this town. Went the limit on advertising and ants and it was a life saver. Bucked a revival and fair and come out ahead. All bet on it by Dr. Jack.—Howard K. Al- ron, Rialto Theatre, Harlingen, Tex.—Hall town patronage.

Grandma's Boy, with Harold Lloyd.—Is it a bird, a good drawing card, but I received was in such poor shape that I failed to show the last scheduled show. Had ten breaks on my last show—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—Don't pay too much for this one. Lost money for me.—Frank M. Farrow, Apollo Theatre, Seattle, Wash.—Neighborhood patronage.

F. B. O.

In the Name of the Law, with a special cast. Great picture and one the small fellow can buy and get some money. Played it one day. Will stand two days. Go after it.—L. L. Connor, Victory Theatre, Cambridge, N. Y.—Neighborhood patronage.

In the Name of the Law, with a special cast.—Played this with Larry Semon in The Huck Thanksgiving to nice business. Put on ballyhoo with seventy boys wearing caps and badges carrying cut-outs, banners, etc., about town. Many favorable comments.—Howard Varing, Royal Theatre, Spirit Lake, Iowa.—Neighborhood patronage.

In the Name of the Law, with a special cast.—Good audience picture and box office value is there. Put it over with the accessories.—Frank M. Farrow, Apollo Theatre, Seattle, Wash.—Neighborhood patronage.

In the Name of the Law, with a special cast.—You don't have to hide when they come out on this one. Good enough for anybody. More like it needed.—G. Carey, Dixie Theatre, Wynne, Ark.—Small town patronage.

If I Were Queen, with Ethel Clayton. Very good picture for the high ups, but paid too much for it. Did not make any money on it.—W. D. Patrick, Cozy Theatre, Florala, Ala.—Neighborhood patronage.

The Snowshoe Trail, with Jane Novak.—A fine picture that seemed to please Sunday audience.—Chas. Born, Elks Theatre, Prescott, Ariz.—General patronage.

Colleen of the Pines, with Jane Novak.—Good picture of its kind and should be classed with the Curwood brand for reading ability. Did fair business.—E. D. Keenan, Grand Theatre, Topoka, Kan.—General patronage.

Colleen of the Pines, with Jane Novak.—A pretty fair Northern picture—C. S. Ford, Princess Theatre, Reinbeck, Iowa.—Small town patronage.

Colleen of the Pines, with Jane Novak.—Nothing distinctive about this North- ern melodrama. Just a poor picture picture.—E. L. Franck, Oasis Theatre, Aio, Ariz.—Neighborhood patronage.

My Dad, with Johnny Walker.—Good picture. Good paper. Fair business.—Roy McMillen, Capitol Theatre, Superior, Wis.—General patronage.

The Kick Back, with Harry Carey.—Just a good program picture. Nothing more and they are selling it as a special.—C. S. Ford, Princess Theatre, Reinbeck, Iowa.—Small town patronage.

The Kick Back, with Harry Carey.—Just a Carey picture, no better nor worse than some of his former ones.—Chas. Born, Elks Theatre, Prescott, Ariz.—General patronage.

Up and At 'Em, with Doris May.—A good little program picture for any audience.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—General patronage.

Eden and Return, with Doris May.—Very light. Film was in excellent condition, but it is very light stuff—mostly nonsense.—C. H. Powers, Strand Theatre, Dunsmuir, Cal.—R. R. town patronage.

Son of the Wolf, with a special cast.—Now that the pic is up to the picture unless you like good scenery, and there is a great deal of it in this picture.—C. S. Ford, Princess Theatre, Reinbeck, Iowa.—Small town patronage.

Beyond the Rainbow, with a special cast.—Regular form is not big enough to say what I would like on this fine picture. 1st, Billie Dove is superb and can take her place with the best, bar none; 2nd, story intensely interesting, comedy-drama 30-30—both 30's extremely good; 3rd, photography is about the best I have ever seen, clear as crystal. I would say you would be safe to raise your price on this. It surely is all any one could wish for.—Ralph R. Gribble, Grand Theatre, New Hamburg, Ont., Canada.—Neighborhood patronage.

The First Woman, with Mildred Harris.—Good program picture spoiled in many places by poor lighting effects, but as a whole gives fair satisfaction.—A. L. Hepp, Idylhour Theatre, Greeley, Neb.—Small town patronage.

The Duke of Chimney Butte, with a special cast.—Oh, man, if you are looking for a real good entertaining Western, get this five-reel picture and tell your patrons.

Canada New Contestant For Laurel

Canada, represented by Ralph Gribble, Grand theatre, New Hamburg, Ont., this week enters claim to the distinction of fathering the "Poet Laureate to "What the Picture Did For Me."

With but one new entry added in the past week indications are that the nominations may be closed at an early date and the settlement of the dispute by ballot begins.

Entries to date include:

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you've got a Western they will all like, for they will.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

The Sheik of Araby, with H. H. Warner.—Fair picture. Good story. Fairly good business.—Roy McMin, Capitol theatre, Superior, Wis.—General patronage.

Two Kinds of Women, with Pauline Frederick.—Good picture. Star has no drawing power here.—H. L. McDonald, Royal theatre, Malvern, Ark.—Neighborhood patronage.

The Vermilion Pencil, with Sessee Hayakawa.—Rotten. Leave it alone. Had plenty of walk-outs. Print was also terribly rotten. Besides usual advertising put out mailing list. Business fair but sure jipped my patrons with this piece of junk.—J. A. Bailey, South Side theatre, Greensburg, Ind.—Neighborhood patronage.

Black Roses, with Sessee Hayakawa.—It is hard to figure out just what to say in relation to this picture. Pleased part of my people, but as for myself, thought the story rather weak. Will not try as a program picture.—Opera House, Montour Falls, N. Y.

Seven Years' Bad Luck, with Max Linder.—One of the best comedy features we have ever shown. Good drawing title.—Heasly and Brooks, Gem theatre, Calico Rock, Ark.—Neighborhood patronage.

First National

Minnie, a Marshall Neilan production.—A very fine production, as are all of Neilan's. It is good anywhere. Given proper publicity it ought to do a very big and satisfying business. I made a mistake in playing it Monday and Tuesday right before Christmas.—Lindon theatre, Freeport, Ill.—Small town patronage.

The Woman Conquers, with Katherine MacDonald.—Good Northern stuff. Her Stranger Than Fiction O. K.—Rex theatre, Virden, Ill.—Small town patronage.

Skin Deep, a Thomas H. Ince production.—This is one of the best pictures I have ever shown. Put it on with the Allen if Legion so did good business on it. Everyone liked it. You can't go wrong if you book it.—David Hess, Iris theatre, Monte Vista, Colo.—General patronage.

Skin Deep, a Thomas H. Ince production.—Excellent picture with absorbing story that will please even those who sometimes tune down a picture with too much action. It will stand plenty of publicity.—Bert Norton, Kozy theatre, Eureka, III.—General patronage.

Penrod, a Marshall Neilan production.—Just as good as a picture can possibly be made, but this doesn't mean anything unless you can get them in. We certainly didn't do any business. Fair the first night, nothing from second. Picture pleased, but failed to draw—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Penrod, a Marshall Neilan production.—A very good, clean picture. Credit to any house that shows it. Kids specially liked it.—David Hess, Iris theatre, Monte Vista, Colo.—General patronage.

East Is West, with Constance Talmadge.—Very good. The Primitive Lover satisfactory; Polly of the Follies O. K.—Rex theatre, Virden, Ill.—Small town patronage.

East Is West, with Constance Talmadge.—One of the best pictures that anybody has to offer for the best Sunday and Monday's business of the year. First National pictures the best bet for me. Paper all good. Book it and go after big business. You can get it on this one.—J. F. Hileman, Broadway theatre, Mt. Pleasant, Mich.—Neighborhood patronage.

Kindred of the Dust, with Miriam Cooper.—Another excellent picture that will please all kinds of people. Has excellent drawing power.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

The Masquerader, with Guy Bates Post.—Excellent picture well acted, but a poor drawing picture in small town.——Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

Trouble, with Jackie Coogan.—About the best story that this star has appeared in. Drew all the kids, but some adults had the impression it was strictly a kid's picture. It will please adults beyond a doubt, though, if you get the book in.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

The Wonderful Thing, with Norma Talmadge.—A really good picture, but Norma's are all good and we don't usually have to worry about the weather when we work on her. —A. A. Harlow, Majestic theatre, Richland Center, Wis.—Neighborhood patronage.

The Rosary, with a special cast.—Should have been a bigger story. Faintly seemed restless during its showing and I heard some patrons pat the hero and kick because the older the story is, the worse.—S. M. Southworth, The American theatre, Canton, N. Y.—Neighborhood and College patronage.

May Be plastt with Jackie Coogan.—Very good. Will make you money and please.—H. A. Larson, Majestic theatre, Oak land, Neb.—Small town patronage.

The Rosary, with a special cast.—The very good show should go over any where. Had good attendance at five and thirty cents.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

The Beautiful liar, with Katherin MacDonald.—Whoever made up all the recommendations on this picture sure was a "beautiful liar" as far as being pleasing picture for a small town was concerned. My patrons were rather disappointed.—Howard K. Allen, Rial theatre, Harlingen, Tex.—Small town patronage.

The Seventh Day, with Reilah Bartholmes.—Very weak compared to T unbelievable David, but will draw some Bartholmes' name, although it will displease some.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

I Am Guilty, with Louise Glamm. Very good picture and well liked by people.—J. L. Tidwell, Kozy theatre Moroni, Utah.—Neighborhood patronage.

The Crossroads Western, with E. L. Kessett production.—First-rate mel drama relieved by good comedy incident. The rental exceeded the drawing power in this town by about four hundred bucks.—E. L. Franke, Oasis theatre, Ajo, Ar.—Neighborhood patronage.

Trust Your Wife, with Katherine MacDonald.—A good program picture who was spotted for us by a poor print.—Harley and Morgan, Star theatre, Spindlev Spindly Neb.—Small town patronage.

Smilin' Through, with Norma Talmadge.—As a production, good, but maybe show at the house of the day; not Virden, Ill.—Small town patronage.

Smilin' Through, with Norma Talmadge.—All that has been said about this picture is true. Pleased 100 percent.—H. Fuller, Auditorium theatre, Tid New.—Neighborhood patronage.

A Perfect Crime, with a special cast. I find this is a very good comedy-drama and pleased all. Noticed some poor parts on it, but found pictures M. R. Ralph R. Gribble, Grand theatre, Hamburg, Ont., Canada.—Neighborhood patronage.

Home Talent, a Mack Sennett production.—It's great, boys. Best fun-making of season. Slap-stick comedy. Go sit on advisory and tell em just what they are going to see.—Iva Shields, Queen atre, Tyler, Tex.—Small town patronage.

Unseen Forces, with a special cast.—Fair program picture.—H. A. Lar, Majestic theatre, Oakland, Neb.—Small town patronage.

Unseen Forces, with special cast.—A good picture for program. Pleased all $1 per cent.—L. L. Peterson, Victory theatre, Cambridge, N. Y.—One Clear Call, with a special cast—An excellent picture.
EXHIBITORS HERALD
January 13, 1923

It's Much Like U. S. In Canada

The enclosed effort was done on the spur of the moment. It seems to me that a showman should be able to do anything anyone else can do and do it better if the "Herald" wants for anything.

Since writing the above I feel you will all admit that Cowper, Burns, or any of those beginners, have a lot to learn.

Ralph R. Griddle
Grand theatre, New Hamburg, Ont.

As I sit upon my office chair
I fret and fuss and wonder
How I can keep things running fair
And keep from going under.

There are so many other things
That work against the show,
From January's frothy cold that shows
Up to December's snow.

It starts off with all hockey bent,
And then the skating party,
Then comes the storms, bad roads and Leet,
And cold, like freezing party.

And when at last Spring's here again
Thoughts turn to love, as all well know,
All youths and maidens go leaping,
Forgetting all about the show.

All town folks get the garden crape
And how from dusk to dark;
The farmer has not time to lose,
He's got to make his mark.

And then the Summer comes again,
The weather, well, it's hot as h—
The farmer's working at his grain
And never stops to take a spell.

Hurrah! At last here comes the Fall;
The colors are turning brown.
This is the time I'll fill my hall.
With every color in the town.

The skating has not started yet,
The stuff? O, it's cold outside.
This is the time we're flying high,
It's nice and dark. Their hands they hide.

The temperature is down quite low,
The farmer's crops are now all in,
The way they're looking good.
Is surely fine. In comes the tin.

So we take the good, also the bad,
This year's no same as others, all is fair;
So wear a smile and be not sad.
You will surely then come out ahead.

Don't thing you must surely know,
If you're trying to run a movie show.
Exhibitors Herald, (don't make any mistake)
And then you'll be certain to make your stake.

It's Much Like U. S. In Canada

The Master Mind, with Lionel Barrymore.—A strong, interest-holding melodrama with a good cast.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

The Silent Call, with Strongheart.—A star you won't be afraid will make a missstep after you buy the picture, nor make you wish the preacher wasn't in the audience. You can boost it to the limit, also the price.—A. S. Rockwell, Orpheum theatre, Fort Armstrong Center, Wis.—Neighborhood patronage.

The Silent Call, with Strongheart.—One of the very best pictures we have run this year. If you have not played it, Fox Patrons, Opera House, Thurber, Tex.—Small town patronage.

The Silent Call, with Strongheart.—One of the very best pictures we have run this year. If you have not played it, Fox Patrons, Opera House, Thurber, Tex.—Small town patronage.

The Half Breed, with a special cast—Draggy and uninteresting. We call it a poor picture.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

Tol'able David, with Richard Barthelmess.—An extra good picture. Drew the best crowd that I ever had. Everybody played it.—With one mixer the moose was good.—Auditorium theatre, Carthage, Ind.—Small town patronage.

Tol'able David, with Richard Barthelmess.—This is a real picture. One that you can boost to the limit. It will please any audience. I did not make anything on it as I paid too much for it.—J. W. Andrensen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

Tol'able David, with Richard Barthelmess.—All I can say on this one is that I ran it with the others who have reported on it. It is good entertainment and most of my patrons liked it.—Howard K. Allen, Rialto theatre, Harlingen, Tex.—Small town patronage.

Sowing the Wind, with Anita Stewart.—An excellent picture, but a very poor print.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Rose of the Sea, with Anita Stewart.—A good picture. Though its action and dialogue are not such as to get much of a talking about it, in the theatre, Ajo, Ariz.—Neighborhood patronage.

Mother o' Mine, a Thomas H. Ince production.—Everyone says this is good, but don't want to pay the price.—E. L. Griddle, Grand theatre, New Amsterdam, Ont.—Neighborhood patronage.

Men of Zanzibar, with William Russell.—Good. Please most every one. Run with Al St. John comedy. Small Town Studios, which was extra good. R. D. Troutman, Ethel theatre, Ethel Mo.—Neighborhood patronage.

My Friend, the Devil, with special cast.—The Gem of the summer. A sudden conversion to faith in God (in manner done) and long-drawn-out scenes.

Watch Out For
A Front Page Story
The Truth About Gorham

Plays That Pleased and Made Money

"The Four Horsemen" (100%) "Fool's Paradise" "Peacock Alley" "Fascination" "I Am the Law" "Turn to the Right"

I consider these the six best pictures I ever used. Rental very reasonable considering the box office value.

L. R. CREASON
Palace theatre, Eufaula, Okla.
EXHIBITORS HERALD

January 13, 1923

The Crusader, with William Russell.—Fair program picture. Did not do very well as Russell has never been a card here.—Will R. Winch, Wigwam theatre, El Paso, Tex.—General patronage.


The Yellow Stain, with John Gilbert.—If all plays were as good as this we would have more patronage. This is a northern Michigan lumber town story with exceptionally good plot and well acted throughout. It took well here on Saturday night. Claire Anderson reminds one of Jane Novak. Book it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.


A Self-Made Man, with William Russell.—All Russell pictures seem to please and this was no exception. Bought at a fair price and it did a fair business.—J. B. Stine, Wonderland theatre, Clinton, Ind.

Trailin', with Tom Mix.—One of the best and most satisfactory Westerns ever played here. Pleased almost everyone. A lot of comedy and thrills.—M. D. Foster, Gem theatre, William-burg, Kan.—Neighborhood patronage.

Lights of the Desert, with Shirley Ma-
son.—I can't understand why the people don't take to this star. As a rule, her pictures are good. This one especially good and yet they won't come to see her. We barely got film rental and please all Tom's admirers. I am held up for such a high rental on Mix that it is seldom one of his pictures shows up, but this one actually did.—J. B. Stine, Wonderland theatre, Clinton, Ind.

Without Fear, with Pearl White.—Just a very ordinary program picture. Not much to it. Had many dissatisfied patrons.—S. C. Chapman, L. Salle theatre, Chicago, Ill.—Neighborhood patronage.

Perjury, with William Farnum.—Strong crook play. Two murders. Absorbing. Much better than I expected. Not best kind of entertainment, however. Farnum's acting superb. This is by no means a special and never should have been released as such. It is in nine reels. Should have been condensed into seven. Price is too high. We lost twenty-five dollars on poorest attendance in December. One night at 30 and 15 cents, regular price.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Chasing the Moon, with Tom Mix.—My patrons are still wondering what this was about. The story is crazy and the action foolish. The goof that wrote the subtitles has done it again. The only good one he wrote was the final wording, "The End."—J. B. Stine, Wonderland theatre, Clinton, Ind.

Chasing the Moon, with Tom Mix.—This picture has that much story as an ordinary News Weekly, but Tom Mix draws them and seems to satisfy, so why kick?—R. C. Stine, Neighborhood theatre, Greeneville, Green, Ill.—Neighborhood patronage.

Sky High, with Tom Mix.—Different Western. Some swell shots of the Grand Canyon. Not as good as some Mix pictures, but pleases.—Frank M. Farrow, Apollo theatre, Seattle, Wash.—Neighborhood patronage.

The Strength of the Pines, with William Russell.—Picture very good. Russell does not draw well here.—Frank F. Mic hante, Veteran Star theatre, Durham, Ontario, Canada.—Neighborhood patronage.

Strange Idols, with Dust in Farnum.— Fox has finally succeeded in killing Dust in Farnum's popularity by handling him with a series of about the poorest stories any capable actor ever drew. My gross receipts paid the rental.—J. B. Stine, Wonderland theatre, Clinton, Ind.

Strange Idols, with Dust in Farnum.—

—This seemed to be a rather good pic ture, but the film was too poor shape that we could not see all of it.—Otis Lomon, Auditorium theatre, Elmwood, Wis.—Small town patronage.

Another rapid production running the promotion with.—S. C. Chapman, L. Salle theatre, Chicago, Ill.—Neighborhood patronage.

Strange Idols, with Dust in Farnum.—Very good. Book it and advertise it strongly as you have with this star better in this picture than he ever was in any other picture he ever made.—J. B. Stine, Neighborhood theatre, Rochester, N. Y.—Neighborhood patronage.

Strange Idols, with Dust in Farnum.—No good. Brothers, leave it at the exchange.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

A Rough Diamond, with Tom Mix.—Not a Western picture, but sure there with the goods. Full of pep and action. Everyone liked it.—H. G. Stebbins, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Shackles of Gold, with William Far num.—Not Farnum's class of pictures. Just as He pleases, but should be in out-of-door pictures.—L. L. Connor, Victory theatre, Cambridge, N. Y.—Neighborhood patronage.

For Big Stakes, with Tom Mix.—Not up to Mix's standard. Only a mediocre Western. Failed to please.—S. C. Chapman, L. Salle theatre, Chicago, Ill.—Neighborhood patronage.

Extra, Extra, with Edna Murphy and Johnnie Walker.—Poor. Did not please. Very poor ending.—R. D. Troutman, Elbe theatre, Ethel, Mo.—Neighborhood patronage.

The Lady from Longear, with William Russell.—Very ordinary. An English type of picture and pleasing enough, but will it satisfy the average theatre patron of the small town. Business very bad.—C. H. Powers, Strand theatre, Dunsman, Cal.—R. T. town patronage.

The Last Trail, with a special cast.—They certainly have a lot of nerve passing a thing like this off as a special. Just an ordinary Western. S. C. Chapman, L. Salle theatre, Chicago, Ill.—Neighborhood patronage.

Up and Going, with Tom Mix.—The usual Mix picture. Makes an average theatre pay. It brings them in for us.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

A Stage Romance, with William Farnum.—Costume picture. Did not please. Patrons walked out. It couldn't be called entertainment. No good for my place.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

A Stage Romance, with William Far num.—They killed Farnum for us when they put him in this kind of a play. C County plays do not play in our burg. Auditorium theatre, Carthage, Ind.—Small town patronage.

A Stage Romance, with William Farn um.—One of the dreariest pictures ever filmed. Will certainly ruin your receipt. Please no one.—S. C. Chapman, La Sa theatre, Chicago, Ill.—Neighborhood patronage.

Gleam o' Dawn, with John Gilbert Some like this picture, while others not. I would not urge anyone to buy it.—C. Starkey, Starkey's, Monte Falls, N. Y.—General patronage.

Gleam o' Dawn, with John Gilbert No good. Lost the money.—J. B. Stine, Ca rthage, Ill.—Neighborhood patronage.

Arabian Love, with John Gilbert.—A strong attempt to imitate The Sh—Fell flat here by comparison. Patr
EXHIBITORS HERALD

January 13, 1923

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Vaucluse Suggestion Is Favorable

I played a show the other night.
That's all.
I wanted to get up and fight
And tear my hair again.

Twas Goldwyn's "Prisoners of Love"
They were good.

The guy was sure no turtle dove.
Who shipped that snow to me.

The ratchets-holes were all torn out
Would jump from scene to scene.
And then T'would turn and b'link out
And shimmer across the screen.

I wouldn't give three cents a pound
For a film like that, by heck,
For it jumped clear out and wrapped
around the operator's neck.

He picked up chunks of film enough
To fill a good-sized hat.
And it's no wonder he took it.
With a damnedoldfilm like that.

I can't be nice, keep sweet I mean,
This truth I'm free to tell.
And watch a picture on my screen
When the print's allbottomed.

NOTE: Bro. Lynch of the Northern Theatre, Pororia, Ill., wants to know if I am the same chap who used to knock up such a fuss in the town where I am now nan."

Ye, I'm the same guy; they haven't got me in jail yet.

That vaudeville stunt he suggests sounds good to me.
Come on Rand and Meyer, Keith, Pan-ama and the Orphens are looking for us.

You've gotta guys stop picking on me.
I haint dun nothing.

J. C. JENKINS,
Auditorium theatre, Neibgh, Neb.

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Watch Out For

A Front Page Story

The Truth About Gorham

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Hodkinson

The Headless Horseman, with Will Rogers.—Will Rogers makes a fine Ichabod Crane and this feature is not all Will Rogers. Gave good performances here to high-class audience. A. S. Widaman, Centennial theatre, Warsaw, Ind.—General patronage.

At the Sign of the Jack O' Lantern, with a special cast.—Horrible. Planned for a week. Criminal to take money for it.

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Watch Out For

A Front Page Story

The Truth About Gorham

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Hodkinson
liked it. Hodkinson average plays are weak. Have had bad luck with most all except the Zane Grey—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Slim Shoulders, with Irene Castle.—A good picture of a type generally favored by public—clean, airy, easily understood and good entertainment. Our patrons liked the picture and the booked. Went over nicely.—Rosenfeld, Hopp & Company, Fort Armstrong theatre, Rock Island, Ill.—General patronage.

Silm Shoulders, with Irene Castle.—Exceptionally fine production. The last word in class. Interesting every second and more than pleased.—J. B. Laughlin, Bar's Meeca, Midland, Mich.—Neighborhood patronage.

The Mysterious Rider, with a special cast.—All Zane Grey stories make good here. Good clean pictures.—Heasley & Brooks, Gem theatre, Calico Rock, Ark.—Neighborhood patronage.

The Light in the Clearing, with a special cast.—I did not see this, but reports were bad. People said it was poorest picture we have ever run. The second night there were cut this condition.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Other Women's Clothes, with Mabel Bond.—Bought at a very reasonable rental, but lost money for us. I can't get them interested in a Hodkinson picture—though usually the pictures are good and this one was above the average. Appeals to the feminine contingent only.—J. B. Stine, Wonderland theatre, Clinton, Ind.—Mining town patronage.

The Gray Dawn, with a special cast.—A good picture, well directed. While no one got excited about it, our patronage seemed to be satisfied with the entertainment value.—C. C. Patterson, Opera House, Thurber, Tex.—Small town patronage.

The Gray Dawn, a Zane Grey production.—As entertainment this picture says about 30 cents to the ton. It lost me money and served me right. Anyone that believes all these pictures has good morals and thereby misleads his patrons should lose.—J. B. Stine, Wonderland theatre, Clinton, Ind.

Partners of the Tide, with a special cast.—This is a very good picture, but the line of advertising does not draw. I thought it would not when I first saw the photos on the subject. It seemed to please all who saw it.—J. J. Kudlack, Swan theatre, Swanton, Nebr.—Neighborhood patronage.

Keeping Up With Lizzie, At the House of the Jack O' Lantern, Cameron of the Royal Mounted, Lavender and Old Lace, Rip Van Winkle.—Here are some of the pictures that are sold at a reasonable price, give excellent satisfaction, and every one brings in a nice balance to the good at the box office. Never lost a dollar on Hodkinson pictures.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Metro

Enter Madame, with Clara Kimball Young.—A very good picture, well liked by patrons. A long lron, seven reels, but good entertainment. 100 per cent better than Hands of Nolda and should go a long way toward putting this star back where she belongs in the public's favor.—George K. Zingg, Harbor theatre, Corpus Christi, Tex.—General patronage.

The Prisoner of Zenda, a Rex Ingram production.—An excellent picture which pleased all classes. Good business first night, slow the second; at advanced prices.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

The Prisoner of Zenda, a Rex Ingram production.—This is a good feature. Not a flaw to be found so far as we can see. The patrons liked it, but we paid too much money for it, or there is not the pull in the picture there should be. Anyway we lost money on it and a tip is, do not allow your enthusiasm for a good picture to overbalance your good judgment. The money does not seem to be in this type of production for the country town houses this section.—Arthur Hancock, Columbia theatre, Columbia City, Ind.—Small town patronage.

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Turn to the Right, a Rex Ingram production.—Cannot speak too highly of this picture. Can truthfully say that it gave as much, if not more, general satisfaction to our patrons as any picture we have run.—C. C. Patterson, Opera House, Tremont, Texas.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—Rex Ingram, with his perfect cast and a real hold-your-interest story, should do well here. All the scenes are far good, wholesome entertainment. While business was not satisfactory it was no fault of the offering, as conditions are very hard, with lots of special features, such as charity fairs and basket ball games. Rex Ingram, I am for you, as I believe that you give honest entertainment.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The $8 Baby, with Viola Dana.—Very good. Please all. A dandy Christmas picture. Jewish and Irish story.—Frank M. Farrow, Apollo theatre, Seattle, Wash.—Small town patronage.

Sherlock Brown, with Bert Lytell.—Silly stuff. Too bad to make Lytell do it. He did the best he could, considering he had nothing to do.—S. M. Southworth, The American theatre, Canton, N. Y.—Neighborhood and college patronage.

Seeing's Believing, with Viola Dana.—A dandy picture.—W. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

I Can Explain, with Garrett Hughes.—Nothing much to this picture, and no story whatever. Did not satisfy many of the patrons.—Otis Lomon, Auditorium theatre, Elmon, Ws.—Small town patronage.

Kisses, with Alice Lake.—Very good program picture, clean and pleasing to ladies, but hardly had enough pep to succeed.—Saturday night picture. Alice Lake usually very good.—R. W. Hickman, Lyric theatre, Greenville, Ill.—Neighborhood patronage.

Kisses, with Alice Lake.—Good little program picture. Should please all. Not a big drawing card, but a sweet comedy drama.—Hedda Hopper, Riverview, Iida.—Small town patronage.

The Four Horsemen, a Rex Ingram production.—Plays to huge houses in the coldest weather and it got the crowds. Words cannot express how good it is. I am not the one who's been out long enough so all should know it's good.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

The Four Horsemen, a Rex Ingram production.—Plays to huge houses in the coldest weather and it got the crowds. Words cannot express how good it is. I am not the one who's been out long enough so all should know it's good.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

The Golden Gift, with Alice Lake.—This picture will appeal to high-class patrons. Over the others' heads. No punches or thrills.—Frank M. Farrow, Apollo theatre, Seattle, Wash.—Neighborhood patronage.

Little Eva Ascends, with Garret Hughes.—Good. They left on this or something from ear to ear in the selling. No one is as good.—Herzog Bros, Select theatre, Havesville, Ky.—Small town patronage.

Peacock Alley, with Mae Murray.—Absolutely a good one, classy, and we please most people. Seems to have some setting and acting.—Reis & Miller, Lake theatre, Lake View, Iowa.—Neighborhood patronage.

The Match Breaker, with Viola Dar.—A good comedy picture. Star is very good.—Herzog Bros. Select theatre, Havesville, Ky.—Small town patronage.

The Match Breaker, with Viola Dar.—A good program picture and still popular here.—Otis Lomon, Auditori
PARAMOUNT

The Old Homestead, with a special cast.—A picture that built up each night. Everyone pleased and big business.—A. S. Widaman, Centennial theatre, Warsaw, Ind.—General patronage.

Clarence, with Wallace Reid.—This is a good picture, but not as good as some of Reid's pictures. He seems too slow in this one.—Dan Russ, Star theatre, Edinboro, Pa.— Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—An A 1 production in every line.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

Manslaughter, a Cecil B. De Mille production.—Wonderful picture. One of the best of the year. Deserves the largest houses.—A. S. Widaman, Centennial theatre, Warsaw, Ind.—General patronage.

Blood and Sand, with Rodolph Valentino.—About half the business of The Sheik. Think Valentino has lost his drawing power. They should let him play it more in the Hollywood manner.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

The Valley of Silent Men, a Cosmopolitan production.—A Curwood story. Very interesting and from a scenic point of view one of the best of its kind. A good drawing for a Monday night.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

The Valley of Silent Men, a Cosmopolitan production.—Best northern story ever played here. The star made new picture boosters for us. Scenery wonder- ful.—Chas. A. Swanson, Opera House, Wahoo, Neb.—Neighborhood patronage.

Burning Sands, with Milton Sills.—A great picture in every respect.—Dan Russ, Star, Tonawanda, N. Y.—Neighborhood patronage.

Over the Border, with Betty Compson.—An extra good picture. For snow this time of year nothing better. A picture that they talk about on the outside. All say, "Good, give us more like it."—Auditorium theatre, Carthage, Ind.—Small town patronage.

Borderland, with Agnes Ayres.—Fine picture well put together. Makes them think we will improve your standing. Helps educate the people to a higher standard of small town stuff. If we of the small town shows are to survive we must keep the chap who tells us to feed "em westerns" and get our patrons coming on real stuff. This one will make a big mark in this direction.—J. H. Cooper, A-Muz-U theatre, Scottville, Mich.

While Satan Sleeps, with Jack Holt.—Showed on Saturday night crowd with The Timber Queen. Seemed to please the majoritv.—David Hess, Princess theatre, Del Norte, Colo.—General patronage.

The Man Who Saw Tomorrow, with Thomas Meighan.—This picture is a pecu- liar one. The action fine and the stars popular. The trance angle gets some unfavorable comment from the people who do not like dreams or trances mixed up with their pictures, but comments were largely favorable and the run successful. Leatrice Joy is rapidly springing into a position like Meighan and Rob- erts being already there. Country busi- ness for some reason is only fair. Taxes should be paid by farmers only once a year, then they would forget and loosen up in between. As it is we find them very, very hard to bring in.—Arthur Hancock, Columbia theatre, Columbia City, Ind.—Small town patronage.

The Dictator, with Wallace Reid.—A big premiere picture. Not a special.— Bert Silver, Silver Family theatre, Green- ville, Mich.—General patronage.

The Dictator, with Wallace Reid.—Great Fair business, the little liked comedy-drama. Walter Long as funny as Reid. Pleased old and young.—Frank
M. Farrow, Apollo theatre, Scatt'e, Wash.—Neighborhood patronage.

To Have and To Hold, with a special cast.—Good entertainment, the kind our audiences seem to want. This picture had good stars and the things they wanted, action. The fact that the novel was very popular years ago helped the attendance, although our run was not very successful from the financial end.—Arthur Hancock, Columbia theatre, Columbus City, Ind.—Small town patronage.


The Beauty Shop, with Raymond Hitchcock.—Anyone that would enjoy this picture is certainly easily entertained. I know Hitchcock is good on the stage, but why in the name of Adolph Zukor don't they leave him there? This picture wasn't comical, it was pitiful.—J. B. Stine, Wonderland theatre, Clinton, Ind.

Beyond, with Ethel Clayton.—Story, star and cast make good entertainment as program offering. Star can always be depended upon to give good performance.—O. Stokes, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

Just Around the Corner, a Cosmopolitan production. Splendid. In fact you wouldn't want to see better ones. Failed to draw however, but pleased all that came.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Fool's Paradise, a Cecil B. DeMille production.—Best ever. Patrons much pleased but did not make any money for me. Other doings in town and deep snow. Can't go wrong on this picture.—J. A. Weisbeek, Liberal theatre, Aiken, N. Y.—Small town patronage.

Fool's Paradise, a Cecil B. De Mille production.—Gave excellent satisfaction. Had many very good comments on it. Believe it will suit any audience.—A. L. Hepp, Idylhour theatre, Greeley, Neb.—Small town patronage.

Fool's Paradise, with Cecil B. De Mille production.—Splendid picture. Will satisfy any audience.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Moran of the Lady Letty, with Doro-
Wake Up

Babin Urges Exhibitors

I think "What the Picture Did for Me" published every week in "Exhibitors Herald" is one of the best methods and ways for all exhibitors to see and get an idea on what pictures are doing all over the country. Why don't every exhibitor wake up to the fact of this opportunity extended by the "Herald"?

I, for one, have very much benefited by it, as I get reports on pictures before I book them. If the average reports on any picture do not stand up I do not show it. Rather pay for it and never show it. The "Herald" has given me the reputation of showing a good picture every night. I have paid for some pictures that reports were not favorable from other exhibitors.

Brother Exhibitors, Wake up. Report a picture responsibly, if it is punk, and this way we will be able to avoid the junk—and the producers will also take note of these facts.

M. J. BABBIN,
Fairland theatre, White Castle, La.

S. Ford, Princess theatre, Reinbeck, la.
—Small town patronage.

Don't Tell Everything, with a special cast.—Wallace Reid and Gloria Swanson make a pair. Good cast. Direction by Sam Wood was exceptionally fine. Picture gets a little spicy in spots, but it hasn't this the spicy age.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

The Great Moment, with Gloria Swan-
son.—A picture not a "movie". They all think it is a "picture". They all their friends to see it. The men liked it.

Rub it so did the women. Boost it strongly. Do not forget Milton Sills, Advertise him. He is really a good artist; he is a bear man at the B, O. The women all like him and he is the actor type that does not need, thechorale intelligences. He is the sort men like to see themselves.—H. H. Cooper, A-Muz-U theatre, Scottville, Mich.

The Hell Diggers, with Wallace Reid.— Don't be afraid of this one. Book it, bill it big. Did a very nice business. Reid always goes over big with us.—A. H. Brollier, Majestic theatre, Mt. Gilead, Ohio.—General patronage.

The Ghost in the Garret, with Doro-
thy Darr.—It hasn't the drawing power as "Ribs and Miller, Lake View theatre, Lake View, Iowa.—Neigh-
borhood patronage.

The Ghost in the Garret, with Doro-
thy Darr.—It hasn't the drawing power as "Ribs and Miller, Lake View theatre, Lake View, Iowa.—Neigh-
borhood patronage.

Her Husband's Trademark, with Glo-
ria Swanson.—A classly elaborately pie-
ced story that pleased Gloria's admirers but I don't seem to have enough of them in this town to make her pictures pay. Two days to very ordinary business, War-time rental and peace-time business.—J. B. Stine, Wonder-
land theatre, Clinton, Ind.

Cappy Ricks, with Thomas Meighan.— Good sea picture. Plenty of action with a good fight throw. Good. Well liked.—C. S. Ford, Princess theatre, Reinbeck, la.—Small town patronage.

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Cappy Ricks, with Thomas Meighan.— Good sea picture. Plenty of action with a good fight throw. Good. Well liked.—C. S. Ford, Princess theatre, Reinbeck, la.—Small town patronage.

The Siren Call, with Dorothy Dalton.— Fairly good Alaskan story. Have seen Dalton in love scenes. Good Hess, Prin-
cess theatre, Del Norte, Colo.—General patronage.

The Sheikh, with Rodolph Valentino.— A top picture that drew a good crowd and seemed to please all. Some very fine scenery.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Canada.—Neighborhood patronage.

Beyond the Rocks, with Gloria Swan-
son.—Story not unusual, but the picture is dolled up like a million. Please the ladies, a little too much scarf and smile but it cost me too much to leave a fair chance for a fair return on the investment.—J. B. Stine, Wonder-
land theatre, Clinton, Ind.


The Affairs of Anatol, a Cecil B. De

“Penrod”

The poetic virus has overstepped the bounds of the immediate trade in Millen, Ga., and invaded the Chamber of Con-
mmerce. The following rhymed review of “Penrod,” First National, distributed by W. R. Critt, secretary of that organization, and dedicated to C. H. Simpson, man-
ger of the Princess theatre, who for-
warded same.

Ah takes an hour or de other day An' went ter see or picture play. De story wuz o' youth so bright An' over'w' time w'en its rite wuz right. It tol' o' games an' pranks day played Dat brought back thought dat rite rade O' times w'en all de worl' seem'd young An' life wuz but er song unsmart.

Dem kids wuz all jus' normal boys Wiz mongrel liz'ne an' pantaloons. Dey played de game as we have played An' looked at life all unsmart. Dey had dere share o' troubles too Dat seemed ter make de story tru. Wid women who in de busy stree. Fop'got dat youth comes once in life.

Dem kids wuz all like yours an' mine An' only wid us fo' or time. Hap'pier hard lives don' stamped us all Till we jus' can' ter take de time. As de yere life toward sunset turns An' youthful fire no longer wurn's. Let's profit by dat "Penrod", play An' give our boys or brighter day.

Mille production.—Better than we ex-
pected. Ladies enjoyed it—most men did not. Definitely interesting, lavish and contained worlds of stars. Reid and Roberts mis-cast. Will not probably please average house or average small town. We are, however, rather glad we played it. It failed to draw the second night. We charged fifty and twenty-five cents with extra line music.—Philip Rand. Rex theatre, Saloon, Idaho.—General patronage.

The Charm School, with Wallace Reid. —Good light entertainment. Will please major and minor people. Majestic theatre, Eureka, Mont.—Small town patronage.

The Charm School, with Wallace Reid. —Bought this for half what World's Champion cost and made twice as much money as "Weekly". Has plenty of action and will entertain. Although a little old it is a good bet if you care for the better type.—Ribs & Miller, Lake View theatre, Lake View, Iowa.—Neigh-
borhood patronage.

The Good Provider, a Cosmopolitan production.—A fine picture that did a fair business the first day and will flat the sec-
ond. The hay-rackers don't care any-
thing about a picture of this type, but a highclass man and woman surely enjoy it.—J. B. Stine, Wonderland theatre, Clinton, Ind.

Travelin' On, with William S. Hart.— We exhibitors are inclined to call a pic-
ture poor or ordinary depending upon the condition of the weather. This is a mis-
take. Hart generally draws like a mus-
tard and against a snowstorm gave us a poor attendance on this. Yet we are fully convinced that the picture took very well.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Travelin' On, with William S. Hart.— Watch Out For

A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM
Not Hart's best by any means. Don't invite your ministers to see this one.—Howard Varis, Royal theatre, Spirit Lake, Iowa.—Neighborhood patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—A rather unusual story that seemed to appeal to the fans. Had better business second day than the first. Good comedy element. Dalton does fine work, and Milton Sills renders excellent support.—J. B. Stine, Wonderland theatre, Clinton, Ind.

A Prince There Was, with Thomas Meighan.—Played seemed to start quite slow, but after second reel very interesting. Pleased fair crowd, but they did not think it anything extra.—Reis & Miller, Lake View theatre, Lake View, Iowa.—Neighborhood patronage.

Exuse My Dust, with Wallace Reid.—Anything, almost, that "Wallie" does is good. So was this one. Theodore Roberts is deserving of much credit, as well as Reid. They both put 'em over. Good attendance.—Clady Allen, Casino theatre, Antwerp, N. Y.

The Right to Love, with Mae Murray.—This is an old one but will please if let film enough to show it. I had seen this one so I booked it knowing what it was. The last I received had lost most of its titles and a good deal of the show.—W. T. Biggs, Unique theatre, Anita, la.—Small town patronage.

Huckleberry Finn, with a special cast.—This one will go well with the kids. Who were very much in evidence, although the adults were scarce. Old "stuff" but a good picture.—Clady Allen, Casino theatre, Antwerp, N. Y.

Forever, with a special cast.—The strangest thing about this picture was that a few people actually liked it. Famous Players should either pull this lemon off the market or else book it gratis. It would have lost money for me even at that price.—J. B. Stine, Wonderland theatre, Clinton, Ind.—Mining town patronage.

Heliotrope, with a special cast.—Splendid picture. Will please everybody.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

The Time-Patience, with Paulette Goddard.—Entertainment value only fair. Not censor proof. Star not liked here by many patrons.—C. O. Stokes, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

At the End of the World, with Betty Compson.—This is a really good interesting program picture.—C. S. Ford, Princess theatre, Reeseville, Iowa.—Small town patronage.

The Cradle of Courage, with William S. Hart.— Came as near to pleasing the entire audience as any we have played. It is not a Western, but a good clean picture with a moral that will make them like old Bill Hart.—M. D. Foster, Gem theatre, Williamsburg, Kan.—Neighborhood patronage.

Three Word Brand, with William S. Hart.—Not the best Hart picture out, but it's good and will bring them out.—C. S. Ford, Princess theatre, Reeseville, Iowa.—Small town patronage.

Buried Treasure, with Marion Davies.—A lot of good settings and photography wasted. This kind of junk hurts a small town show. Not a single comment, but several walkouts. Prices ten and twenty-five cents.—Full house.—J. M. Garner, De luxe theatre, Spencerville, Kan.—Neighborhood patronage.

The City of Silent Men, with Thomas Meighan.—As good as they make them. Will play our audience. Clean as a whistle.—Unique theatre, Briceylin, Minn.—Neighborhood patronage.

Rent Free, with Wallace Reid.—Good drawing card and fairly well liked, but not as well as some he made before this one.—C. S. Ford, Princess theatre, Reeseville, Iowa.—Small town patronage.

The Gilded Lily, with Mae Murray.—Good enough to average about 100 per cent.—Unique theatre, Briceylin, Minn.—Neighborhood patronage.

Dangerous Lies, with David Powell.—Very good picture. You won't send them out raving, but you will satisfy them if you play this out one.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Just Around the Corner, a Cosmopolitan production.—Boys, you will make no mistake in booking it. Everyone was pleased with this one.—Roy L. Dowling, Ozark Theatre Co., Ozark, Ala.—General patronage.

Male and Female, a Cecil B. DeMille production.—It doesn't matter what the area they have, play it.—Clarence W. Langacher, opera house, New Glarus, Wis.

The Prince Chap, with Thomas Meighan.—One of the best pictures that I ever had. Struck hard weather and had small house, certainly pleased.—A. K. Kott, Crystal theatre, Upper Creek, Neb.—Small town patronage.

One Glorious Day, with Will Rogers.—A splendid program picture. Our people liked it.—H. L. McDonald, Royal theatre, Malver, Ark.—Neighborhood patronage.

Cappy Ricks, with a special cast.—Philadelphia, L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Ladies Must Live, with Betty Compson.—Will go over with heads of most small town theatre audiences and do play it.—Clarence W. Langacher, opera house, New Glarus, Wis.

The Princess of New York, with a special cast.—Nothing to it. Advise all exhibitors to lay off foreign made productions.—H. L. McDonald, Royal theatre, Malver, Ark.—Neighborhood patronage.

Three Live Ghosts, a Cosmopolitan production.—Just a fair picture.—A. F. Keen, Opera house, Ogallala Neb.—General patronage.

The Hell Diggers, with Wallace Reid.—Wallace Reid capable of better acting than his cheap Western productions.—Owens O. K.—L. M. Libby, Columbia theatre Poynette, Wis.—Neighborhood patronage.

The Lane That Had No Turning, with Agnes Ayres.—A good picture, but the hunch back character is repulsive. People way over the age of forty don't like the freak acts. M patrons like ordinary human. Picture pleased with this one exception.—W. F. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Sheik, with Rudolph Valentino.—Better late than never. The picture is good and ranks as one of the year's best.—H. L. Hanson, Majestic theatre, Elroy, Wis.—Small town patronage.

The Sheik, with Rudolph Valentino.—It draws like a mustard plaster and it pictures will satisfy. It good business at fifteen and thirty cent.—S. N. Andress, Royal theatre, Pocen, N. Y.—Neighborhood patronage.

Three Word Brand, with William S. Hart.—If Bill would make more like that one nothing would stop him from heating the list. It's a real product of a star. The dual role is good and Bill's bathiness in one or two instances gets a lane from the audience. A worth while production.—H. L. Hanson, Majestic theatre, Elroy, Wis.—Small town patronage.

The Testing Block, with William Haines.—A fairly good western drama. You will probably hate Hart fans. M patrons don't seem to like Hart. Bouncing poor.—J. C. Rowton, Orpheum theatre Clinton, Okla.—General patronage.

The Good Provider, a Cosmopolitan production.—A wonderful little picture. By all means play it.—Clarence W. Langacher, opera house, New Glarus, Wis.

After the Show, with a special cast.—In every way truly a good picture. Lot of good comments. Fairly good business but due to the weather couldn't build it with a splendid cast.—W. F. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Wild Goose, a Cosmopolitan production.—Society drama giving very good satisfaction.—Tom Foster, Star theatre, St. Walburg, Neb.

The Sims of Rosanne, with Ethel Clu...
BLOOD AND SAND (Paramount) with Rudolph Valentino.—Played one week to good business. First four days cleaned up, and then fell flat. Played day and date with Capitol at Davenport, Ia.—E. R. Cummings, Fort Armstrong theatre, Rock Island, I11.

**Realart**

The Little Clown, with Mary Miles Minter.—Good show, especially for the kids. It is a circus story and Mary Miles Minter is good in it. Have many comments on this one.—W. T. Biggs, Unique theatre, Anita, Ia.—Small town patronage.

A Truthful Liar, with Wanda Hawley. —This picture is fairly good, but not for a feature.—Dan Buss, Star theatre, Towa- wanda, N. Y.—Neighborhood patronage.

South of Suva, with Mary Miles Minter.—Picture not liked. Story not good for one star, who has built up her following in sweet, simple stories.—C. O. Stokes, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

Her Sturdy Oak, with Wanda Hawky. —This finishes my Realart contract and out of about forty features I consider this the poorest of the lot. My best patrons gave me the laugh going out.—A. E. Wilcox, Unique theatre, Brimly, Minn.—Neighborhood patronage.

**Selznick**

Shadows of the Sea, with Conway Tearle.—This was a very good picture and ought to take an place.—R. A. Bechtold, Opera House, Martinsville, Ill.

Shadows of the Sea, with Conway Tearle.—Good program picture. Star is always good. Please most everybody.—Herzog Bros, Select theatre, Hawesville, Ky.—Small town patronage.

The Man of Stone, with Conway Tearle.—This picture is almost as good as The Sheik. Don’t be afraid of this one. Boys.—Mr. Seymour, Electric theatre, Drain, Ore.—Neighborhood patronage.

The Man of Stone, with Conway Tearle.—Good picture. Please most everybody.—Herzog Bros, Select theatre, Hawesville, Ky.—Small town patronage.

**Packed ’Em In at Strand, Newark Only A Shop Girl**
favorable.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

The Poor SImp, with Owen Moore.—This did not take with my crowd. I promised a big rip-roaring comedy, but this doesn't get many laughs.—J. M. Garner, De Luxe theatre, Spearville, Kan.—Neighborhood patronage.

The Chicken in the Case, with Owen Moore.—A fine comedy, and did fair business.—George Murphy, Majestic theatre, Ft. Sumner, N. Mex.—Small town patronage.

Is Life Worth Living? with Eugene O'Brien.—Good picture. On that should please most of them.—Reis & Miller, Lake View theatre, Lake View, Iowa.—Neighborhood patronage.

Red Foam, with a special cast.—Very ordinary picture.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

John Smith, with Eugene O'Brien.—Everyone enjoyed the picture. Has a story and one of the star's best numbers.—Charles Born, Elk's theatre, Prescott, Ariz.—General patronage.

Reckless Youth, with Elaine Hammerstein.—Good program picture that will please the young folks. It is a little spicy but not bad enough to put away.—W. T. Biggs, Unique theatre, Anita, la.—Small town patronage.

Handcuffs or Kisses, with Elaine Hammerstein.—Very nice program picture which will please your people.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.


The Safety Curtain, with Norma Talmadge and Eugene O'Brien.—A real picture—one you can't go wrong on. Pleased them all. When you have this pair together you have got all that you need.—Herzog Bros., Select theatre, Hawesville, Ky.—Small town patronage.

The Girl from Nowhere, with Elaine Hammerstein.—Fairly interesting story. Nothing to rave about for a star who is so good.—Reis & Miller, Lake View theatre, Lake View, Iowa.—Neighborhood patronage.

The Forbidden City, with Norma Tal-

madge.—Very fair offering. Although old, it was about as good as lots of the new pictures.—K. J. Bechtold, Opera House, Martinsville, Ill.

By Right of Purchase, with Norma Talmadge.—A good revival, but not as good as the others which she has played here.—Hering Bros., Selct theatre, Hawes- ville, Ky.—Small town patronage.

Mrs. Leffingwell's Boots, with Con-

stance Talmadge.—Film in poor condi-
tion, so killed the picture, but didn't think much of it as a whole.—K. J. Bechtold, Opera House, Martinsville, Ill.

United Artists

Way Down East, a D. W. Griffith produ-
duction.—A picture that pleased as near 100 per cent as they make them. Played on percentage and made a little money. —Britton & Lundgren, Melba theatre, Alexis, Ill.—Neighborhood patronage.

Way Down East, a D. W. Griffith produ-
duction.—Truly a great picture. Played it two days. Fairly good business the first night, but fell down the second, owing to severe weather, not the faults of the picture by any means. Considerable advertising done, but "love's labors lost." Didn't make any money on account of the weather.—Clyde Allen, Casino theatre, Antwerp, N. Y.

The Three Musketeers, with Douglas Fairbanks.—Costume pictures don't go here. Had more people walk out on this one than any picture we ever ran. Have been in the business five years and this was the first time that I went to fix the furnace fire to avoid the crowd as they went out.—Britton & Lundgren, Melba theatre, Alexis, Ill.—Neighborhood patronage.

Disraeli, with George Arliss.—This is an English story and was no good for us. Played two days. Very poor business.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Ruling Passion, with George Arliss.—One of the best pictures I have shown this season. Acting flawless, good story with worthless title. I lost money on it.—France Brothers, Spirit Lake, Iowa.—Neighborhood patronage.

Fair Lady, with Betty Blythe.—Just about as mediocre a production as it has ever been our luck to tell them "It is good show. Don't know yet what I am going to do, but it didn't give satisfaction. The picture left no impression with the audience. Looked as if they were doing so unconsciously advertise the pic-
ture for the second night.—Arthur Ha-

rius, Columbia theatre, Columbia City, Ind.—Small town patronage.

Universal

Under Two Flags, with Priscilla Dea—

Exceptional. Truly all Universal it is, and they didn't pay as much on rental either. Patrons all liked it as said Miss Dean was wonderful. We stand extra boosting—Howard K. Alle Kuhn, theatre, Harlingen, Tex.—Sm.
town patronage.

Human Heats, with House Peters. Not bad, but full of the old hokum stuff. —Announce this, and people will not come.—A. J. Loflin, theatre, Martinsville, Ind.—Neighborhood patronage.

Human Hearts, with House Peters. Played this on Thanksgiving and proved this was a right day. Greatly pleasing all classes. —W. Harman, Strand theatre, Kingsport Tenn.—Neighborhood patronage.

Caught Bluffing, with Frank Mayo. Just the kind of a show for Mayo. We please the Western fans, and some well tell you that they don't like Western pictures.—Appleton Bros., Art Theatre, Appletone, Iowa.—Neighborhood patronage.

Broad Daylight, with Lois Wilson.—good picture and will please. Star go in this.—J. W. Andresen, Kialto theatre, Canton, Neb.—Neighborhood patronage.

Top o' the Mornin', with Gladys W. to-

on. Another good comedy drama. Pictu-

re quality excellent. Gladys a favor here. Book this and you will have a hit in it.—A. S. Rockwell, Orpheum theatre Richland Center, Wis.—Neighborhood patronage.

Top o' the Mornin', with Gladys W. to-

on. This is a good comedy for everybody. Used a "C" comedy news. I use one "Nine" every week.—J. E. Higgins, Majestic theatre, Cull, Ill.—Neighborhood patronage.

The Kentucky Derby, with Reginal Denny.—On the order of Checkers, or better. Production good. Budgeted a lot, and staged in Kentucky.—B. Parius, Princess theatre, Prosser, Wash.—Neighborhood patronage.

Ridin' Wild, with House Gibson.—Gib-

son sure can ride and, to his class pleasure will be in this one.—L. L. Coon, Victory theatre. Cambridge, N. Y.—Neighborhood patronage.

The Girl Who Ran Wild, with Gus Wil-

ton. Very good. Please well.—H. A. Larson, Majestic theatre, Ozkib, Ind.—Small town general patronage.

Wolf Law, with Frank Mayo.—We surely please and has a following when while properly advertised.—George Britton, Major theatre, Cambridge, Y.—Neighborhood patronage.

The Loaded Door, with Hoot Gibson—

Like all of the Gibson pictures, is good and there is a lot of it.—K. A. Bechtold, Opera House, Mary-

ville, Ill.

The Lone Hand, with Hoot Gibson. As always, good, and drew a good crowd in spite of the cold.—H. A. Larson, Maj-

estic theatre, Oakland, Neb.—Small town patronage.

The Lone Hand, with Hoot Gibson.
Scene from "Milady" a Henry Dimant-Berger production which will be distributed by American Releasing Corporation January 28. It is from the Alexander Dumas story "Twenty Years After."

news to me.—H. G. Stettmum, Jr., Odeon theatre, Chandler, Okla.—General patronage.

The Single Track, with Corinne Griff-—A very good show and will please the majority. It is an out-door picture and paper is poor on it. Ran Larry Semon in The Saw Mill with this and the comedy is knockout.—W. T. Biggs, Unique theatre, Anita, Ia.—Small town patronage.

Flower of the North, with a special cast.—Good picture. Pleased audience. Played against bad weather. Many comments.—J. A. Bailey, South Side theatre, Greensburg, Ind.—Neighborhood patronage.

Single Track, with Corinne Griffith.—A good program picture at a decent price for small towns.—E. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

The Prodigal Judge, with a special cast.—An excellent story of the South about 1853. Maclyn Arbuckle gives us a characterization of the old judge which will be hard to beat. His side kick, Mahafey, runs a close second and his little son is a fine little actor. This picture should be run in every theatre.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

No Defense, with William Duncan.—Very good picture. This star gets the business for us. We have never received a poor picture that this star made.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Where Men Are Men, with William Duncan.—Vitagraph doesn’t seem to care a rap how bad a picture gets. The film was in such a shape that it was impossible to tell what the picture was. Patches that jumped about every foot. There was an operator on hand from New York State visiting me at the time, and he made comment as to how very bad this film

Watch Out For

A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM
Go the limit in plugging "THELMA"—for it is the picture worthy of the biggest showmanship ballyhoo. And right in your F. B. O. press sheet you can find every help and hint you need to execute a financially sound campaign that will bring BIG PROFITS and complete satisfaction to your big crowd of patrons.

This is a photographic reproduction of the jacket cover of the special photo play edition of "Thelma."

Just one example of F. B. O.'s PR vigor is the tie-up arranged with the publishing house of Grosset & Dunlap on "THELMA." They have issued for country-wide distribution a special edition of a book with Jane Novak's picture color on the cover. It will be a simple matter for you to arrange for window displays and other cooperative stunts with every newspaper seller in your community. Your press sheet gives you full details on countless other wonderful business ideas. The "THELMA" campaign is catching fire. Go to it—now!

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YOUR THEATRE the mecca of YOUR QUOTA of the millions who are waiting to see their favorite book and play on the screen—MARIE CORELLI's immortal love story brought to life on the silversheet—a marvelous and magnificent visualization of the beautiful little Norwegian swan who blossomed forth into the most gorgeous paradise that ever flew in the face of a dazzled London smart set—a picture produced a glorious pageant of eye-filling splendor, heart-reaching romance, and pulse-stirring action.

Presented By Chester Bennett
GLADYS WALTON as she appears in a scene from her Universal production "A Dangerous Game."

was. We have trouble with every Vuta- graph picture the same way, and have kicked to the exchange until it's no use. We are through when the present contract is up—C. H. Powers, Strand theatre, Dunn-muir, Cal.—R. T. town patronage.

Wid Gunning, Inc.

White Hands, with Hobart Bosworth.

State Rights

Rich Men's Wives (Lichtman), with a special cast.—A fine picture in every respect. Superb acting and a heart appealing story of great merit. We want more like this one, where children play an important role.—Chas. A. Swanson, Opera House, Wabob, Neb.—Neighborhood patronage.

Rich Men's Wives (Lichtman), with a special cast.—An exceptionally well acted and well produced picture that will please the feminine patron 100%.- Drew fairly well—Chas. Born, Elks theatre; Preseott, Ariz.—General patronage.

Rags to Riches (Warner Bros.), with Wesley Barry.—Excellent picture. Really the best Barry has done. It's filled with laughs and its burlesque melodrama makes it unique. I picked a poor week for it, however, and did mighty poor business. Just before Christmas is always a hoo-doo in Topeka.—E. D. Keilmann, The Grand theatre, Topeka, Kans.—General patronage.

Rags to Riches (Warner Bros.), with Wesley Barry—This is Wesley's best so far and I've run them all. Entertaining from start to finish. Great exploitation possibilities. For the first time succeeded in a window tie-up on "Penrod Clothes" with the biggest department store in town and found this very profitable.—Iva Shildes, Queen theatre, Tyler, Tex.—Small town patronage.

Ten Nights In a Bar Room (Arrow), with John Lowell.—This is a good drawing card. I believe you should run it two nights if you can. There is where I missed it. A Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Ten Nights In a Bar Room (Arrow), with John Lowell.—Good picture, but failed to draw here. Luckily I played on percentage basis.—A. G. Hauge, Happy Hour theatre, Walnut, Iowa.—Local patronage.

Ten Nights In a Bar Room (Arrow), with John Lowell.—I believe this is a safe bet wherever there is a screen to show it out. We had three days to business, though usual big specials hold up but two days. It's all entertainment and pleases 100 per cent.—J. B. Stine, Wonderland theatre, Chinton, Ind. School Days (Warner Bros.), with Wesley Barry.—Placed all. Picture has real box office value and should be shown in every town, city and "tank" in the U. S.—Capitol theatre, Superior, Wis.—General patronage.

School Days (Warner Bros.), with Wesley Barry.—Whoever rated this one as a knockout (and it has been so rated and reported) is dizzv. This picture had the atmosphere of always trying to be funny, when in our audience's opinion it was just a freek-faced, hard-hearted kid with nothing to do but try to make us laugh. Will Nigh was the director and we would say that he well nigh runned what picture there was. If he had mended any of this same kind they will be serenaded before buying. The sympathy of the audience was with the star in the first reels, but the director did not hold them. It is a picture it ranks as being made by an amateur.—Arthur Hancock, Columbia theatre, Columbia City, Ind.—Small town patronage.

So This Is Arizona. (Smith), with Franklyn Farnum.—Drew very fair business and gave fair satisfaction. Plenty of action and some good comedy, but cannot be called high class.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

So This Is Arizona. (Smith), with Franklyn Farnum.—If your patrons want good Westerns, here is one that will keep them laughing. Everyone said it was good.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Ashamed of Parents (Warner Bros.), with a special cast.—This is a good picture, but cannot class it a special, but above the regular run of pictures.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

The Broken Silence (Arrow), with a special cast.—Very well produced Curwood story. Played two days to average business and seemed to please.—J. B. Stine, Wonderland theatre, Chinton, Ind.

Isobel (Metro), with Wilson Novak.—One of those good Northerns that pleases the people, Good drawing power.—J. L. Tidwell, Kozy theatre, Moroni, Utah.—Neighborhood patronage.

Paried Curtains (Warner Bros.), with a special cast.—Just about an average program picture, but used Clyde Cook comedy in action, which is a good program. I would advise any exhibitor to use two reel comedy, if you use on "special" night, as I did.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

What's Wrong With The Women? (Equity), with a special cast.—Broke all records of the house. Patrons all were well satisfied with this picture.—Lincoln theatre, Chicago, Ill.—Neighborhood patronage.

Flesh and Blood (W. P. E. C.), with Lon Chaney.—Best Chaney feature since The Penalty. Pleased everyone, sure bet for small town exhibitor as well as city. If they like Chaney, hook this one.—Iva Shildes, Queen theatre, Tyler, Tex.—Small town patronage.


Silver Spurs (W. P. E. C.), with Lex- ter Cunco.—People were greatly dived on this one. Some said it was very poor and a few thought it was a good one. Personally I thought it was just fair. This is our first Cuno and will report on the next one soon.—M. D. Foster Gem theatre, Williamsburg, Kans.—Neighborhood patronage.

A Dangerous Adventure (Warner Bros.), with a special cast.—The kind that attracts and pleases the masses. Regular circus paper with wild animal 'n everything.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

Beyond the Crossroads (Pioneer), with Ora Carew.—Fair program picture. Think it will go over in almost any small town.—K. A. Bechtold. Opera House Martinsville, Ill.

Fightin' Bill (Pioneer), with William Fairbanks.—These snappy Westers gets over great and are good value.—J. I. Laughlin, Barr's Mecca, Midland, Mich.—Neighborhood patronage.

The Girl From Nowhere (Pioneer), with a special cast.—Just a fair offerin. Nothing big in this.—K. A. Bechtold. Opera House, Martinsville, Ill.

Where Is My Wandering Boy T night? (Equity), with a special cast—fine picture that pleased all. Good cor- ments to good attendance.—A. L. Lig- ter, Orpheum, North Yellow, Wis.—Neighborhood patronage.

Where Is My Wandering Boy T
Your Best Bet for Sure-Fire Business

As safe as a circus or Wild West show!
You never GAMBLE with Carey.
His name packs a million dollar “Pull!”
It brings the kale in a jingling flood to your box-office.

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directed by Val Paul from Richard Matthews
Hallet’s memorable Saturday Evening Post
novel read by millions.

Imagine how you can exploit the great flood
scene that makes other screen floods resemble
a spring freshet! The thrilling machine gun
duel—the desert hotel blown to atoms—a dozen
other thrill episodes that build into a mighty
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EXCHANGES EVERYWHERE
nights? (Equity), with a special cast.—Very good picture. Got us some money. At the right price it will make money for you.—Tobin & Quinlan, Ideal theatre, Chattanooga, N. Y.—Neighborhood patronage.

Serials

White Eagle (Pathe), with Ruth Roland.—I run two serials a week. Been in the show business fifteen years. This is the third of the mystery serials, what the people like.—S. B. Callahan, Arrow theatre, Broken Bow, Okla.—General patronage.

Get 'Em Hutch (Pathe), with Charles Ogle.—We ran this serial for five weeks and the last episode of this serial last week and must say we have run every serial Hutch has made except The Whirlwind, and this is the best to date. Not a dead episode in this picture from the first reel to the last.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Get 'Em Hutch (Pathe), with Charles Ogle.—This serial is a good one, but if I were making money any man could get my patrons interested.—New theatre, Manila, Ark.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Have played serials from Neal of the Navy up to present time, and can honestly say this is one of the best I have run. Have shown eight episodes and interesting increase in each one. Please the adults as well as kids. Just enough history to hold interest and make your patrons return to see next episode. If you run serials this is a sure bet.—Iva Shill, Queen theatre, Tyler, Tex.—Small town patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Opened this with School Days to very satisfactory business. First week they remaining on 200 for one week, light due to severe weather.—Ray McMillin, Capitol theatre, Superior, Wis.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—I have run this serial for the past 200 weeks, and I am confident every one of these weeks and better each week.—New theatre, Manila, Ark.—Neighborhood patronage.

The Timber Queen (Pathe), with Ruth Roland.—Bought this on the strength of reports in this department. Have only used the first episode and it opened to more business than any serial we have started in the past two years. Ruth a favorite here and we expect to have good business for weeks.—H. S. Stemb, Jr., Odeon theatre, Chandler, Okla.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—One of the best serials I have ever run. Am on the ninth chapter and getting better each week.—New theatre, Manila, Ark.—Neighborhood patronage.

The Timber Queen (Pathe), with Ruth Roland.—On sixth episode. Fully believe this is the best serial we ever used in our house. Story good and many thrilling scenes.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

The Timber Queen (Pathe), with Ruth Roland.—Showed third episode Thursday with Lloyd comedy and News. Best serial that Ruth has made. Keeps them coming. Book it.—Sigma theatre, Junction, Ohio.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—About as good as a fellow could want. Am on the ninth episode and it’s holding up fine. Never a few people walk out on it than any serial I have ever shown. Kids eat it up.—Howard K. Allen, Rialto theatre, Harlingen, Tex.—Small town patronage.

Short Subjects

Big V Comedies (Vitagraph).—The small owner who has to watch carefully his expenditures for short stuff will do well to look into these two reelers. I have been using all of them and they have a much higher average of comedy than a lot of heavily advertised stuff. They are purely slapstick. The team of Montgomery and Rock put out some knockouts.—J. H. Cooper, A-Muz-U theatre, Scottville, Mich.

The Leather Pushers (Universal), with Reginald Denny.—This is a real tear jerker just as much for these as the first series and they’re worth it. Can’t think of words to describe them. They’re exceptional and as a saying goes, we must have a Howard K. Allen, Rialto theatre, Harlingen, Tex.—Small town patronage.

The Leather Pushers (Universal), with Reginald Denny.—Made a little money on last card well to break even on these. Round Seven is good and brings out a few extra patrons. Good laughs and they ask too much for them.—George K. Zinsz, Harbor theatre, Corpus Christi, Tex.—General patronage.

Convict 13 (Metro), with Buster Keaton.—Pretty good comedy, but nowhere near same as Home Wrecker, brings a few good laughs.—M. D. Foster, Gem theatre, Williamburg, Kan.—Neighborhood patronage.

The Boat (F. N.), with Buster Keaton.—One of the best comedies that we have had of Keaton, and many new jokes.—Otis Lomon, Auditorium theatre, Elmwood, Wis.—Small town patronage.

His Enemy’s Friend (Pathe), with Leo Maloney.—Have been showing these two reel Westerns with our Thursday serial, and they get better each week. If you play one you will hook the entire series, as there is more comedy in Westerns. They are all full of action, clean with a good story.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Dodge Your Debts (Pathe), with Harold Lloyd.—One of the one reel reissues and a pretty good one at that.—C. E. Hopkins, Hopkins theatre, Cotter, Ark.—Small town patronage.

Robinson Crusoe, Ltd. (Educational), with Lloyd Hamilton.—Caused the ghouls to laugh and I would pronounce it a comedy for all seasons. It is a novelty in itself and took the best of any Educational comedy we have run. Wish more exhibitors would comment on comedies.—Otis Lomon, Auditorium theatre, Elmwood, Wis.—Small town patronage.

High and Dry (Educational), with a special cast.—A splendid comedy with something done all the time.—Otis Lomon, Auditorium theatre, Elmwood, Wis.—Small town patronage.

A Gasoline Wedding (Pathe), with Harold Lloyd.—This was an old reel, but am sure I have a better reeler than this has made. Everybody went away laughing.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Going Straight (Universal), with Mary Pickford.—O. K. for an added attraction. Failed to draw.—F. E. Sabin, Majestic, theatre, Eureka, Mont.—Small town patronage.

Why Pick On Me? (Pathe), with Harold Lloyd.—Here is a last one real comedy, loaded with gags and slapstick. Great for kids.—Frank M. Farrow, Apollo theatre, Seattle, Wash.—Neighborhood patronage.

Love’s Outcast (F. N.), with Ben Turpin.—A good comedy. Very original and got the laughs also. Bright-eyed old Ben Turpin gets the laughs nearly every time.—Ralph D. Griffin, Grand theatre, New Hamburg, Ont., Canada.—Neighborhood patronage.

Pop Zuttle’s Movie Queen (F. B. O.), with Dan Mason.—Shame to put such flim flam and expect to get a rent out of it. The lighting is almost a failure in a greater portion of it. I pulled it off after running it twice and substituted a old emergency comedy that was charged for damaging 30 feet $1.50. By right for this amount I should have been paid $15 for that run, for those that run this after me, I will have 30 feet less of no good picture.—1. H. Hepp, Idelhour theatre, Greely, Neb.—Small town patronage.

The Little Rascal (Universal), with Baby Peggy.—Baby Peggy is pleasing my patrons better than comedies that have been here the past few weeks. The call for Baby Peggy is S. A. Berger, City theatre, Jasper, Ind.—Neighborhood patronage.

The Two Explorers (Pathe), Aesop Pictures, with cast together, and Grand pic was together in this one. They discover the North Pole. Very good moral: Ad versity is the test of true love and friendship.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Pool Days (Fox), with Al St. John—Good. Has Napoleon, the monkey in it. This comedy will be great for use it kids’ matinees. A boisterous on Stock Days.—Frank M. Farrow, Apollo theatre, Seattle, Wash.—Neighborhood patronage.

By Heck (F. N.), a Mack Sennett production.—Good comedy of the slapstick variety and made them laugh.—Ralph Griddle, Grand theatre, New Hamburg, Ont., Canada.—Nearby patronage.

Some Class (Universal), with a special cast.—This is some comedy. Do n’t think you will make a mistake by running the Century comedies.—S. A. Berge, Star theatre, Jasper, Ind.—Neighborhood patronage.

Hale and Hearty (Pathe), with Sn Pollard.—Snub in his old age look back upon the past of his younger da but much when we are them a smile. It will entertain. Don’t for it.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

The Palæst (F. N.), with Bus Keaton.—Not the best of Keaton’s any means, but will get by.—Ralph Griddle, Grand theatre, New Hamburg, Ont., Canada.—Nearby patronage.

Hard Luck (Metro), with Bus Keaton.—Buster Keaton is pleasing all A little. I had a few young fellows stay till to hear something, but the stage theatre, Jasper, Ind.—Neighborhood patronage.

A Pair of Kings (Vitagraph), v.A good comedy, if a little standard, still it’s a good comic.—C. F. Kriehbaum, Paramount theatre, Rochester, Ind.—General patronage.

Springtime (Vitagraph), with a spell
You'll get many happy returns when you play "The Third Alarm". Masterfully created by Emory Johnson, featuring Ralph Lewis. Distributed by F. B. O.

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Title

Star

Producer

Remarks

The Rainmaker (Educational), with Lloyd Hamilton—One of the best comedies of the year—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Leather Pushers (Universal), with Reginald Denny—Best subjects in two reels ever made. A novelty, clean and entertaining. My patrons keep asking for more. Played this series every Thursday, Friday and Saturday—A. J. Meyers, Knickerbocker theatre, Cleveland, Ohio.—General patronage.

A Sailor Made Man (A. E.), with Harold Lloyd—Good—Clarence W. Fullerton, Opera House, New Glarus, Wis.

The Unhappy Finish (Paramount)—Why do they do it? Many customers told me how poor this comedy was. Did not even get through. Charles Lyle, Grand theatre, Anamosa, Iowa.—General patronage.

Educational Comedies.—These one and two reel subjects are good.—A. L. Eighmer, Orpheum theatre, Mellen, Wis.—Neighborhood patronage.

Great American Author Series (Hodkinson).—They fit into a program nicely as a good clean single reel. Has an educational value and yet is sugar-coated with a clever little story and good photography.—Charles Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

The Gumps (Celebrated Players).—A good little reel that pleases my crowd. Priced right and fits into my program.—Charles Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

Pathe News—I consider this the best news of the year. Have tried the last three years. It is always a full reel and always interests me, and I have others speak about it better than my previous news reels.—Charles Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Urban Movie Chats (Hodkinson).—People like these. Have used them for six months now.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Rough Going (Pathe), with Leo Maloney.—For real clean entertaining. Werdens these two-reelers cannot be beat. They please, as they have a lot of action without the usual shoot-em-up. If you run Westerns try these.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

The Drifter (Pathe), with Leo Maloney.—As usual, this was up to Leo's better two reel Westerns. If you ever run one, you'll play them all. There is nothing better for a filler for your program. We are using these short subjects with our Saturday serial and they draw as much as the serial at the box office.—Wood & Webb, Star theatre, Corinith, Miss.—Neighborhood patronage.

Fool Days (Fox), with Al St. John.—Good comedy. Fox has some mighty good comedies.—Benton Theatre, Jackson, Mich.—General patronage.

A Sailor Made Man (A. E.), with Harold Lloyd.—Run this as a feature and cleaned up. I ran an all-comedy, but would not advise other exhibitors to do likewise. Two reel Western would be much better.—J. J. Felder, Jr., Clinch theatre, Proctor Proof, Fla.—Small town patronage.

Punch the Clock (Pathe), with Snub Pollard.—A very laughable comedy that will please those who like comedy.—Wood & Webb, Star theatre, Corinith, Miss.—Neighborhood patronage.

Pardon My Glove (Educational), a Christie comedy.—A howling success, and the people had more good laughs at this than they had in many days.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

My Wife's Relations (F. N.), with Buster Keaton.—You can't go wrong on this. I rank this next to The Bowery & Charles Theatre Circuit, Vad- Wash.—General patronage.

Fearless Fido (Pathé) an Aesop Fable.—When Paul Terry drew this cartoon, he certainly meant for those who saw it to laugh themselves sick, and this is about what it amounted to with this show. Don't fasten too much on this.—B. L. Wood & Webb, Star theatre, Corinith, Miss.—Neighborhood patronage.

A Ladies' Man (Metro), with Bull Montana.—A fair comedy that gets better as it finishes. The third reel saves it.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

The Sawmill (Vitagraph), with Larry Semon.—Semon always good for here. Went over like a house afire.—S. R. Peake, Pastime theatre, Maquoketa, la.—Neighborhood patronage.
Declares Davies Film Is
Great Historical Record

Dr. Francis Trevelyan Miller, noted historian and author, in commenting upon Marion Davies Cosmopolitan picture, ‘When Knighthood Was in Flower,’ said: ‘When Knighthood Was in Flower’ is a picture that makes history. Gibbons in his ‘Roman Empire’ or Macaulay in his ‘History of England’ do not more vividly preserve historical events for the generations than does Miss Davies in her epoch making production.

‘I am, in truth, beginning to believe we historians must soon confess that these picturizations of world events in dramatic action are more important records for posterity than our cold type and scholastic researches.’

Bricker Starts Work on
New Frankie Lee Comedy

With Frankie Lee’s latest two-reel comedy drama, ‘Robin Hood, Jr.,’ for East Coast Productions, now on its way to New York for production, Clarence Bricker, director, announced that his next production will be a two-reel comedy drama founded on Bess Aldrich’s story, ‘Last Night of the Blanche Thompson,’ originally published in the American Magazine.

Director Bruce Mitchell has signed on for O’Dea, considered one of the best comic heavies, to support ‘Fatty’ Karr in his new comedy, ‘Long Skirts,’ for the same company.

Fifty Sets Used in New
Niblo Picture for Metro

Fred Niblo’s production of ‘The Famous Mrs. Fair,’ requires fifty sets to keep pace with the extravagant phases of the story, Metro announces. In addition to his work on the stages, Mr. Niblo is filming exterior scenes for the picture in Santa Barbara, Jel Monte and Pasadena.

The Famous Mrs. Fair,’ is picturized from the J. Frank O’Dea novel, considered one of the best comic heavies, to support ‘Fatty’ Karr in his new comedy, ‘Long Skirts,’ for the same company.

Call ‘Spider and Rose’
Good Box Office Title

Sid Grauman, Abe Warner, Mr. Rosenberg, Louis Hyman and C. C. Burr say that ‘The Spider and the Rose’ is a great box office title, according to B. F. Zeidman, who is producing the feature at United Studios.

Twelve star screen players are featured: Alice Lake, Gaston Glass, Robert McKim, Noah Beery, Frank Campean, Joseph Dowling, Edwin Stevens, Otis Harlan, Alec Francis, Andrew Arbuckle, little Richard Headrick and Louise Fazenda. ‘The Spider and the Rose,’ is a published magazine story by Gerald Duffy.

Burr Arranging Run on
Broadway for New Film
Of Eugene Sue’s Novel

C. C. Burr is completing arrangements whereby "Secrets of Paris," will be shown on Broadway within a short time. "Secrets of Paris," a screen version of Eugene Sue’s widely read novel "The Mysteries of Paris," was produced by Whitman Bennett, directed by Kenneth Webb and is said to be a thrilling story of the underworld of Paris. An all-star cast is one of the outstanding features of the production. Numbered among the well known players are Lew Cody, Gladys Hulette, Montague Love, Dolores Casinelli, J. Barney Sherry, Walter James, William Collier, Jr., Rose Coghlan, Effe Shannon, Harry Sothern, Bradley Barker and Jane Thomas.

"Secrets of Paris," when shown on Broadway, will be surrounded by a carefully selected program of short subjects and musical numbers. Mr. Burr is now completing arrangements whereby one of the offers for the presentation he has received will be accepted.

Production Is Started of
Second Bruce Barton Film

Work has been started at Better Day Pictures for the shooting of the second Bruce Barton one reel subjects, "Unhappy Husbands," which will be offered for booking by Second National Pictures Corporation as soon as completed. The first of these picturizations of the famous magazine editor’s humorous philosophy, "The Just a little Late Club," is now being booked. Second National reports many inquiries regarding the booking of "Wasted Lives," a December publication.

Cruez Calls It
His Greatest

"The best picture I ever made!"

James Cruz can truthfully say this, according to the Lasky studio executives, with regard to his new Paramount production, "The Covered Wagon," for the daily runs of the film now in process of editing prove that the scenes are of such a character that production experts can easily visualize from them the aspect of the combined sequences. Jesse L. Lasky and others are unanimous in the opinion voiced by Mr. Cruz.
THEATRE CONSTRUCTION
AND EQUIPMENT

ACTIVITIES IN REVIEW

Facing the New Year

Late months of 1922 saw the beginning of a strong wave of business in the motion picture building and equipment field. Every indication points that this healthy business will grow and continue through the major portion of 1923. Business at the box office has quickened. Money is coming in. It is also being spent. The market is a receptive one to every worthwhile product. The order books of many firms who are going after business on a recognized business-like basis proves this.

Nineteen twenty-three will reward fighters on a ample scale for their efforts. The buying tide is already with them.

Reviewing the building situation Architectural Forum says: "We have every reason to believe that manufacturers are increasing production facilities and that, with conditions undisturbed the supply of materials will be adequate to meet the demand next year, with a return in the cost index at least to the low level of the early summer of 1922."

A Novel Innovation

Operators of projection machines, long confined behind dismal walls with only meager port-holes giving them a view of the audience and the world outside will step out of oblivion when Harry Crandall's new Tivoli theatre at Washington, D. C., is opened. In the Tivoli the projection room will have a fireproof wire-glass window opening directly into the mezzanine. The operator will have a sweeping view of the theatre and the patrons will be able to see into that necessary chamber from which its entertainment emanates.

Atmospheric and artistic decorations in the projection room is becoming a vogue. Undoubtedly this is a move in the same direction. What may we expect next?

How the Garfield Theatre Keeps Its Records

Accounting methods, a problem of long standing, has been solved in various ways and made to conform to individual requirements of the theatre. Methods for checking box office receipts, recording admission tax on sales, keeping weekly reports and the like have been worked out by exhibitors and undoubtedly many of these are performing the necessary work satisfactorily.

Reproduced herewith are three forms adopted by the Garfield theatre, Chicago, which are used by Manager Charles Ryan in handling the business of the house. They are especially worthy of study because of the compact manner in which provision is made for the various items that must be taken into consideration. Exhibitors who are not working on the highest basis of efficiency in this end of the business will find them of interest, and in all probability, be able to adopt some of the ideas contained in the forms to their own needs.

The theatre, as any other business institution, functions at a handicap unless it has evolved a satisfactory ledger or accounting system. The scope covered in the particular method used is, of course, an individual matter. Many theatres have found it policy to provide separately for such items as cost of film, express, advertising, fuel and electricity, income from slides, program advertising, rent, etc.

In a forthcoming issue this department will publish a finance ledger worked out by Elbert I. Conroe, Conroe's Playhouse, Conroe, Texas. Mr. Conroe has found the system he has evolved especially advantageous, and it is believed other exhibitors will find it of value.

While the method used at one theatre may not be the kind another exhibitor would care to adopt in its entirety for his house, it is apparent that an exchange of ideas and forms in use, would be valuable in containing many suggestions that may be overlooked by some. The importance of the highest efficiency possible in keeping these records is apparent and in view of the fact the Theatre Construction and Equipment department invites your further comment as a recital of experience from other exhibitors, explaining systems and forms which they have found to be practicable in the conduct of their business. The subject is an important one and is worthy of every consideration. Watch future issues for further illustrations.
Theatre Construction News

New Projects

Ottumwa, Ia.—Dwight B. Baker, president of Circle Amusement Company which operates the Empire, Circle and the Princess theatres, announces the purchase of a site measuring 67 by 133 feet adjoining the Circle theatre building on which a new theatre and office building will be erected next year. Plans have not been drawn.

San Diego, Cal.—It is reported that B. Grauman has acquired the site at the southwest corner of Fourth and E streets for the construction of a large theatre in San Diego.

Lodi, Cal.—Construction of a new theatre to cost $100,000 and have a seating capacity of 1,300 is announced as the lair of Alex Solomon, Lodi business man and property owner.

Morgantown, W. Va.—C. Regers, raction building, has completed plans for the erection of a $150,000 theatre in his city. The building will be erected by Communtiz Bros. and will work at an early date.

Jacksonville, Ill.—W. R. Tippett, former mayor and theatre owner of Litchfield, Ill., who recently sold his theatre, is considering a site in Jacksonville for the erection of a new playhouse.

San Francisco, Cal.—A theatre to cost $250,000 is to be erected in the Richmond district. Alex E. Kerens, slim mustached attorney Joseph L. Levin having purchased property at Geary and 15th streets, plans have been drawn by Reid Bros., architects.

Washington, D. C.—Work of constructing the new Tivoli theatre in Washington, or Harry M. Crandall is to be started in the near future. Thomas W. Lamb is architect. Mr. Crandall has also acquired site in Garden theatre, which will be remodeled.

Ownership Changes

Watervliet, N. Y.—A fourth theatre has been opened in this city, the newest being the Hudson, opened last week by Elmer Brownishield.

Anna, III.—The Main street theatre in this city has been purchased by Illmo Amusement Company, 3330 Olive street, Louis, Mo.

Siegourney, Ia.—The Garden theatre, owned by Burton Wertz, has been sold to St. John of St. Joseph, Mo.

Kansas City, Mo.—L. A. Wallace has purchased the Bancroft theatre from W. McDowell.

Evansville Ind.—Columbia Theatre operating company of this city has been incorporated with an authorized capital stock of $3,000. Directors are Philip Skora, Isadore Skora and Isadore J. Fine.

Lowiston, Idaho.—Wilbur Stanley of Syangle, Wash., has purchased the equipment and lease of the Paramount theatre.

Waco, Tex.—The Auditorium theatre has been purchased by D. W. Ray of Kerens, who is considering remodeling.

Williamsburg, Ill.—The Latona theatre, which has been operated by Mr. and Mrs. C. D. Zirbel, has been acquired by P. O. Roby of Adell.

Excelsior Springs, Mo.—J. George Sexton and F. B. Bartley have leased the Auditorium theatre.

Knoxville, Ia.—Mrs. Lois Morrissey has purchased control of the Grand opera house here. She also operates the Star.

Decatur, Ill.—Glen Irwin and Locke Dobbson have purchased the Lyric theatre from Bert L. Chapman.

Ellenville, N. Y.—Silas J. and J. Leslie Shurter have taken over the management of the Shadowland theatre, which has been conducted by I. W. Millard.

Ottumwa, Ia.—Floyd Perry has purchased the Majestic theatre from J. T. Dutcher.

Oneonta, N. Y.—The new Oneonta theatre has been purchased by J. M. Shine, owner of the Strand theatre.

Bellevue, Ia.—J. E. Grimm, who purchased the Cozy theatre about a year ago from John Collins, has sold the theatre to James Wright of Bellevue.

Openings

Reed City, Mich.—The Strand theatre has been opened following a period of darkness during which it was remodeled. Guy Bacon is manager.

San Francisco, Cal.—Work of rebuilding the Portola theatre, involving an outlay of $75,000, has been completed and the house, which is a Herbert L. Rothchild unit, has been opened under the supervision of J. A. Partington and Eugene Roth.

Gibson City, III.—The new Edna theatre, seating 700, has been opened by Woolley Brothers.

Muscatine, Ia.—The old Grand Photoplay theatre at West Liberty has been opened by Glenn Miller and has been renamed the Strand.

Oswein, Ia.—The new Grand theatre seating 600, owned by Brownell and Luthner, has been completed and opened.

Equipment Men to Meet

At Chicago in February

Directors of the Association of Motion Picture Equipment Dealers of America will meet at the Congress hotel, Chicago, for a two-day convention February 8 and 9.

CHICAGO TRADE EVENTS

Hurn Returns After Conference in East
Reports That Hodkinson Has Splendid Lineup for New Year

H. H. Hurn, Central division sales manager, has just returned from a trip to the home office, New York, where he has been going over the new Hodkinson output for the coming season with home officials.

Feature Opens at Orpheum
With the new C. C. Barr series of two reel comedies, the "Fun from the Press," sweeping the country, and a new series of "Col. Ezrali" cartoons, Mr. Hurn feels Hodkinson has a splendid lineup of short subjects. The feature products are especially noteworthy and the season already has opened up with a number of good bookings for "The Kingdom Within" and "Bulldog Drummond." These are to be followed by even bigger pictures, Mr. Hurn states.

To augment the sales staff in the Chicago territory, Milton Crandall, special representative of Hodkinson, has been assigned to this territory, to do special exploitation work for "Bulldog Drummond," which opens for a two-weeks' run at the Orpheum theatre, Jan. 31. Mr. Crandall will also exploit "The Kingdom Within" and several other features during his month's stay.

Goldwyn's Go-getter

As Goes to Detroit

The Hodkinson special representative has a long list of successful exploitation stunts to his credit, having put over "Mickey," Clara Kimball Young's series, and conducted a personal tour of Theda Bara's. His latest was the fashion show with Irene Castle which was shown in connection with "Slam Shoulders," another Hodkinson feature. He toured the Southern States with this show.

Mr. Hurn left Thursday for Detroit, Cleveland, Cincinnati, and will return to New York City.

Two Madison Street
Theatres Change Hands

Two of Jones, Linick & Schaefer's Madison street houses changed hands with the new year—the Alcazar and the Rose, both located in the Morrison Hotel Block—C. E. Beck of the Castle theatre assuming the new leases. They will continue to be run as popular priced houses until the new operators have added admission. It is said that "Trilling Women" is the attraction at the Rose this week and an old Doughboy Fairbanks feature is playing at the Alcazar.

Goldwyn Company Has Returned to Studios

Director Rupert Hughes and the members of his company, who have been at Palm Springs, Cal., taking exteriors for his screen version of his latest novel, "Souls for Sale," have returned to the Goldwyn studios where the interiors are now being photographed.

Three more players have been added to the already notable cast. They are Roy Atwell, George Morgan and Eve Sothern.

Goldwyn's Go-getter

HOLIDAY RECEIPTS OF $18,000 ARE STOLEN
Robbers Make Way With Safe
And Contents of the Pantheon Theatre

Burglars entered the rear door of the Pantheon theatre, on Sheridan Road, early Tuesday morning and carried away a heavy safe and $18,000 in cash, the receipts of the Pantheon and the Lakeside theatres, both houses belonging to the Lubliner & Trinz circuit.

The Pantheon played to heavy business Saturday, Sunday and Monday, and the receipts of the two houses ran into thousands of dollars, following a midnight show New Year's eve.

The loss was discovered early Tuesday morning when Manager Martin Sacks entered the theatre office, and noticed the safe gone, also the rug of the office.

The father of Lila Lee, Charles Appel, who manages a hotel at North Clark street, Chicago, was also robbed of $7,700 in the hallway of his apartment at 820 North Clark street. Two burglars stood in cash and a diamond pin valued at $1,000. Mr. Appel was about to go to the bank to deposit money when he was robbed.

Arbuckle’s Return

The recent decision of Will Hays to allow Fatty Arbuckle to return to picture work seems to have stirred up more than the usual amount of interest among readers of Chicago dailies. The "People's Forum" columns have been flooded for the past week with letters commending the Chicago Tribune's editorials, and deploring Mr. Hays' action. An occasional dissenter is doused out by the dozens of letters asking for fair play.

Gettelson in Chicago

I. Gettelson, former district manager of Universal at Minneapolis, and more recently the Washington Booking Manager for Film Booking Offices, has been placed in charge of country sales under managers J. J. Sampson of the Chicago office. Mr. Gettelson is well known in Chicago, and welcomes the opportunity to again establish his family in the Windy City.

Fox Managers Meet

Clyde Eckhardt, assistant general manager Fox Film Corp., arrived in Chicago on Wednesday from New York and called a meeting of all the Central West and Southern branch managers at the local exchange offices on Thursday, a campaign for Fox Week was outlined which has already been put under way in Chicago.

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JEFF PASSES THROUGH

Jeffrey Lazarus, former First National exploitation man located at Chicago, but now one of Sid Grauman's staff at Los Angeles, passed through Chicago on Saturday enroute to California, to take up his new duties.

STEVINS DIES IN WEST
(Special to Exhibitors Herald)
LOS ANGELES, Jan. 3.—Edwin Stevins, for many years an actor on the legitimate stage and of late years appearing in pictures, died here today of pneumonia. Mr. Stevins was 60 years of age.
CHICAGO PERSONALITIES

By J. R. M._

EROY W. ALEXANDER, Universal manager at Kansas City, visited his parents in Chicago over the Christmas holidays. Roy is looking particularly fit and says he is gradually getting acquainted round K. C. * * *

FRANK ISMAIL, the Metro city salesman, is all set for a lot of ice along old Lake St., and a good time. Frank has built himself an ice Ford speeder, which is guaranteed to do 35 miles an hour on the rightaway, and he's waiting for a long old spell to try it out. * * *

G. E. Bond, manager of First National exchange, is back to his desk after a week's illness. A cold and nervous breakdown kept the First National go-getter indoors. * * *

"Bill" Cook took the boys out sightseeing the other evening with his $100—recently copped in a salesman's contest—and according to reports both the First National salesmen who went along and the hundred ad a good time, although the latter looked a little the worse for the trip. * * *

PHIL SOLOMON, formerly with Vitagraph, now North Side salesman under the associated Exhibitors banner. * * *

E. P. PICKLER is selling Associated Exhibitors Palm product on the South Side. * * *

GEORGE A. Hickey, district supervisor, oldsmen, has returned from a short vacation to his home town, Buffalo, N. Y. * * *

The F. B. O. boys have taken up ice skating—those who can stand on ice—and every day that Grant Park is frozen over noon day crowd is swollen perceptibly by Jack Sampson's peppy bunch of salesmen. * * *

Steve BENNIS expects to open his new 'moon theatre, Lincoln, Ill., about Feb. 1. M. O. LEVY of the local Fox office has been transferred to the New York office. His new duties have not been assigned as yet. * * *

CHARLIE CASAXAVE is now a United Artists salesman. * * *

JOE LYON is smoking Bull Durham these days, having been presented with a tobacco pouch on Xmas and fearing to offend friend he's discovered. * * *

CHARLIE MILLER, the F. B. O. salesman, left on Friday for Cleveland, Ohio, where he will spend New Year's with his brother. Yes, Charlie wore his longest tie and took along a change of handkerchiefs. * * *

One of the visitors to Film Row from out of town last week was En Schenck, of the Plumb theatre, Streator, Ill. He was at the Fox exchange last Tuesday. * * *

ED LANSING, Fox salesman out of Minneapolis, spent the holidays in Chicago with relatives. * * *

Sid MAYER and his force of salesmen Grohe, Lyon, Delany, etc., are determined to let every exhibitor hereabouts know about Fox Anniversary week—Jan. 28-Feb. 3. They put in 250 calls over the phone last Tuesday and fixed everybody up with play dates and Fox features. * * *

HARRY BURCH, Fox news cameraman, has resigned. * * *

The local office of Paramount sent flowers to Max Ruse Doolittle's funeral at Minneapolis. Mr. Doolittle was one of the best known exploitation men Paramount has on its list. * * *

DAN ROCHE, the Paramount exploiter, after spending Christmas with his family, immediately hiked back to Charlotte, S. C., to get his covered wagon in readiness for its long trip to New York. Dan is sprouting whiskers and learning to ride a horse it is said. * * *

BIL DANZGER, who served in the well known cavalry of the U. S. Army, and therefore can ride a horse, has to stay in Chicago on account of the hi, as it were. However, Bill is consoling himself with the fact that he put over a good "cute sayings" contest at Rochester, Ind., for "A Bachelor Daddy." * * *

And by the way exhibitors booking Paramount pictures hereafter should put on their walking shoes, for that exchange will be located at 14th street and Wabash avenue shortly. Everything's all set for the moving. * * *

Last week we reported Jack LYNCH, the F. B. O. salesman, as on the sick list, but through a slip said he was with First National. No, he's still with F. B. O. and he's back on the job and every day in every way growing better 'n better. * * *

HARRY MELCHER, the Hodkinson exchange man, Omaha, was called to Chicago and was in conference with central division sales manager H. H. Hurn last Friday. * * *

WATTSER R. ROTHACKER, of Rothacker Film Mfg. Co., found a handsome gold wrist watch in his stocking on Christmas Day. Nobody gave him any lavenders, he said, but he has a birthday soon, and has hopes. * * *

AL PARKER, not to forget the Rothacker plant, and Doug. ROTHACKER, are back in town after a two months' sojourn in St. Louis. * * *

O. S. WHITAKER will travel the Iowa territory for Hodkinson. * * *

ROBERT BALYSTINE, who conducts three theatres in Northern Illinois, visited his sister in Chicago over the holidays, and called on friends along the Row. * * *

HERMAN STERN and Louis Laemmle, of the "U" exchange, were in Freeport, Ill., last week with "Under Two Flags" their talking point. * * *

Among the Christmas gifts we forgot to mention last week was one to Louis Laemmle. The Universal boys presented him with a gold pen and pencil set. * * *

EDGAR HOFF was seen looking at engagement rings during the Xmas holidays. Yes, they make a nice gift, too, Edgar. * * *

And GERTIE, Universal's obliging phone girl, is wearing a beautiful white gold wrist watch, which comes in handy when she wants to keep tabs on a certain young man around the exchange building at 531 S. Wabash ave. * * *

JOE LYON, the Fox Greek salesman, is proudly displaying a new winter top on his Hip. * * *

The Illinois M. P. T. O. will meet the Operator's Union officials this week, to discuss a wage scale for 1923. The present agreement expires Jan. * * *

AL SOBLER staged a Jackie Coogan Club contest at Ottawa, Ill., and put over "Olivever Twist" at the Gately theatre recently. A special prize was given the kiddies.

* * *

scene from "Hope," a Triart two-reeler, and one of the subjects for distribution by Hodkinson as part of its varied program of short subjects.
Short Subjects

Comedies

Arrow Film Corp.
Broadway, with Eddie Barry.
Cruelly, With Love.
Speed, Harry Crammer.
Mirthquakes, Bobbi Dunn.
Bottles, 2 reels.

Associated Exhibitors
I do, with Harold Lloyd.
Never Weak, with Harold Lloyd.
Nineteenth From Harold Lloyd.
Among Those Present, with Harold Lloyd.
Awtom Film Corp.
Joy Comedies.
C. B. C. Film Sales
Wall Room Boys Comedies, two reels.
Screen Snapshots, one reel, twice a month.
Day and Night, two reels, twice a month.
Molly Moran and Smiling Bill Jones.
Sunrise Comedies, two reels, with Billy West.

Celebrated Players
Celebrated Comedies.
Dominant Pictures, Inc.
New Wed Comedies, one reel.

Educational Film Corp.
Campbell Comedies.
A False Alarm.
Circo Days.
A Ring Tail Romance.

Christie Comedies, two reels.
Far Enough.
Any Old Port.
Casa del Rey.
A Hickery Hick.
Boring Broadway.
Mile a Minute Mary.
That Son of a Shiek.
Pardoned My Claire.

Torphy Comedies, two reels.
Torchy's Hallelujah.
Torchy Scared On.
Torchy's Nut Sunday.
Torchy's Feed.

Mermaid Comedies, two reels.
Poor Boy.
Rapid Fire.
Treasure Bound.
Look Out Below.

Vanity Comedies, one reel.
Countess, one reel.

Toonerville Topics, two reels, by Foulston.

Hamilton Comedy, The Speeder, two reels.

Sales Co.
Rugly Rince Comedies, one reel.
Jolly Comedies, one reel.
Film Special Comedies, one reel.

Pioneer National
Carles Chaplin Comedies.
A Dog's Life, three reels.
A Day's Pleasure.
Shoulder Arms, two reels.
When the Broker.
The Kid, six reels.
The Kid, two reels.

Ben Turpin Comedies, two reels.
Love & Doughnuts.

Bright Eyes.
Buster Keaton Comedies, two reels.
The Boat.
The Paleface.

Careless.
My Wife's Relations.

Mack Sennett Comedies, two reels.
Be Reasonable.
By Hep.

Film Booking Offices
Carher DeHaven Comedies, two reels.
Their First Vacation.
Two Husbands.

Plum Center Comedies, two reels.
Pop Tuttle's Movie Queen.
Pop Tuttle's Close Match.
The Firefighter.
Pop Tuttle's Grass Widow.

Fox Film Corp.
Yde Cook Comedies, two reels.
Hot Dog.
Al St. John Series, two reels.
The Happy Per.
The Studio Rube.

Lupino Lane Series, two reels.
The Broker.

Hushine Comedies, two reels.
Terry and Giggles.
False Alarm.
Help the Line.
Please Be Careful.

Nacional Exchanges
King Comedy, two reels.
Rainbow Comedies, two reels.

Pathé Exchange, Inc.
Vanity Fair Girls Comedies, one reel.
Rolin Nee Comedies, two reels.
Rolin Two Rollers, two reels.
Hal Roach Comedies, two reels.
Harold Lloyd Comedies, one reel.

Pacific Film Company
Folly Comedies.

Photo Products Export
Flag Comedy Renewals, one reel.
Pinnacle Productions, Inc.
Daffy Tommies, Twin Comedies, two reels.
Pinnacle Comedies, two reels.
Max Roberts.

Radin Pictures, Inc.
Johnny Dooley Comedies.

Universal Film Mfg. Co.
Century Comedies, two reels.
Star Comedies, one reel.

Vitaphone
Larry Semen Comedies, two reels.
The Bell Hop.
The Sawmill.
The Smoker.
A Pair of Kings.

Jim Aubrey Comedies, two reels.
The Plot.
The Applicant.
The Missionary.
A Charmed Life.
The Chicken Parades.

Warner Pictures
Monty Banks Comedies.

Dramas

Arrow Film Corp.
Blazed Trail Productions, one every other week, two reels.

Arrow-Novaresewood Dramas, two reels.

C. B. C. Film Sales
Star Ranch Westerns, two reels, bi-monthly.

Dominant Pictures, Inc.
Western Star Dramas, two reels.

Educational Film Corp.
Adventure Comedies.

W. H. Hodgkinson Corp.
The Beggar Maid, two reels (Mary Astor).
The Baskful Smut, two reels (Mary Bowers).
The Young Painter, three reels (Mary Astor and Pierre Gendron).

Adventures of Bill and Bob, one reel.
Tom Santsch Westerns, two reels.

Hollywood Series, two reels.

Pioneer
Nick Carter Series, two reels.

C. B. Price Co.
Indian Dramas, featuring Mona Dark feather.

Russell Productions
Frank Braidwood, in a two reel Westerns.

Select-O-Project
The White House, two reels.

Universal Film Mfg. Co.
Red Rider Series (Leonard Chapman), two reels.
Western and Railroad Dramas, two reels.

Collier Series, "The Leather Pusher," two reels.
Going Straight, two reels, Mary Pickford.

Scenes
Educational—Robert C. Bruce scenes beautiful.

Educational—Ming Dynasty Spy, one reel (every week).

Educational—Sketchrese, one reel (every two weeks).

Educational—Sketchsurg, one reel.

Pathé—Among the World Wonders, one reel.

Goldwyn—Sport Review, one reel each.

In the Pink.
Drawing Cards.
Self Defense.
Centrals of the Field.
Winter Pool.
A Rex Beach Weekend.
Taking the Air.
By-Way Champions.
"Farewell.

Paramount—Burton Holmes Travel Pictures, one reel (every week).
Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayanda.

In Old Granada.
A Fairy Forest.

Special Pictures—Sunset Buried Bones.

Trium Film Corp.—One reel churning.
Monkey land up the Barilo River.
An Alpino Ride Up the Stannary.
Jungo Belle.

An Arctic Hike on the Great Alaskan Glacier.
A Wedding Among the Borneo Dyaks.
Perilous Ascent of the Zinal-Rather.

Phican Island.

National Exchanges—Kineto Review, one reel issued weekly.

Miscellaneous

Arrow—Sport Pictures, one reel.
C. B. C. Sales—Sportsman, one reel.
Commonwealth—Spank's Original Vases.

Commonwealth—Spank's Scornagrams.

Educational, one reel.

Wilderness Tales, by Robert C. Bruce.

Famous Players—Paramount Magazine reel (weekly).

Hodkinson—Kineto Co. of America.
The Four Seasons, one reel.

Great American Authors, one reel.

Official Urban Movie Chat, one reel.

Kineto Review, one reel, once a week.

Fun from the Friars, one reel, once a week.

Pathé—Topics, one reel.

Pathé—Patie Review, one reel.

Pathé—American Fables Cartoons, three-reel.

Prizma—Nature's Colors.

Rufus of Angkor.

Magic Gems.

Away Doll Care.

Seeing the Unseen.

Nippon.

Pioneer Lake McKeue's Film-Docs.


F. B. O.—Hy Mayer Travelogs, one every week.

Starland Review, one every two weeks.

Storey Pictures—Shadowland Screen Revised, one reel every two weeks.

Story Pictures—Bulleque Photoplays, two reels.

Weiss Bros.—The Expold of Seeing a Lady Half, length 1475 feet.

Serials

Adventures of Tarzan Serial Sales
Adventures of Tarzan (Elmo Lincoln).

Arrow—Thunderbolt Jack (Jack Henre). The Blue Fox (Art Acord).

Van of the North (Anna Little). C. B. C. Films (Eddie Polo).

Export & Import Film Co.—The Jum Gods (Ellen Joslin and Trunam Van Dyk).

Fox—Fantine; Bride 13.

Federated—Miracle of Nature.

Pathé—The Sky Ranger (Geo. B. Seto a Captn).

Pathé—Herculean Hustch (Charles Hutchison).

Pathé—The Yellow Arm (Ruth Roland).

National Exchanges—The Great General.

Selznick—The Whirlwind.

The Braided Four.

Universal—The Diamond Queen (Bill Wheaton).

Universal—The White Horseman (Art Auer).

Universal—Do or Die (Eddie Polo).

Universal—Winners of the West (Art Auer).

Universal—The Secret Four (Eddie Polo).

Universal—Adventures of Robinson Crusoe (Harry Murray).

Vitaphone—Breaking Through.

Vitaphone—The Veiled Mystery (Allen Moreau).

Warner—The Lost City.

Miracles of Jungle.

News Reels

Federated—Once a week Ford Weekly.

Fox News (twice a week) at Fox exchange.

International News (Mondays and Tues- days) at Universal exchange.

Kinegrams (twice a week) at Educational exchanges.

Pathé News (Wednesdays and Saturdays). Pathé Exchange.

Selznick News (twice a week) at Selznick exchanges.

Animated Cartoons

Aesop's Fables (Pathé).

The Cumps (Celebrated Players).

Mutt and Jeff (Fox).

Educational—Sketchsurgs, one reel.

Specials

Educational Film Corp.
Tony Sarge Almanac, one reel.

Art of Diving, with Annette Keller.

The Race of the Aye (Mac O' War).
EXHIBITORS

HERALD

The Independent Film Trade Paper

The Picture that has everything your box-office requires

GLEN HUNTER in "SECOND FIDDLE"

with MARY ASTOR

THE FILM GUILD INC.

Published weekly at 417 South Dearborn St., Chicago. Subscription $5.00 a year.
WATCH IT GROW
UNIVERSAL SUPER-JEWEL
PRODUCTION
"MERRY GO ROUND"
SOON TO BE PRESENTED BY
CARL LAEMMLE

DIRECTED BY
RUPERT JULIAN
and VON STROHEIM
"No Exhibitor should lose an opportunity
to book them."
EUGENE ROTH California Theatre
San Francisco.

"There never was a big picture made
to compete with them."
RALPH WETTSTEIN
Ascher's Merrill, Milwaukee

"These New Leather Pushers are
as fascinating as the first series.
I for one rejoice that they are back."
ROB REEL
Chi. Eve. American

The New Leather Pushers

presented by CARL LAEMMLE
Starring
REGINALD DENNY

from the Collier's Weekly
stories by H.C. Witwer

Directed by
Harry Pollard

COLLIERS SERIES
A TYPE OF PICTURE THAT
The KINGDOM WITHIN
Will Stir the Hearts of the World

M. P. NEWS: It's a good audience picture, finely staged, and carrying a plot which holds the interest all the way. The acting is splendid as contributed by Russell Simpson, Pauline Starke and Ernest Torrence. Good for any type of audience and should draw most everywhere.

EXHIBITORS TRADE REVIEW: "The Kingdom Within" should be well received in places where sentimentality is enjoyed. The story is melodramatic and works up to a good climax.

EXHIBITORS HERALD: Excellent direction of capable players in a dramatic and all absorbing story stamp this feature as one of more than ordinary entertainment qualities. Swift-moving, unaltering in interest, with its genuine appeal to the emotions it is rare entertainment of a substantial variety founded on a beautiful thought. Thoroughly convincing dramatic production. Type of picture that is not readily forgotten. It is the type of picture that should make friends for the cinema among the more fastidious of a community.

HARRISON'S REPORTS: A powerful drama of life in the timberlands; the direction throughout is excellent and so is the acting of the featured players as well as that of the supporting cast.

"The Kingdom Within", a title, by the way, that is replete with meaning, should prove absorbing to any audience.

FILM DAILY: Effective dramatic moments and a satisfying dramatic entertainment generally. For those who like a rather strong dramatic entertainment and favor a theme which makes faith all powerful, the picture should prove wholly satisfying.

M. P. JOURNAL, N. Y.: Excellent drama, based on a strong story, together with a well chosen and capable cast, including Pauline Starke, Gaston Glass, and Ernest Torrence. First runs indicate tremendous box-office possibilities, if exhibitor will advertise his booking. Picture may be included among the best of winter season, and is a big program special. Sure money winner.

M. P. WORLD: Intensely dramatic is the story of "The Kingdom Within," the Victor Schertzinger production which is being distributed by Hodkinson. It is a production which tells a gripping story and holds the interest throughout.

It is a picture which is quite different from the usual run and because of this and its strongly dramatic story, wealth of spiritual insight and acting of a fine cast, should prove welcome in the majority of theatres.

A VICTOR SCHERTZINGER PRODUCTION
Featuring Russell Simpson, Gaston Glass, Pauline Starke
PRESENTED BY PRODUCERS SECURITY CORPORATION
FOR the small theatre that can't afford an expensive advertising staff, and for the exhibitor who is usually too busy to take care of his own newspaper advertising— even if he has the necessary experience, Paramount supplies an advertising staff which works for the exhibitor. No exhibitor has to worry about his advertising. It's all done for him.

ADOLPH ZUKOR
PRESERVES

"DRUMS OF FATE"

WITH

Mary Miles Minter

A STORY of a woman's passions, a woman's sacrifice. Starting in a gilded society ballroom, sweeping with intense dramatic force into the jungles of Africa, to a breathless climax.

Adapted by Will M. Ritchey from the novel "Sacrifice" by Stephen French Whitman. Directed by Charles Maigne.

A Paramount Picture

Supported by
George Fawcett
Robert Cain
Bertram Grassby
Maurice Flynn

This is the fourth of the SUPER 39
Get the People In!

PARAMOUNT press ads come in one, two, three and four column sizes, in cut or mat form. You can write your own copy, or use the copy that is supplied. You can use the ads as they come or adapt them to local needs.

The Rivoli and Rialto, in New York, and hundreds of other big houses use them. They catch the eye and arouse interest. They get the people.

Order them from your exchange.

BEAUTIFUL Dorothy Dalton as a spoiled society darling, suddenly taught the meaning of life through suffering and love. With the gay palaces of the rich and glamorous Cairo as the settings. Robert Ellis and Jose Ruben in the cast.

From the story by Edmund Goulding. Directed by Victor Fleming

ADOLPH ZUKOR PRESENTS

Dorothy Dalton in "Dark Secrets"

This is the second of the SUPER 39
Jack Pickford in “Garrison’s Finish!”

Both star and title will pull for the box-office because both artist and story are known everywhere pictures are shown, and by all classes of theatre patrons. And in addition there are exceptional all-star supporting players cast especially for this Jack Pickford feature.

The actual running of the great Kentucky Derby and the equally famous Metropolitan Handicap.

A beautiful love story so beautifully told that it will catch and hold any type of audience.

A villain whose undoing is wrought so skilfully that the spectator is kept guessing right up to the very last.

Thrills! Romance! Action! Adventure!

JACK PICKFORD

in

“GARRISON’S FINISH”

Based on W. A. M. Ferguson’s novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson. Photography by Harold Rosson

Allied Producers and Distributors Corporation—
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—
MARY PICKFORD'S NEW "TESS" WILL DO THE SAME FOR YOU.

WESTERN UNION

RECEIVED AT

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HIRAM ABRAMS  UNITED ARTISTS CORP 729 SEVENTH AVE NEW YORK NY

CHICAGO ACCLAIMS MARY PICKFORD IN TESS OF THE STORM COUNTRY

THE PEAK OF HER REMARKABLE CAREER STOP GENEVIEVE HARRIS IN THE

EVENING POST SAYS YOU MUST SEE THE NEW TESS OF THE STORM COUNTRY

WHETHER OR NOT YOU SAW THE FIRST VERSION STOP CHICAGO SEEMINGLY

IS DOING WHAT SHE SAYS STOP BUSINESS AT THE ROOSEVELT THEATRE

IS GREAT

BALABAN AND KATZ

BY MAX BALABAN

UNITED ARTISTS CORPORATION

MARY PICKFORD  CHARLIE CHAPLIN  DOUGLAS FERBUDD  D. W. GRIFFITH
HIRAM ABRAMS  PRESIDENT

156P
The Greatest Box-Office Picture Nell Shipman Ever Made

A tremendous romance and melodrama of virgin Alaska.

A story of gold and frozen, snowswept wastes; of a duped girl who won her fight against Man and Nature in their most merciless mood.

Filled in a dozen great episodes with the famous animals that no other star has ever learned to handle so well.

Bert Van Tuyle presents

Nell Shipman

in

The GRUB-STAKE

A Story of the Klondike

Directed by Bert Van Tuyle

in collaboration with the author

This tremendous eight-reel production could be played to amazing receipts nationally as a "road show." Miss Shipman and her distributors believe that pictures of this caliber should go to the established picture first runs to give them the success and earning that they need and deserve at this time more than ever before.

Prints of "The Grub-Stake" are now on the way to all American Releasing branch offices.
Now Ready
WILLIAM FOX presents

THE TOWN THAT FORGOT GOD

Direct from a 10 weeks' run at the Astor Theatre
New York ~ ~
Directed by HARRY MILLARDE
who staged OVER THE HILL

FOX FILM CORPORATION
"Rarely has there flashed across the Screen

'The TOWN THAT
Heralded as a Masterpiece

Evening Mail:—

"There are two outstanding features in the new William Fox picture at the Astor Theatre. One is a superlative performance of a small boy and the other is a marvelous storm and flood effect... It is a masterpiece of realism, so vivid that one expects the theatre to be swept away in the path of the raging torrent. It is a tremendous thing—that storm—with an entire town, built for the purpose, completely destroyed by the flood... This picture is done with real power. One's tear ducts must be particularly dry to resist the appeal of some of the scenes in it."

Morning Word:

"We have been proceed on the theory for some months that we were storm-proof, as the motion pictures were conceived. But at the Astor Theatre last night for the first time we got up and yelled for someone to rescue Lillian Gish in War Down East, we were fixed face with a cinema storm so terrifying, so catastrophic so beastly real that we shoved in our boots, and actually regret that such a thing as a motion picture camera ever been invented. If there ever in a scene of fury pictured on cinem a screen, here it is in the storm of storms. It will get you, too."

Here's The Super-Special You

FOX FILM
such a remarkable boy actor as Bunny Grauer

— EVENING MAIL

FORGOT GOD
by New York's Leading Critics

Tribune:
If we were William Fox we owned a deluge such as he is presenting at the Astor Theatre, a picture called 'The Town That Forgot God', we surely could use it in every picture we have. A flood has no place on the stage, no matter how old it is. We thought there was a marvelous storm in 'The Old Homestead', and again we thrilled at the storm in 'One Frightening Night', and again in 'The Sin Flood', but all these together would just about match the deluge in 'The Town That Forgot God'.

Evening World:
"In presenting 'The Town That Forgot God' at the Astor Theatre, William Fox has given Broadway one of the most powerful photodramas yet seen. Viewed from every angle the film is practically faultless. The play finds a fitting climax in one of the most spectacular flood scenes yet filmed. In 'The Town That Forgot God', William Fox has lived up to his reputation for the spectacular and heart-touching melodrama. It is well worth a trip to the Astor."

[His Mother's Chair]

CORPORATION
COMING SOON
William Fox Announces
THE MOTION PICTURE VERSION OF
IF WINTER COMES
The Screen Drama All The World is Waiting For

The Most Widely Read Book in the History of Literature
by A.S.M. HUTCHINSON
Directed by HARRY MILLAR

FOX FILM CORPORATION
"The Man Who Waited" is a reliable, rattling good western with an abundance of action, mystery, suspense and romance which stamps it far out of the ordinary. Its hero is a youth whose one aim is to find and punish the man who wronged his father. But even after he penetrates the villain's disguise, he finds it a job to capture the rogue; and between chasing the villain, keeping secret the location of his mine and winning the heart of a girl, who proves to be the daughter of the bad man, the hero is on the jump every minute of the feature's five reels.

Edward I. Luddy, who wrote and directed "The Man Who Waited," started off excitement by staging a rousing good fight at the beginning and kept the picture geared up to a high dramatic speed. The surprise climax comes after a thrilling race from the isolated gold mine to the nearest town to file a claim. The villains are in the lead and the hero brings some spectacular riding to beat them to it.

Frank Braidwood, in the title role, has a decidedly attractive personality and can ride a horse like a jockey. You can guarantee genuine thrills whenever he brings into the saddle. Inez MacDonald is pretty in everything expected of a dashing, spirited Western heroine. Jay Morley is a thorough bad man.

Play up "The Man Who Waited" as a Western thriller and ballyhoo it to the limit. Make a play on the title in your advertising and exploitation. Send one man in a Western outfit with a bag on which is printed: "I'm a stranger in town and missed 'The Man Who Waited' at the depot. Will someone direct me to the . . . . . . . theatre?" Bill the feature as "A Drama of Stolen Gold and Stolen Hearts" or "A Thrilling Tale of Fortunes Made, Lost and Regained."

Use the following copy in your newspaper advertisements; go and see track down his father's enemies and frustrate their dastardly plot against himself. The terrific explosion of a gold mine—hundreds of miners trapped. A wild race on horseback over hills and plains, a spectacular thrilling the rescue by an intelligent horse. It's a western drama of thrills and action—"The Man Who Waited."
Read this! - It's not a review

it's a printed statement from Balaban and Katz!

Goldwyn presents

Allen Holubar's production of The Chicago Daily News $10,000.00 Prize Scenario -

Broken Chains

with Colleen Moore, Ernest Torrence, Claire Windsor, and Malcolm MacGregor

written by Winifred Kimball directed by Allen Holubar

CROWDS AT CHICAGO
SEE "BROKEN CHAINS"

The Daily News $10,000 Scenario Brings "Greatest Day" to Loop Theater.

200,000 ARE EXPECTED

BY PAUL R. LEACH.

"Broken Chains," the photoplay produced by Goldwyn from the $10,000 first prize winning entry in The Daily News $20,000 scenario contest has taken Chicago by storm. Throughout yesterday, from 11 a.m. until the closing of the Chicago theater last night and again today, record-breaking crowds stood in line before the theater. Those who had seen the thrilling story of Teddy Wyndham's regeneration from cowardice to-day, were still there at 5:30, the crowds were intense.

"Broken Chains" literally packed the theater from opening to closing of the doors.

Story Won $10,000 Prize.

The play is the Allen Holubar production (a Goldwyn picture) of the story by Miss Winifred Kimball of Apalachicola, Fla., who won the $10,000 first prize in The Daily News $20,000 scenario contest, to which amateur and professional photoplay writers in all parts of the United States sent their best efforts. The film features as stars Colleen Moor, Claire Windsor, Ernest Torrence as Malcolm McGregor.

In addition to marking the rise to fame of a young, talented photoplay writer, "Broken Chains" has been warmly received as a photoplay of the highest merit.

When the theater was opened at 1 a.m. yesterday there was a long line of eagerly expectant picture fans. The box office, which seats 2,000, was quick to fill. From that time onward there were crowds outside. At 1:30 there were two lines of patrons extending from the theater entrance to Lake Street and Randolph Street in North State Street. The size of this line ebbed and swelled as the successive runs of the play were completed and seats were made available. At 3 o'clock, again at 5 o'clock and a little after, the crowds were intense.

"Broken Chains" takes us to the theater from opening to closing of the doors.

Now in Chicago, directed by Allen Holubar.
It's Getting the Money!

It has two big internationally known stars to get 'em in and a whole of a story to send 'em out talking.

ask

John H. Kunsky, of the John H. Kunsky Enterprises, Detroit, Mich.

Sam Harding, of the Liberty Theatre, Kansas City, Mo.

W.M. Smith, of the Orpheum and Rialto Theatres, Tulsa, Okla.

Leo Landau, of the Alhambra Theatre, Milwaukee, Wis.

~and scores of other Big Exhibitors Who Have Played It~

It has two big internationally known stars to get 'em in and a whole of a story to send 'em out talking.

Elaine Hammerstein and Conway Tearle in "One Week of Love"

By Frank J. Montague and George Archainbaud.
Directed by George Archainbaud.
Produced by Myron Selznick.

CONWAY TEARLE

ELAINE HAMMERSTEIN
Here's Number Four! A thrill—a throb—a punch from start to finish. Arrange at once for these Arrowplays Deluxe.

Arrow presents the fourth of the Great-Eight-Sequence of Arrowplays Deluxe "None"

Available at Leading Independent Exchanges
ARROW FILM CORPORATION
220 West 42nd Street, New York City
Distributors for United Kingdom: Inter-O-In Phantasys, Ltd., 162 Wardour St., London
Each of this first sequence of Arrow-plays Deluxe is a master production—in every sense worthy of its name.

So Blind

with a Great Cast of Favorites-

ZENA KEEFE - MAURICE COSTELLO
EDWARD EARLE - GENE BURNELL-
DORÉ DAVIDSON and
ANDERS RANDOLF

Produced by
STATE PICTURES CORP.

Available at Leading Independent Exchanges
ARROW FILM CORPORATION
220 West 42nd Street, New York City
Distributors for United Kingdom: Inter-Ocean Photoplays, Ltd., 162 Ward's St., London
If you could gain the whole world by digging a twenty-mile ditch in the sand, would you do it? You would!

A great man once got the earth's biggest ditch in the sand—the Suez Canal—by a bloodless fight with his enemies. He had courage and power. Those same qualities enabled Distinctive Productions to make one of the world's master films, based on the life of this man and bearing his name as a title:

Disraeli

There is more satisfaction and real fun in working than ordinary men realize. There was more satisfaction and fun in the film story which proves this point than screen fans usually get. The picture was Distinctive's

The Ruling Passion

If you work hard you'll be happy. If you can, in addition, put your heart in your work you'll be much happier. You then will get as much solid pleasure in life as screen patrons got from the Distinctive film based on this idea. The film was

The Man Who Played God

The qualities depicted in these films are the qualities which typify the company responsible for them. Distinctive has had courage and power to plan distinctive pictures for the pictures' sake . . . Distinctive believes in working long and hard to get results . . . Distinctive knows that the pictures which make the public happy are the ones which entertain through heart interest . . . Distinctive has put its heart in the task of pleasing the public by its product.
DISTINCTIVE PROMISE

DISTINCTIVE PICTURES CORPORATION promises that its future productions will possess all the qualities of its past ones.

It further promises that its executives will never be content to put out a picture merely "just as good" as the previous one. It will have to be better to please them. They have put their minds and hearts to the accomplishment of this task. The first new Distinctive picture will be

Backbone

Here is a story of never-dying love, of criminal plotting, heroic counter-plotting and powerful conflicts. Clarence Budington Kelland wrote it for the Saturday Evening Post. Every motion picture producer in the country was in on the bidding for it. Distinctive got it! Edith Roberts and Alfred Lunt head a distinctive cast, with Edward Sloman directing. Backbone will be ready soon. Next will come

The Ragged Edge

Based on Harold MacGrath's novel of the South Seas. A wonderful girl, her soul chilled to terror by heartless environment, struggles to escape. A boy, tormented by his New England conscience, seeks to bury himself in the life which appalled the girl. They meet, and solve each other's problem. How? This picture will reveal to you a new and strange story. Harmon Weight will direct it.

Just the Beginning

These two great stories are the forerunners of others. Distinctive will put into the filming of them all those qualities which go to the production of great pictures.
"Sure Fire Laughs"
Moving Picture World

"The Blacksmith"
(First National—Comedy—Two Reels)
Buster Keaton in this release keeps up his good record for turning out snappy comedies, full of humor and clever situations which are sure to bring laughs from the most hardened spectators. It starts off like a burlesque on "The Village Blacksmith," but soon branches off. The way in which Buster "sells" a fancy pair of shoes to a beautiful white horse, going through exactly the same stunts as a shoe salesman would do for milady is a scream. The magnet stuff is good, so is the way in which he and his boss manage to utterly wreck a new auto. The stunt where he is caught on the railroad track and runs in fright after he discovers the train has stopped just behind him will surely bring laughs. In fact, it is filled with sure-fire, laugh-producing material.

-C. S. S.

Two Reel Button Busters—
"My Wife's Relations" "Cops"
"The Boat" "The Electric House"
"The Frozen North" "The Paleface"
"The Playhouse" "The Blacksmith"

Written and Directed by
Buster Keaton and Eddie Cline

Joseph M. Schenck  presents

BUTTON  BUSTER  KEATON

"The Blacksmith"
Robert E. Sherwood, one of America's foremost film critics, in selecting this list, says in part:

In examining this All-American Eleven, I find that no less than seven are spectacular costume plays; one is a rural drama, one a fantastic comedy, one a broad comedy and one a so-called "educational" picture (I hate that word).

This proves one thing: that size and romance are distinct assets to a moving picture. The simple, straightforward story of modern life may achieve greatness, but only in unusual instances. "Tol'able David" is emphatically one of them.

"Oliver Twist" gave Jackie Coogan the chance to fulfill the tremendous promise which he made in "The Kid" and "My Boy." It also served to establish Frank Lloyd as a great director.

"The Eternal Flame" was another evidence of Frank Lloyd's ability.

This list, of course, is limited to feature photoplays; but I cannot pass calmly over the shorter films as though they did not exist. In fact, brevity has proved to be a distinct asset on the screen, and there have been plenty of two-reelers which deserve flattering mention. There were any number of Buster Keaton comedies.
The Story of a Love Letter

Thousands of girls could be beautiful if they knew how.
You'll pack your house if you tell them to see —

Minnie as the village ugly duckling

Marshall
Newest and

"Minnie"

With Leatrice Joy and Matt Moore
Directed by Marshall Neilan and Frank Urson; Photographed by David Kesson and Karl Struss
Girl Who Wrote Letters to Herself!

Men laughed at her and women taunted her—a lonely little Cinderella whom everyone snubbed. When her heart was too full to bear anymore she invented a sweetheart and then—Oh Joy! A Miracle Happened. See—

Neilan's Niftiest Nie

A First National Picture Released on the open market Minnie after she had learned how to be beautiful.
Here's the answer to a puzzle—

We often wonder why certain pictures go over so big. Pictures like "Humoresque," "Miracle Man" or "Over the Hill." Many of the greatest hits are without famous stories or famous stars. Why do they break box office records?

The answer is—

They make people feel what the screen doesn't show

Such pictures are rare but Edwin Carewe's "Mighty Lak A Rose" is one of them. It is from Curtis Benton's original story of high society and low society.

It has a title the whole world loves.

Directed by Edwin Carewe
Cameraman, Sol Polito;
Art Director, John D. Schulze;
Assistant Director, Philip Masi
IN THIS ISSUE

OF SPECIAL INTEREST
Canadian Exhibitor Reports Radio Experimentation Unsatisfactory ........................................ 83
W. P. Cuff, Chillicothe, Mo., Exhibitor, Has Novel Screen Defense ........................................ 59
"Film Circus," Once a Month, New Stunt to Get the Crowds .................................................. 39

NEWS OF THE WEEK
Famous Players Will Take Over Lynch Theatre Chain .............................................................. 25
Bill Introduced for Repeal of New York Censorship ................................................................. 25
Wabash, Ind., Mayor Raises Ban on Sunday Opening of Theatres ............................................. 25
"The Third Alarm" Brings Cheers from Broadway Audience at Premiere ..................................... 26
First National Obtains Two More Cogan Pictures for Distribution ........................................... 26
Distinctive Pictures Enters Market with Five Productions ....................................................... 28
Two Selznick Organizations to Migrate to West Coast .............................................................. 29
Will H. Hays Stands Pat in Final Word About Arbuckle ............................................................ 37
Kansas Exhibitor Leaders Have Three Plans of Financing ....................................................... 37
Theatre Owners of North Carolina Hold Convention at Greensboro ........................................... 38

PICTURES OF THE WEEK
Pictorial Section ............................................................................................................................ 31
Scenes from "Down to the Sea in Ships," Hodkinson Special ...................................................... 56
Views of the New $1,000,000 Palace Theatre at South Bend, Ind ............................................. 84

WRITTEN-BY-EXHIBITORS DEPARTMENTS
What the Picture Did for Me ........................................................................................................... 61
Letters from Readers ...................................................................................................................... 60
Money Making Ideas ...................................................................................................................... 35
Theatre Letters ............................................................................................................................... 46

SERVICE FEATURES
The Theatre, a department of practical showmanship .................................................................... 39
Reviews, staff appraisements of current offerings ........................................................................ 51
Public Rights League, a workable defense of the screen ............................................................. 59
Theatre Construction and Equipment ........................................................................................... 83
Guide to Current Pictures ............................................................................................................ 88
Newspictures, making the screen a newspaper ............................................................................. 49

MISCELLANEOUS DEPARTMENTS
The Week in New York by John S. Spargo ................................................................................... 36
Purely Personal, of special interest to exhibitors .......................................................................... 60
With the Procession in Los Angeles by Harry Hammond Beall .................................................. 58
Pictures and Players, news from the studios ................................................................................ 87
Chicago Trade Events by J. Ray Murray ...................................................................................... 86
Topics of the Day, briefs for the program ................................................................................... 87
Gov. Smith's Address

Every person identified with the motion picture industry and particularly the exhibitors, who are the industry's first line of defense, should have at hand for ready reference a copy of the inaugural address of Gov. Alfred E. Smith of New York which was pronounced last week in Albany.

Gov. Smith with uncompromising sincerity and keen logic dealt all censorship and particularly motion picture censorship a blow from which it is not likely to rise again in the Empire state, at least during the present generation. The declaration of New York's chief executive will have a nation-wide effect on the question of censorship. It cannot be passed over lightly by even the most zealous advocate of legalized censorship.

Gov. Smith knew what he was talking about. In his state, under his own observation, censorship after having been put to a practical test proved a failure. And added to this eloquent fact he recites many unanswerable arguments proving the unjustness and inequality of this infringement of personal liberty.

Keep the address of Gov. Smith in your files for future reference.

* * *

Five Reels

The average feature production should be forced back within the limit of five reels. Despite the suggestions, pleadings and demands of exhibitors, whom the producers profess to serve, feature pictures have been getting longer and longer. An outstanding motive of directors seems to be to elaborate rather than condense.

Brevity, conciseness and the elimination of extraneous matter never has hurt any picture. But, on the other hand, examples are numerous of pictures that missed being satisfying entertainments simply because of excess footage.

The artistic aspect, however, is not the only one that is entitled to consideration. The exhibitor's revenue, regardless of the merit of his program, is to a great extent dependent upon the length of his show. Chaplin's "The Kid" was a great attraction from every standpoint but it was a phenomenal money-maker for the theatres because of its comparative brevity.

The public's interest in short subjects, in various kinds and varieties of novelties compressed within limits of five hundred feet, one thousand and two thousand foot lengths is great and it is constantly increasing. The exhibitor must meet the demand that this interest creates. In order to do this he must have feature pictures that do not run to extraordinary lengths.

It is only the unusually big subject that cannot be most effectively done in five reels. To try to put an ordinary subject in the big picture class by stretching it out is jeopardizing its fitness to be shown at all.

Five reel lengths make many pictures better entertainment, save the producer thousands of dollars and give the exhibitor a better chance of profitable operation on ordinary subjects.

* * *

Crooked Exchanges

The film business, nor any other business, cannot aspire to commercial perfection, but its resignation to this fact should not permit it to be content to carry certain piratical independent or state right distributors that now infest various of the territories.

Several of these state right exchanges have been going on for years with a code of business practice that unquestionably would have had them in jail in any industry where stricter methods prevail. Thousands, and perhaps millions of dollars, have simply been stolen by these exchanges by a system no more subtle than merely refusing to render an accounting to producers on funds collected.

When the producer who is a partner of the exchange under this arrangement is deliberately and consistently robbed, it is easy to see what treatment the exhibitor gets.

* * *

Re-Takes

J. R. M.

How many times didja write it 1922 instead of 1923? Yes, we made the same mistake.

* * *

The usual flock of new calendars arrived just as we were figuring out how to make the old ones for another year.

* * *

No Kick in It

Somehow or other we don't get the thrill we used to when an actor announces he is about to form his own company. And neither do the big producers, we dare say.

* * *

Most Extraordinary

If those French actors who work for a dollar and a half a day ever get wind of what Famous Players-Lasky is paying Charlie deRoche, the new "Sheik" they'll all take passage for Hollywood.

Moving Theatre

Chicago's film row has a new customer. It is none other than the Chicago & Alton railroad, which is showing "Grandma's Boy" and other features to its customers while en route to St. Louis every day.

* * *

What's He Goin' to Do?

Here's a brave man. Ed Montague says he'll write no more stories calling for ballrooms and society swimming pools.

* * *

I'll Rent Shoes

Walter Hiers is going to have the surprise of his life in Syracuse this week when he gets married, if thatpacked case of old shoes from Chicago ever reaches there.

* * *

That's Quite Some Number

Willie Collier saw the film version of "The Hottentot" in Chicago the other day, and says it has more laughs than there are bootleggers in New York City.

* * *

Fellows We Like to Meet

Frank Losee. A splendid actor and fine fellow, who has deserted pictures to appear with William Hodge in "For All of Us," which is doing nicely at the Studebaker, Chicago.

* * *

Always Have It

See the Chinese are going to pull new war. Well, those boys never had to wait for their cue.

* * *

Getting Cranky

If Valentino isn't any better camera man than he is a business man, that film he made this week at the automobile-style congress in New York won't be worth developing.

* * *

Missed One Point

Didja read Valentino's radio talk the other day? He said a lot about "machine made" pictures, but forgot to mention the stuffed-shirts that make a lot of the machine-made. 
Famous Players Will Take Over Lynch Theatre Chain

And Be Safe
At That—

"If the trade journals ever engage in a popularity contest and let the exhibitors vote, I'll stack my show against a peanut that the HERALD leads them all by a large majority."

G. A. REA,
Colonial Theatre,
Washington Court House, Ohio

Censor Repeal
Bill Introduced
In N. Y. State

ALBANY, N. Y., Jan. 9.—A bill calling for the full repeal of the New York censorship law was introduced in the Assembly today by Assemblyman Louis Colville of New York City. Recommendation that the law be abolished was made only last Wednesday by Gov. Alfred E. Smith in his message to the legislature.

Wabash, Ind., Blues Are Ended by Mayor

WABASH, IND., Jan. 9.—"Those Wabash Blues" will be no more. Mayor Wil- liam has announced that the Sunday "blue w" will not be enforced here in the future. The mayor said he was convinced at sentiment was opposed to the "blue w" and that, inasmuch as he was work- ing for the betterment of the city, it had been decided that the restrictions would be lifted.

The mayor's announcement follows:

"When this agitation against Sunday moving picture shows began, strong press-ure was brought to bear on Sheriff Summer- land to close the shows on Sunday. I asked over the situation carefully and de- cided that the people of Wabash must have a closed city. There was much agi- tation for a 'blue Sunday,' and much against it. I had no way of finding what majority wanted without trying a 'blue' Sunday for awhile and waiting the reac- tion. I favored a referendum vote on the subject, but this seemed impractical and expensive, so we tried 'blue' Sunday an experiment.

"I find that a majority of the people of the city do not want 'blue' Sundays. I am re-quired to administer the city's affairs in keep- ing with the law and the wishes of the majority. Hence I have no alternative but to remove the restrictions imposed some weeks ago."

Negotiations Will Give Paramount Complete Control
Of Big String of Houses in Southern States

NEW YORK, January 9.—Some time this week, negotiations will be closed whereby the Famous Players-Lasky Corporation will acquire complete control of 175 theatres in Southern states owned, leased or booked by S. A. Lynch and his exchange partners.

The deal involves several millions of dollars. Included in the theatres which pass to the ownership of Famous Players will be many of the finest playhouses in the South, scores of well built modest theatres, and dozens of structures of the variety generally referred to in the trade as "shooting gal- leries."

Michaelove To Be Retained; Franklyn in Charge

Daniel A. Michaelove, general manager of the S. A. Lynch theatres, will be retained in this capacity, it is generally understood. The entire group, however, will be coordinated with other Paramount organizations. This move was called for under the general supervision of Harold B. Franklyn, recently placed in charge of theatres by Famous Players.

The Lynch chain of theatres extends into all of the Southern states and into practically every city of important size. Many of the houses are located in small communities and run programs but twice a week.

Some of the Cities Served


The Paramount exchanges affected by the deal are located at Atlanta, New Or- leans, Dallas, Charlotte and Oklahoma City. Mr. Lynch has controlled the distri- bution of the Famous Players-Lasky product from these exchange centers for a number of years.

It is understood that the personnel of these branches will remain virtually in tact under the Famous Players-Lasky banner.

Storm Center in Business

The Lynch chain has been a stormy petrel in the motion picture industry for years. At various times individual Southern theatre owners have charged the Lynch organization with unfair com- petition and "starving out" methods of acquiring playhouses.

The famous "Patterson Convention" called in Chicago three years ago by Willard Patterson was for the purpose of enlisting exhibitors from all parts of the country to assist the Southern independ- ent exhibitor to fight Lynch. It was the forerunner of the Cleveland con- vention at which the Motion Picture Thea- tre Owners of America was formed.

The M. P. T. O. A. opened its career with a series of violent attacks on the Famous Players-Lasky Company and Lynch. For more than a year there were charges and conferences, which ended in a truce.

Federal Body Probes Situation

The Federal Trade Commission has been studying information against the Famous Players-Lasky Corporation, charging unfair competition and restraint of trade, and as co-defendants Lynch and several other thea- tre chain owners, in whose theatres Famous Players was financially inter- ested.

More recently, Lynch was made one of the defendants in a suit brought by Vitagraph, Inc., against Famous Player- ers-Lasky Corporation for $6,000,000 on a charge of restraint of trade.

Paramount Controls 850 Theatres?

The Famous Players-Lasky Corporation is generally believed to control approxi- mately 850 theatres. Early last summer it took over the Alfred S. Black New England theatres, in which it had been financially interested.

It owns the Radio, Rivoli and Crite- rion theatres in New York City and plans a fourth large house in the heart of the theatre district. It is financially inter- ested in the Stanley theatres of Phila- delphia, controlling theatres in Pennsyl- vania, Delaware and New Jersey. It also has extensive interests in St. Louis and on the West Coast.

To Quit Film Business

It is understood that Mr. Lynch in- tended to draw out of the film business entirely, although he will retain his large stock interest in Famous Players-Lasky Corporation.

Among his many other interests in the South is included the "Tank" Com- pany, which many of his executives will transfer their activities.

Hit by Coal Shortage

ALBANY, N. Y., Jan. 9.—Motion pic- ture theatres in northern New York are complaining in many instances these days about poor business brought about through low water conditions prevailing in the mill towns. Some of the houses are finding it a hard matter to secure coal sufficient to heat the places.
“Third Alarm” Brings Cheers From Broadway Patrons

New F. B. O. Special Given Premiere at Astor Theatre; Growds Turned Away at Opening

By JOHN S. SPARCO

(N.York Editor, Exhibitors Herald)

NEW YORK, January 9.—Two things were demonstrated at the Astor theatre last night. One is that the clang of the fire engine and the hoof beats of the fire horses in their wild dash to a fire strikes a sufficiently responsive chord to bring cheers from an average Broadway audience. The second is that Emory Johnson has made for F. B. O. distributing a film offering which brings these cheers not only once but many times.

The occasion of the demonstration was the premiere of “Third Alarm,” which the F. B. O. officials have pat forward as their most pretentious production.

The enthusiasm of the big audience would make it appear that the judgment of the distributors has not been misplaced. The production is prolific in exploitation angles and these had been used to such good advantage by Nat G. Rothstein and his aides that the theatre was filled and many persons turned away long before the beginning of the showing.

Many in the audience were familiar firemen who have heard the fire gong and answered it for many years. Many others were leading exhibitors from this section of the country and New England to whom the gong sounded like the jingle of cash in their box offices. The remainder of the audience was made up of just plain people who received an hour and a half of excellent entertainment, interspersed with enough thrills to last them for some time.

Monday night was a big night for F. B. O., an instant company in the so-called infant industry, which has been able in the short period of ten months to reorganize and offer such special productions as “The Third Alarm.”

Cobe Directs Presentation

Among the crowd that filled the Astor theatre to over-flowing long before the commencement of the evening’s entertainment was Fire Commissioner Thomas J. Drennan, and many other fire department officials who saw depicted on the screen deeds of valor similar to those performed in the actual work by firemen.

The presentation, under the direction of Andrew J. Cobe, was worthy of the production. The prologue was a firehouse scene with a quartette singing appropriate songs. This was interrupted by the ringing of the alarm and the scene faded into the opening of the film with clanging gongs, hoof beats of horses and the cracking of flames accompanying the feature.

The remainder of the program consisted of a Mr. and Mrs. Carter DeHaven comedy, “A Ringer for Dad.”

Lichtman Organizing Special Field Force To Assist Exhibitors

(Special to Exhibitors Herald)

NEW YORK, Jan. 9.—A special force of sales representatives to work in the field and act as aids to exhibitors when such need may arise is being developed by A1 Lichtman Corporation. The force, at present, consists of five men, all of long experience in the motion picture sales methods. They are Leon D. Netter, Edward Grossman, Foster Moore, Joseph Klein and A. D. Netter. The last two have just been added to the company.

These special representatives will have duties taking them into every section of the country.

Netter is in the Iowa-Nebraska territory, where A. H. Blank controls Lichtman distribution; Grossman is in St. Louis, where the Skouras Brothers own the franchise; Moore is in Chicago, where Celebrated Players handle distribution; Klein has been dispatched to Cleveland, the headquarters of the Charles organization, while Whitaker’s first assignment will be Washington and, ultimately, Atlanta and New Orleans.

Gets Post as Manager of Universal Exchange

(Special to Exhibitors Herald)

SALT LAKE CITY, UTAH, Jan. 9.—Robert Epperson, who started as a poster clerk in the Universal branch here six years ago, has been appointed manager of the exchange by Edward Armstrong, assistant general manager. He is probably the youngest manager of a Universal exchange in the country.

Mr. Epperson succeeds F. L. McNamme, who is returning east.

Is Made Head of Plant Laboratory of Goldwyn

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 9.—Roy H. Kahn, still in the business twenty years ago as a projection machine operator. Today he is head of the photographic department and laboratory of Goldwyn having signed a long term contract with that firm.

First National Gets New Coogan Produc “Daddy” and “Toby Tyler” to Be Booked on Open Market Basis

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 9.—Jackie Coogan’s productions will continue to some time to go through First National all rumors to the contrary.

Predicts Large Grosses

Sol Lesser has just announced consummation of negotiations whereby the new Coogan features, “Daddy” and “Toby Tyler,” will be handled by First National on an open market bookings basis. Each of these spectacles should gross $750,000, says Mr. Lesser.

“Daddy” was made from an original story which was directed by E. Mason Hopper. It will be published in March. “Toby Tyler” is based on the world read circus story and was directed by Edward Clive, who handles the megaphone on all of the Buster Keaton comedies. This latter picture will be published in June.

Irving Lesser Goes East

The deal for these two new Coogan productions was entered into during the recent First National visit to the East Coast and was completed immediately upon the return of the company’s executives to New York.

Irving M. Lesser has returned to New York where he will handle the general distribution for the new productions as well as pilot distribution for all of the former Coogan pictures.

United Artists Export Official to Go Abroad

(Special to Exhibitors Herald)

NEW YORK, Jan. 9.—Because foreign business of United Artists has developed so rapidly that additional facilities for distribution of product must be handled the megaphone has been assigned to H. Wayne Pierson, assistant general manager of the foreign department will sail from Seattle Sunday night, bound for the Orient on a tour of inspection of foreign offices.

His itinerary will include Russia, Japan, China, the Straits Settlements, India, South Africa, Egypt, The Philippine Islands, and other points. Its quota of prints to the Orient has doubled within the year United Artists Corporation declares.

Pathe Serial Chief to Make Business Surve

(Special to Exhibitors Herald)

NEW YORK, Jan. 9.—E. O. Brook manager of Pathe serial sales has left New York for an extended visit to Pacific Coast key cities to be gone ten weeks, or longer. He will make a detailed investigation of trade conditions in these territories.

His headquarters during this period will be the Pathe branch offices at Los Angeles, San Francisco, Portland and Seattle. He plans to confer with leading exhibitors of those sections.
Music Tax Plan Not Unfair Competition, Declares U. S.

Federal Trade Commission Declines to Act on the
Complaint of President of the Motion Picture Theatre Owners

(Newspaper article dated January 9, 1923)

NEW YORK, January 9.—Licensing a theatre playing music of members of the American Society of Composers, Authors and Publishers is not an unfair method of competition in commerce.

This is the decision of the federal trade commission in considering Sydney S. Cohen's complaint on behalf of the Motion Picture Theatre Owners of America against the A. S. C. A. P.

President Cohen's Next Move Is Problematical

Just what President Cohen's next step in connection with the "music tax" situation will be is problematical. He has his music department in the M. P. T. O. A. under the direction of A. J. Moeller. Effort supposedly is being made to amend the copyright law to bring the relief desired by the exhibitors.

One can only conjecture as to the results to be realized from these two movements.

In replying to Mr. Cohen's complaint, Willard F. Hudson, chief examiner of the federal trade commission, said:

"We have carefully considered the facts, as stated by you, and examined the decisions of the courts applicable thereto, with the result that it has been concluded that the case is not one calling for the exercise of the commission's compulsory powers.

Royalty Claim Not Unfair

"The chief reason for this conclusion may be stated as the fact that the making of a claim for royalties, apparently in good faith, cannot be said to constitute an unfair method of competition in commerce; it cannot be said to be unfair in the sense in which the word is used in the commission's organic act, and is merely an assertion of a supposed legal right which is fully determined by the courts; and it is not a 'method of competition' because the parties to the controversy are not in any way competing with each other.

"It is regretted that we are unable to aid you in this instance."

Must Go to Congress

As stated in the Herald in the December 30 issue, "it is the general opinion in Washington that the copyright law is sufficiently clear and that the action of the courts in regard to the 'music tax' adequately deals with the matter. If any relief is to be had, it has been pointed out, Congress is the body to approach for legislation to amend the copyright law."

First Woman Jury in S. Dakota Disagrees In Exhibitors' Trial

(Berkeley, January 3.)—Two exhibitors, M. B. Ryan and E. W. Kundert, who operate the Empress theatre have the distinction of being tried by the first jury composed of women in the state of South Dakota.

Messes. Ryan and Kundert were arrested recently on a charge of violating a city ordinance against operation of a theatre on Sunday. They demanded a jury trial, which was held last week and which resulted in a disaggreement.

A re-trial has been set for January 16 at the request of bill law advocates who are active in pushing the fight against the theatre owners.

Churches Continue to Wage War on Theatres

(Richmond, Ind., January 9.)—Despite a published statement by Lawrence A. Handley, mayor, that he would not interfere with the operation of motion picture theatres here on Sunday, pastors representing nineteen churches today asserted they would continue their fight to close the theatres on the Sabbath. It is expected they will file affidavits against violators of the "Liturgical Law."

The ministers issued a statement in which they said the mayor promised to close the theatres on the first Sunday in January, but that he changed his mind and gave his statement to a newspaper without previously having informed the ministers of his decision.

State Censor Board Is Sponsored for Indiana; Legislature in Session

(Special to Exhibitors Herald)

INDIANAPOLIS, Ind., Jan. 9.—The church Federation of Indianapolis has drafted a resolution recommending that a state censorship of motion pictures be established. The state legislature now is in session.

The federation also noted "with interest and satisfaction the very general disapproval on the part of the public" of the actions of H. H. Hays in relighting "Faust." Rev. C. H. Winders, secretary of the federation, said that the members of the commission did not feel that the present enforcement of motion pictures was sufficient. "A state censorship is our ultimate goal," he explained. "That is finally to be an ethical censorship, which we hope to accomplish through the states."

Charles Pettijohn, general counsel for the Motion Picture Producers and Distributors' Association, Inc., while stopping over in this city expressed himself as doubting that the Indiana legislature would enact censorship law. "Motion picture censorship can be effected very well under the recent Indiana laws covering the showing of immoral or bad pictures and literature," he said.

Mary Pickford to Make "Faust" as Photodrama

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 9.—With herself in the role of Marguerita, Mary Pickford announced her intention of producing a motion picture version of "Faust." The film is to be made under the direction of Ernest Lubitsch, German director, who recently came to America; and who has been engaged to direct the pictures of both Mary Pickford and Douglas Fairbanks.

Mary Pickford is also said to have purchased the "Dorothy Vernon of Haddon Hall" under Lubitsch's direction.

Shipman Agrees on Percentage

Ernest Shipman has received from the publishers of "The Man from Glengarry" company, which opened at the Grand Opera House, London, Ontario, for a three days engagement, the following wire, reporting receipts of the first day: "Gross on day $3,350 with hundreds turned away. All previous records broken. Minimum of 3,000 assured."

"The anticipated minimum, of $3,000," says Mr. Shipman, "according to the contract, which is a 50 per cent basis, will give us a net profit of $1,350 after all expenses are deducted. All previous bookings in this city through regular motion picture company give a fixed price of $162.50 for the first run—some difference! This is not an isolated case."

"Vac-Cleat Hill of 1,000 population, usual rental $20 for two days, grossed $56. "The Man from Glengarry" is collecting the money. "If anyone has the picture the percentage plan is best. I cannot do otherwise in the face of these figures."
Distinctive in Market With Five Initial Productions

Friend Announces Titles of Two Pictures—Three Additional Subjects to Be Ready in May

**NEW YORK, January 9.**—Distinctive Pictures Corporation has launched production activities on a comprehensive scale. In an announcement just issued from 366 Madison avenue, Arthur S. Friend, president, states that between now and the middle of May five specials will be ready for the market.

**RESIDENT FRIEND** stated that the aims of the company was to give the public pictures which are 100 per cent entertainment. To achieve the public’s satisfaction are those which are 100 per cent entertaining. To give the public such films, it is necessary for the producer to buy his stories carefully—and buy on merit alone; then get a scenario which will bring out the full film power of that story; then to plan the action and the setup of the picture under the best direction obtainable; and, finally, to work patiently, painstakingly all of the time, to insure a technically perfect job.

"Courage to discard poor workmanship and constant vigilance to detect it—those are two of the cardinal principles in making better films. But unfortunately, our critics believe that producers are personally responsible to the public for every film they put on the screen. It is true that, in the making of the Distinctive pictures, a lot of the producers will bear that in mind during every day of the making of the Distinctive pictures.

Mr. Friend is one of the producing minds of the motion picture industry, having been one of the organizers of the original Lasky company, and its treasurer. He was one of the moving spirits in the formation of the Famous Players-Lasky Corporation, and held an important position of control in the enlarged corporation until he resigned in 1920 to resume the practice of law.

He did not remain long away from the motion picture fold, however. In 1921, Distinctive Productions was formed, with Mr. Henry M. Hobart, formerly of Cosmopolitan Productions, as president. This company put out "District." Soon after this it became known that Mr. Friend had been associated with Mr. Hobart in the enterprise.

The company next made "The Ruling Passion" and "The Man Who Played God," and the aim of these two productions is to produce pictures of no lesser merit than the first three. The statement issued by Mr. Friend is as follows:

"Distinctive Pictures Corporation has announced that its first two productions of 1923 will be "Backbone," based on Harold MacGrath's absorbing novel of the South Seas. Harmon Weight will direct this picture from a scenario by Forrest Halsey. Apart from the many surprises of the story itself there will be other surprises in "The Raging Edge" production, according to those familiar with the detailed plans of Distinctive.

Three more productions will be ready by the middle of May. Detailed work on these soon will be put in the hands of individual directors, while Mr. Friend and Henry M. Hobart, vice president of Distinctive Pictures, will devote their attention to arranging for the production of the others. They now are cogitating for several unusual stories.

Mr. Friend and Mr. Hobart won distinction through the artistry of their first production, "District." They kept up the good work in "The Ruling Passion" and in "The Man Who Played God," and the aim of these two productions is to produce pictures of no lesser merit than the first three. The statement issued by Mr. Friend is as follows:

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Two Selznick Organizations To Migrate to West Coast

Will Be First of Larger Companies to Maintain General Offices and Distribution Away From Country’s Metropolis

(Special to Exhibitors Herald)

NEW YORK, January 9.—Within the next few months Selznick Pictures Corporation will move all its activities from New York to Los Angeles. This will include general offices, all studio activity, and distribution, according to information given out at the Selznick offices.

This announcement, following so closely on that of the turning over by Lewis J. Selznick of Selznick Pictures Corporation, the producing organization, and Select Pictures Corporation, the distributing company, to his sons, Myron and David, was the most startling subject of discussion in film circles during the past few days.

Official Says Move Will Be Made in Spring

Just when the New York offices will be closed and the activities transferred to Los Angeles is not known, but according to one of the officials of the companies, the move will be made “in the early spring.”

It is said that the Los Angeles move has been under consideration for a long time and the decision was reached at the same sessions of the boards of directors which elected Myron and David Selznick as the heads of the two companies. At this election A. George Volck, formerly connected with the Shipping Board, was selected as a vice president of each of the companies, in charge of finances.

“Plan Economically Sound”

It is said that Mr. Volck agreed with the Selznick brothers that it was an economically sound move to concentrate all the activities of the companies in one city.

This will be the first attempt of any of the larger companies to maintain general offices and distribution away from New York, and is looked upon by many film men as an experiment which will be watched carefully by the other large film companies.

Duncan May Arrange Serial Deal in East

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 9.—William Duncan and his wife, professionally known as Edith Johnson, have left for New York, and it is said that a big serial deal is hanging in the balance. It is known that he has been negotiating with two big producing concerns but his personal representative, Ed. Moriaty, who preceded him to New York, states that the star has not closed with anyone as yet.

Duncan’s present Vitagraph contract is a particularly lucrative one, it is said, and it will expire some time in March. The star went to New York as the result of negotiations on hand making his presence there seem timely.

Canadian Company to Handle Distribution of Shipman Subjects

(Special to Exhibitors Herald)

NEW YORK, Jan. 9.—An alliance with Canadian Educational Films, whereby that company, with headquarters in Toronto and other points throughout the Dominion will handle the physical distribution of all the Ernest Shipman Canadian-made productions has been arranged by Mr. Shipman.

The selling forces will be headed by William Cranston at Toronto and by Miss Burpee and West at Montreal.

The contract includes all the future productions to be launched under the Shipman banner, with “The Man From Glengarry,” “The Good-fer-Nothin’,” “The Rapids,” “Blue Water” and “Latin Love” already in hand. Nearly all bookings to date, it is reported, have been upon the basis of a percentage of the gross.

Owner Gets Injunction On “Snooky's” Pictures

(Special to Exhibitors Herald)

NEW YORK, Jan. 9.—In a temporary injunction granted John Rounan by Justice Geraghty in the Supreme Court, against Clare L. Chester, C. H. Chester Corporation and Chester Pictures Corporation, the defendants are restrained from distributing or offering for sale any films featuring “Snooky,” the monkey screen player.

The defendants are also restrained from using the name “Snooky, the Humane” or offering any picture in opposition to “A Jungle Romance,” in which the monkey, owned by Mr. Rounan, is featured.

New Story Named for Pola Negri

(Special to Exhibitors Herald)

NEW YORK, Jan. 9.—The next picture in which Pola Negri will be seen for Paramount will be “The Cheat,” produced originally almost eight years ago by Cecil B. De Mille. It was written by Hector Turnbull, and was produced on the stage by William A. Brady, and two years ago produced in grand opera at Paris.

George Fitzmaurice will direct the feature and Miss Negri will be supported by Jack Holt and Charles de Rochef in the leading male roles. It is being adapted by Quinetta Berg and production will start January 22.

January 20, 1923  EXHIBITORS HERALD  29

‘Peppy’ Announcements Call Ohio Theatre Men To January Conference

(Special to Exhibitors Herald)

TOLEDO, O., Jan. 9.—The second annual convention of motion picture theatre owners of Ohio is going to go down in exhibitor history of the state if advance efforts of Martin G. Smith, president of the league, is any criterion. Mr. Smith’s latest appeal to exhibitors is in the form of a snappy broadside illustrated by drawings that presage one of the live conventions to be held.

In the upper left hand corner of this bulletin is an alarm clock with the process of ringing and opposite his are the words “Exhibitors! Wake up! Another drawing of a smiling personnel beating a bass drum carries a caption reading “New Brass Band! All business.” In the lower right hand corner is a picture of a dashing figure hieing for the convention. Throughout is an effective “sales talk” on the value of the organization to the exhibitor with past accomplishments interestingly pointed out.

The convention is scheduled for January 16 and 17 at the Chittenden Hotel, Columbus.

George Hernandez, 59, Veteran Player, Dies

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 9.—George Hernandez, veteran motion picture actor, passed away at the Glendale sanitarium, ear here, last Sunday. He had been ill about fourteen weeks.

Mr. Hernandez, who was 59 years of age, had been a character actor in motion picture work for many years. He began his career on the stage and played with Nance O’Neill, Mme. Modraska and many other celebrities. He began his career with Selig in 1910, when he played the leading role in “God’s Crucible.” His most recent pictures were, “Just Out of College” with Jack Pickford, and “In Arabia,” with Omar Mnx.

Paul Bern Joins Staff Of Universal Writers

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 9.—Universal has engaged Paul Bern, formerly scenario editor of Goldwyn studios, as an associate scenario editor.

He will supervise the scenario writing of The unit in the department of which Raymond D. Schrock is editor.

Undergoes Operation

(Special to Exhibitors Herald)

KANSAS CITY, MO., Jan. 9.—E. C.冷冷, First National branch manager Kansas City, again is back on the job after undergoing an operation for appendicitis.
1923 Will Be One of Greatest Film Years That Is Confident Belief of Sol Lesser—Conditions Bright, He Says
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 9—Sol Lesser, producer, distributor and exhibitor, is optimistic. This is what the vice-president of West Coast Theatres, Inc., looks forward to during 1923.

"I feel that 1923 is going to be one of the greatest years in the history of the industry. I do not say that this year, nor did I permit myself to be quoted in words to that effect two years ago."

Women of Kansas City Will Boycott Theatres Showing Arbuckle Film
(Special to Exhibitors Herald)

KANSAS CITY, MO., Jan. 9.—The first move in an attempt to influence Kansas City public sentiment against the showing of Arbuckle films was made Thursday by the Kansas City Athenaum, a civic organization of women with 100 members, who have pledged themselves by resolution not to attend any show in which Arbuckle films were exhibited. The club also announced that it would endeavor in every way possible to extend the Arbuckle boycott. The Athenaum is one of the most powerful women's civic bodies in Missouri.

The resolution read: "Whereas, Will Hays, chief of the motion picture industry of the United States, permits the re-storing of Arbuckle films to the screen to be viewed by the young people of our country. Therefore, be it

"Resolved, That the Athenaum emphatically opposes this movement of giving Arbuckle a chance to remind the public of his salacious conduct and of the murder of which he was accused and further, that we publicly announce that we, as a club, refuse to attend any shows where his pictures are exhibited and that we will endeavor in every way possible to influence others to join with us in the stand we have taken."

Paramount Adopts Cue Sheets by Mintz
(Special to Exhibitors Herald)

NEW YORK, Jan. 9—Beginning with pictures published in February, Paramount has adopted thematic music cue sheets, under an arrangement just closed with M. J. Mintz, president of Cameo Music Publishing Company. The music cue sheets are said to be particularly valuable to musicians in the presentation of a picture.

Zane Grey Drops Suit
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 9—The suit of Zane Grey against Benjamin B. Hampton, E. F. Warner and the Zane Grey Production Company, has been dropped by Grey and the ease has been settled out of court. Grey has released Hampton and Warner of all charges and the unpublished novels and stories published by the corporation have been returned to the author to dispose of to any producer he may select.

Grainger Is Off on Country-Wide Tour
Will Visit Goldwyn Branches and Prominent Exhibitors During Trip
(Special to Exhibitors Herald)

NEW YORK, Jan. 9—James R. Grainger, vice-president and general sales manager of Goldwyn Distributing Corporation, left here yesterday for a four-weeks' tour of the Goldwyn branches and other exchanges. While circling the branches he also plans to confer with many prominent exhibitors.

One of the purposes of the trip is to acquaint Goldwyn managers with the caliber of productions offered by the company this year. These include "The Christian," "Vanity Fair," "Souls for Sale," "Los Angeles," "The King of the West" and other pictures which are either finished or nearing completion. "The Strangers" and "Goldwyn's New Wonder," opened at the Capitol theatre Sunday to what is said to be the biggest two days' business in the history of the theatre.

Mr. Grainger expressed himself as being delighted over the success of the pictures issued by Goldwyn for the first three months. Grainger and other pictures are either finished or nearing completion. "The Strangers" and "Goldwyn's New Wonder," opened at the Capitol theatre Sunday to what is said to be the biggest two days' business in the history of the theatre.

It is not apparent that there is a particular demand for any special type of pictures, "I have been receiving reports that exhibitors are depending less on famous names and more on excellent stories, well produced pictures. This healthy condition and gives producers just the incentive they need to turn out pictures that will win on their merits. Goldwyn distributed players for its stock company and stars of the first magnitude are engaged for leading roles, but first and foremost comes the story."
Here is Benjamin Warner, the "Dad" of the Warner brothers, taking his first lesson as a cameraman during his first visit to the West Coast studios with his son, Harry M. Warner. Warners now have several films in production.

Beginning of an international romance, which, contrary to belief, had its inception in Europe during Charlie Chaplin's trip last summer, when he met distinguished Polish star, Pola Negri, in Berlin. Couple will be married this month in Hollywood.

Left to right: Jack Skirboll, president of Ohio exchange for Educational Films at Cleveland, and Dave Chatkin, special representative for the short subject company.

Left to right: E. C. Fielder, vice-president and general manager, and J. S. Jossey, chief executive of the Progress Picture Company at Cleveland.

Ed Cerveney (right) and his father, operating the Arion theatre at Cleveland, O. They have been in the business nine years at the same house.
Lloyd Hamilton and Ruth Hiatt in a scene from "No Luck," new Educational-Hamilton comedy.

Five scenes on location in Utah, a few hundred miles from nowhere, where James Cruze filmed his big Paramount production, "The Covered Wagon." Top, left: Westport Landing erected to represent original settlement of what is now Kansas City. Top, right: Preparing to shoot river fording scene. Next is mess hall at Camp Cruze. Below that Tully Marshall in historic character of Jim Bridger, makes friends with Navajo chiefs. Bottom: Lining up wagon train.

Claire Windsor and Rockcliffe Fellowes in scene from the Neilan-Goldwyn attraction, "The Strangers' Banquet."
Mary Thurman who is co-starring with Henry Hull in "Through the Skylight," which Producers Security is distributing.

Charlotte Stevens (top) dances with Bobby Vernon in "Second Childhood." Charlotte Merriam plays lead with Neal Burns in "Ocean Swells," both Christie comedies.

Bebe Daniels in the new William de Mille attraction, "The World's Applause," a Famous Players-Lasky publication.

Abe Kramer, advertising manager, Ohio Amusement Company of Cleveland.

We have with us M. S. Fine, the vice-president of the Ohio Amusement Company.

Left to right: H. W. Lanphear and George S. Willis who have just purchased the Idol theatre at Lodi, O. The house has just been reopened.

Meet an Akron, Ohio, theatre owner - G. Gullia, owner of National theatre.

O. E. Belles, president, Cleveland Exhibitors and owner of Main theatre.

An interesting scene showing workmen at Universal City fitting a "hump" on George Hackathorne, who is playing the role of a hunchback in "Merry-Go-Round," the Erich von Stroheim Viennese story which is being directed as a Jewel by Rupert Julian.

Picture of Billie Dove and Director Irvin Willat taken during production of Metro attraction, "All the Brothers Were Valiant."

Director Sidney Franklin instructs Monte Blue and Irene Rich in important scene in Harry Rapf-Warner Brothers film, "Brass."

Robert Brower, oldest Paramount actor and 61 years in show business, congratulates Walter Hiers, Famous Players newest star.

Richard A. Rowland, new First National pilot, and two prominent directors, Fred Niblo and Reginald Barker, both directing for Louis B. Mayer.

Scene from forthcoming Universal-Jewel picture of Russian revolution, "Thundering Dawn." Wallace Beery and Estelle Taylor have leading roles.

Barker and Nauman test switchboard which controlled flares used to start forest fire in "Hearts Aflame," Mayer-Metro film.
The first exhibitor to tell whether or not this cut is right side up will be awarded an ice-coated milk bottle. It is a special six sheet prepared by Imperial theatre, Tokyo, for the run of the two Paramount productions, "Fool's Paradise" and "The Sheik." This is first in two years Imperial has shown pictures.

Jackie Coogan, whose next production for Sol Lesser is "TobyTyler," staged charity circus, at which more than ten tons of clothing and canned goods were realized, for Near East Relief.

Henry Hull and Mary Thurman are co-starring in "Through the Skylight." Between the two players stands Hamilton Smith, director of this attraction which will be handled by Producers Security Corporation. Further announcements relative to this new production are expected shortly from the distributing company.

Theda Bara tries her skill at "Pung Chow" with two fair daughters of the Orient. Miss Bara will appear shortly in a Selznick production of "The Easiest Way." This picture, which will be the star's first in a number of years, will be made under the personal supervision of David Selznick, recently appointed vice-president of the Selznick Enterprises.

Baby Bruce Guerin will tell you Irene Rich makes good chocolates. Baby Bruce plays a part in Warners "Brass."
The WEEK in NEW YORK

THE members of the A. M. P. A. are going to eat. Not that they don't indulge in that pleasant exercise on regular schedule, but placed on the release list two special eating occasions.

The first of these is on January 23, when the "Installation Dinner," will be held at Cafe Boulevard. This event is running something like the Long Island railroad trains since the snow came—quite some late. The dinner was held last year, and this month they are to have the "Installation Dinner," at which time the officers are really inducted into office.

Of course they have all been serving for several months but a little thing like that doesn't count with the advertisers when balanced against an opportunity to have a dinner. The chief reason for the delay in pulling off the dinner has been the frequent and long court-martial of the President John Flinn from the city. First Paramount sent him with Pola Negri to the coast, and then a long trip to Mexico to straighten up that bent-backed republic on the matter of allowing certain films to be shown to our neighbors on the south.

The second (and last) occasion is the annual "Nood to Truth" dinner, which will be given this year in April—exact date and place of execution not yet selected.

And in the meantime the advertisers will cat on schedule—especially every Thursday.

HARRY LEWIS, art director of Pathé, was the "barker" of the day and his selection for speaker was James Montgomery Flagg. The celebrated artist was heartily greeted by the advertisers who think they know something about themselves—more probably speaking, thought they did until Mr. Flagg got through with them.

After telling them that "there is a difference between art and painting a kitchen floor," Mr. Flagg said:

"Be sure you have a competent and able artist between the first thing you do for the love of Boticelli give him a chance to show you what his brains are good for! He knows more in a minute about how to make the thing right than you do in a century! And if he is an advertising artist—Grade A—let him earn his money. You, after all, they do get money, those fellows. He knows more than merely how to draw! When you advertising barons got it firmly in your minds that there is a difference between a Grade A advertising artist and a sign painter you'll start getting better results. That's sure. Some of you do know—that is evident by the improvement in the work. But a lot of you will go plodding on in the old dumb way till you wake up some cloudy morning and find you have Rip Van Winkles and the procession has passed you, hours ago!"

CAPTAIN "JIMMY" LOUGHBOROUGH, who has been handling the Douglas Fairbanks picture in New York since leaving First National, has joined the Al Lichtman Corporation in the capacity of director of advertising and publicity. Maurice Kahn, who left Film Daily several months ago due to change of the Lichtman publicity, has returned to that publication.

HARRY DURANT, who has been head of the play reading and scenario department of Famous Players for the past three years, has resigned. His future plans have not been announced nor has the name of his successor.

MONTE BLUE, who, in spite of being a good screen actor has as many fans as a regular human being, has departed for the coast after spending the holidays in New York. He will at once begin work in "Main Street" one of the big Warner Brothers comedies.

Accompanied by WESLEY BARRY, Mr. Blue spent the last few days of his stay in New York saying good-bye to friends. Blue and Barry are great admirers of each other and the long and short of it is that they are quite chummy. Monte is 75 inches in length and Wesley is 24 inches longer than a yard stick.

GORDON WHITE, of Educational, wants to correct the impression that "The Natural Born Liar," one of the Robert C. Bruce, "Wilderness Tales" which is being shown at the Capitol, is built on the life and work of a press agent.

THOMAS MURPHY is always doing something to make someone happy. The latest nice thing chalked up against the popularity of Paramount star is the presentation of a projection machine and full equipment to the Actor's Fund Home on Staten Island. The old actors and actresses now living at the home are now enjoying each week a special presentation of new pictures, the films being contributed by Famous Players-Lasky.

PAUL SCARNO, eminent author and director, will not sail for England on January 23 to produce pictures for a British concern, as has been announced. The deal was on and almost—but not quite closed. The difference which caused the proposition to fall through is said to have arisen over the placement of one cipher in the embodiment clause of the contract. Another rumor is that the difference arose over one side talking dollars and the other side pounds.

TOM GERACITI, manager of Famous Players studio in the East, has left for the coast where he is expected to remain during the summer, devoting his attention to the studios in Hollywood.

LOUIS J. GASNIER, who is under contract to direct special productions for B. P. Schulberg, president of Preferred Pictures, for release through the Al Lichtman Corporation, has been actively connected with the picture industry for more than twenty years. Gasnier is a native of France where he was associated with Pathe Freres for seventeen years, first in capacity of general manager and later as vice president. He came to America as an executive of that organization when this country superseded France as the world's production center. The serials featuring Mrs. Vernon Castle constituted his early work here.

Gasnier's work is characterized generally by a wealth of pictorial beauty, luxurious mounting and expert handling of the large casts. His best known work is perhaps the film production of "Kismet," the play in which Otis Skinner starred for a long season on Broadway some years ago and later enacted in picture form.

Society dramas have also offered Gasnier a field for success. "Good Woman," a featuring vehicle for Rosemary Thelby, was one of his early essays of this type. His first work with Schulberg was of a similar nature. The first special Preferred Picture was the Gasnier Production "Rich Men's Wives."

Gasnier's second work this season is the picturization of Bertha M. Clay's old romance "Thorns and Orange Blossoms." The setting of the story offered opportunity once more for Gasnier's continental knowledge.

Work has recently been completed by Gasnier on Gilbert Emery's play "The Hero," another early Preferred release. The story depicting post-war life in a small American town marks a deviation from the kind of material to which Gasnier has previously been assigned. He is now making a film sequel to his first Schulberg product, this to be called "Poor Men's Wives."—J. S. S.

Midnight Show Draws Crowds

(Palco to Exhibitors Herald) PITTSBURGH, PA., Jan. 8—Everybody worked overtime at the Cameo theatre on December 31.

With the conclusion of what is ordinarily the final performance of the evening it was decided to stage a midnight showing of the program, which featured a Goldwyn production, "Brothers Under the Skin." When the doors were opened at 1 o'clock the house coast to the last ticket of tickets having started at 11:30.

At the close of this performance another show was staged at 3 o'clock and played to equally big business.
Will H. Hays Stands Pat in Final Word About Arbuckle
Better Films Committee of Atlanta Declines to Act on Matter—Public Relations Body Opposes Return of Actor

Will H. Hays, president of the M. P. P. D. A., is through talking about the Arbuckle affair.

Courtland Smith, his secretary, said as much in a note appended to the latest Hays statement which read, "This is the final word on this matter and no later statement will be issued by Mr. Hays.

Question Must Be Left to Judgment of Public

Furthermore, President Hays, in his latest and final communication, stands pat on his original decision relative to the return of the comedian to the screen. Protests from various individuals and organizations have not moved him to change the attitude assumed at the time of lifting the ban on the former Paramount star. Says Mr. Hays: "This is the kind of question that must be left finally to the judgment of the public on the one hand and on the other hand to those who have business associations with the individual and the individual himself."

Of particular interest in the Arbuckle situation is the decision of the Better Films Committee of Atlanta, Ga., a group organized in the South to take no definite action at this time relative to the comedian's pictures, should he resume production.

Bank Sways Meeting

Willard C. Patterson, manager of the Metropolitan theatre, Atlanta, presented the arguments which crystallized the sentiment of the committee against hasty action on the Arbuckle matter. Other speakers concurred in his opinions.

The Committee on Public Relations, the recently appointed'three-man group appointed by Mr. Hays to cooperate with him in his movement to maintain a high moral and artistic standard in pictures, met last week at the M. P. P. D. A. headquarters in New York and adopted resolutions requesting the industry "to refrain from exhibiting pictures in which Mr. Arbuckle appears." "Any consideration shown him (Arbuckle)," the resolutions furthered, "would not be along lines not involving his appearance before the public as a motion picture actor."

Reaffirms Its Pledge

Further the committee reaffirmed its desire to assist Mr. Hays in every way possible in the improvement of motion pictures.

Opposition to the Hays decision was expressed in resolutions adopted by the Indiana Indorsers of Photoplays and the Indianapolis Ministerial Association, the latter declaring that it "depletes and re- sights the attempt to place Mr. Arbuckle in the position of an instructor of the youth of the land."

Mrs. Edward Franklin White of Indiana, chairman of the legislative committee of the National Federation of Women's Clubs, has sent a letter to Mr. Hays in which she says that she regrets "exceedingly" the war and "has been fit to give your permission to the motion picture producers to present Patty Arbuckle again on the screen.

Open Letter His Theatre

Open letter has been forwarded to the M. P. P. D. A. chief by W. W. Black, head of the education department of Indiana, in which he says that indiscriminate theatre going by children is one of the greatest evils of the industry and discusses at length the Arbuckle situation.

All suggestions, resolutions and the like "will be referred to the proper parties," says the producer president in his final note.

Protests Picture Exhibitors League of St. Louis and Eastern Missouri, Joseph Mogler, president, adopted resolutions at its last meeting declaring that no Arbuckle pictures would be exhibited on any screens controlled by members of the organization.

Perpetuates Censor Fight

The Arbuckle case has precipitated a censorship fight in Missouri, C. C. Petjohn, general counsel for the M. P. P. D. A., has been called upon to direct the defense of the industry and it is understood that he will be in Jefferson City shortly to discuss the nature of the campaign to be launched.

The final statement of Mr. Hays follows in full:

"All suggestions which have been received from all viewpoints, and they are many and varied, will be referred to the proper parties. This is the kind of question that must be left finally to the judgment of the public on the one hand and on the other hand to those who have business associations with the individual and the individual himself. I have removed the artificial situation of one man being on the floor appearing to direct the judge in such matters either for one hundred and ten million people, or for a great industry and art. Such a condition in the development of a business is absolutely unsound economically, and from every other standpoint, and permanently must not be. A temporary framework or scaffolding may be a very valuable tool for a period in the remodeling or construction of a great building, but it must be remembered as the building progresses that such structures are only temporary facilities."

Charts Are Granted
Seven Firms at Albany

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 9—During the first week of this year, a total of seven motion picture companies were incorporated in New York state, these having a capitalization which amounted to $392,000.

The first motion picture company to incorporate in the new year was Fascination Pictures, capitalized at $30,000 and having its principal office in New York City.
MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By LARRY HAYES
(Dawn Theatre, Hilldale, Mich.)

The ladies of the D. A. R. came to me and said they wished to raise funds to furnish a memorial room in East Hall at the college in memory of Anne Gridley, whom the local chapter is named after.

I bought "My Wild Irish Rose" for them. We had three teams of girls selling tickets and I put up a season's pass to the girl selling the most tickets. Also awarded a three month's pass to the girls on the team selling the most tickets.

We took out our actual expenses plus cost of film first, then shared 65-35, the large share to them. They cleared better than $100 with no investment and would have done more if all the teams had plugged a little harder. Incidentally we have friends and had a pretty good night out of it ourselves. Try it with one of your local organizations.

By J. N. PHILLIPS
(Ideal Theatre, Trade Rock Ark.)

I find quite a help to the business is to let the people know what's coming. A herald telling of the coming attractions, something like the one enclosed, is a great help to boost the picture and everybody will take them home and the family will plan to see the shows that appeal to them most.

EDITOR'S NOTE—Mr. Phillips enclosed a well-got herald illustrating coming attractions. His patrons are shopping for bigger pictures and he lets them know far enough ahead so they will make their plans so as to be able to get to his theatre.

EXHIBITORS HERALD
January 20, 1923

North Carolina Will Erect Civic Building Plans Censor Fight—Condemns "Music Tax" and State Privilege Levy

(Special to Exhibitors Herald)

GREENSBORO, N. C., Jan. 9.—A movement which is receiving widespread attention was launched at the midwinter convention of the Motion Picture Theatre Owners of North Carolina. It plans the formation of an organization which will wield an authority and present it either to Jackson Training School or the Orthopedic Hospital. This plan of action is to secure the support of state officials and many other prominent people of the commonwealth.

Would Give Day's Receipts

Under the plan each member would donate one day's gross receipts toward the fund, the theatre programs to be furnished gratis by the exchanges W. E. Stewart, Concord; James A. Estridge, Gastonia; R. C. Draver, Charlotte; E. E. Heller, Lexington; C. P. Hunter, Winston-Salem; J. W. Prevo, Thomasville; G. C. Gammon, Leesville, and P. L. McCabe, Tarboro, to comprises the committee in charge of the movement.

Resolutions adopted at the sessions condemned the "music tax" and the state privilege levy and praised the national organization for its efforts on behalf of an equitable contract. The league also pledged its support to the better films movement.

Many in Attendance

Among those present were:


These films and accessory items were in attendance:


Screen Actors Plan No Strike, Declares Executive of Equity

(Special to Exhibitors Herald)

NEW YORK, Jan. 9.—The move to give motion picture actors a forty-eight hour week by no means infers that a walkout is contemplated, according to the executive director of the Actors Equity Association, which is handling the negotiations for the proposed standard contract.

Gillmore states that Will H. Hays has given a sympathetic hearing to the proposal and that the producers' association has shown a disposition to cooperate.

Under the proposed contract a producer must not be allowed to rearrangement of a picture if changes in the scenario eliminate what part entirely and pay the actor one week's salary.

"The Flirt" Plays to Big Premiere House

Universal's Tarkington Story Ranks Among N. Y. Rialto's Best Drawing Cards

(Special to Exhibitors Herald)

NEW YORK, Jan. 9.—Barreng "The Sheik" and "Blood and Sand" Universal's picturization of Booth Tarkington's popular "The Flirt" will make up one of the most successful records of the Rialto Theatre in its premiere presentation opening on Christmas eve, according to reports, and the excitement generated among persons who saw the picture during the week.

Exploitation Draws Attention

And there was plenty of competition on Broadway, with Harold Lloyd in "Dr. Jack" at the Strand, Tom Meighan in "Rack Home and Broke" at the Rivo and other big features playing.

Much interesting exploitation precedes the opening of "The Flirt." The campaign, engineered by Marc Lachman of the Universal exploitation staff, included an "anti-flirt" crusade, initiation, distribution of a leaflet characterized as a "book of proverbs for flirts" and other effective devices.

Called Universal's Best

A review in the New York Globe stated: "Additional proof that nothing and wrong with the 'movies' is found in the week at the Rialto. The Universal company has made pictures for more than a decade but 'The Flirt' is the best thing it has ever made."

Burr Price Is Named Advertising Head of Distinctive Picture

(Special to Exhibitors Herald)

NEW YORK, Jan. 9.—Burr Price who has the distinction of having act as press officer for the Belgian roy family when King Albert of Belgium made his tour of the United States in 1919 has been named director of advertising and publicity of Distinctive Pictures Corporation by President Arthur S. Frenier. Mr. Price had an interesting career having served as correspondent of the press bureau of the Belgian Ministry of Economic Affairs in Brussels. Mr. Price was also war-time editor of the Europe edition of the New York Herald as an act as correspondent for the War Department paper at the Paris peace conference.

When King Albert's tour of the United States was arranged by the Belgian Ambassador at Washington, colonel de Charles, the French minister proposed that Mr. Price accompany the royal party not only to care for telegrams but to act as aid and interpreter to the Belgian correspondents. At the conclusion of the voyage, Mr. Price was decorated by King Albert with the Ord de Chevalier of Lcope I.
**Market Notes**

**Press time reports, too late to illustrate, on exploitation of the new attractions.**

"**Brothers Under the Skin**"

**KANSAS CITY.—** Frank L. Newman of the Royal theatre departed from custom for "Brothers Under the Skin," fostering a motor parade of ten cars which drew such good results that street lally-ho is regarded in a new light by the management.

"**Blood and Sand**"

**GREENFIELD, Mass.—** The Red cross used a full page in red in the newspaper edition which carried the first full page smash of the Lawler theatre for "Blood and Sand" and the color guaranteed the theatre ad also without additional charge. Results were so good that the theatre repeated in green for "Manslaughter," paying full rates.

"**Oliver Twist**"

**LOUISVILLE.—** The Louisville Theatre Guild, supported by the Louisville "University Players' Club and aided by the newspapers, conducted a contest for readers involving original 20-minute days taken from any episode in the Dickens' novel, "Oliver Twist." Stuart Walker and the local dramatic critics acted as judges. The Mary Anderson theatre will play the First National picture, "Oliver Twist."

"**Pink Gods**"

**SALT LAKE CITY.—** Boyd Park, adding jeweler, made up a $10,000 window display of diamonds to advertise the showing of "Pink Gods" at the "Paramount-Empress theatre.

"**Silver Wings**"

**INDIANAPOLIS.—** The Apollo theatre exhibited the first reel of "Silver Wings" in the window of the Indian-Post on an estimated pedestrian audience of 25,000. The newspaper had reviewed the picture as "Better than Over the Hill."

"**Skin Deep**"

**PHILADELPHIA.—** The Frankfort theatre and the Frankfort Post of the American Legion associated interests in "Skin Deep" and the magazine published by the latter organization carried excellent advance notices for the picture.

"**Clarence**"

**BINGHAMTON, N. Y.—** A newspaper ad 19 merchants co-operated with Ned Tobinbile and Harry Royster in putting up a "Raffles" stunt for "Clarence" involving a double spread with time schedule of the mysterious stranger's visits to town. A card reading, "Clarence Bids You Good Morning" was put in the mail box of all hotel guests.

"**My Wild Irish Rose**"

**LOGANSPORT, Ind.—** W. H. Lind-"y, Paramount, attached a phonograph playing "My Wild Irish Rose" to the amplifier of his radiophone, placed the whole upon the top of his theatre. The machine was slowed down and a weird effect produced.

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**Film Circus, Cleveland**

**Invention, Counteracts Periodical Depressions**

"Film Circus," a motion picture performance including four feature length attractions and presented once each evening at a special admission price ranging from 50 cents to one dollar, is the invention of A. W. Kaufman of the Victory and Strand theatres, Cleveland. The stunt is an effective tonic for such periodical depressions as the best managed theatre is heir to.

As worked out in Cleveland, the programs are used three days in succession. The performance is started between six and seven o'clock and no part of the program is repeated. The original admission scale is maintained throughout the evening, but few tickets can be sold as the theatre is packed to capacity at or immediately after opening.

The Kaufman program is the nearest approach to the motion picture equivalent of the big top show that has been made, if special presentations of extra length features at stage prices are expected. The phrase, "Film Circus," may be used effectively in advertising.

Selection of features for such a program is a matter of considerable importance, as it is possible here to satisfy practically every element of the clientele. Obviously, quality must not be made secondary to quantity if the stunt is expected to prove of enduring value. Short subjects sprinkled through the program add the important virtue of variety.

The inventor uses the stunt monthly.

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**A Better Theater Platform**

**5. Advertising First**

In the scheme of things theatrical exploitation figures most prominently in news headlines and trade discussion. Not in office results. Advertising has the obvious assets of assured newspaper circulation and authorial maleability. Its user goes to a waiting public, not one which he must interrupt and hold. To this public he presents his case in exactly the form in which he desires it to be presented. Generations of readers contribute assurance that his case will be weighed upon the merits with which he has endowed it. There is practically no risk of back-fire.

Exploitation, generally, must find its public, 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.

Good exploitation is a powerful instrument for box office stimulation. It will become a better one as it is developed and improved and as the 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.
IN TWO COLUMNS, which is the limit for calendar display in Chicago morning papers, McVickers theatre produced this striking effect for Paramount's "Back Home and Broke."

IN TWO COLUMNS, likewise, the Brooklyn Strand presented this inducement to see Pathé's "Dr. Jack." Note similarity of treatment in both.

ECONOMY, ARTISTRY AND TIMELINESS, strange bedfellows, marked the Yuletide greetings of the Sid Grauman advertising. Under this drawn head, which ran page wide midway down, were grouped the individual ads of the three Grauman theatres. None of these units contained anything of seasonable nature. The expedient is worthy of notation.

PICTORIAL INDEX TO PICTURE CONTENT is achieved variously in the three ads reproduced above. The California, Los Angeles, definitely informs readers that Warner Brothers' "Heroes of the Street" is from Lem Parker's novel; the Alhambra clearly identifies First National's "Brawn of the North" as a dog picture; the Miller, Wichita, stamps Fox's "The Fast Mail" unmistakably as a railroad thriller—and all through pictorial content. It pays.
CIVIC HISTORY was dramatized by Fred S. Meyer, Palace, Hamilton, O., for his New Year's Eve program and advertised as above in five columns. Read text for details of a sturdy worthwhile of universal adoption.

"BACK HOME AND BROKE" was a well advertised Palace holiday attraction.

READ THIS PAGE of A. L. Middleton's house organ for the Grand, DeQueen, Ark., to realize what good results can be obtained with effort and ability.

A NEW IDEA in co-operative page layouts, used for Goldwyn's "Remembrance," by the Strand theatre, Evansville, Ind.

A STUDY IN TECHNIC is presented by these four-column displays of the same text by Ascher's Merrill, Milwaukee, for Goldwyn's "Remembrance." A ballot in this office favored the straight type display by a slight majority.
A 100 PER CENT F. B. O. FRONT AND PROGRAM was used by the Tudor theatre, New Orleans, with the results shown above. “If I Were Queen” and “Merry Xmas” were the feature and comedy billed. The lobby display is composed entirely of stock matter provided with the product. This is service in the full sense of the word. The theatre requires more of the same.

“STICK THE LIZARD” was the slogan in an anti-flirt campaign launched by Marc Lachmann for Universal’s “The Flirt” and spreading radio-wise from New York via newspaper and syndicate dispatches. The long story of the publicity gained is best told in the photograph of results which is reproduced above.

STOCKHOLM, SWEDEN, is not more than “45 minutes from Broadway” in the matter of theatre display if the photograph of a Stockholm lobby setting for Warner Brothers’ “School Days” reproduced above may be accepted as characteristic. Swedish photographers, it may be added, label their product distinctly.
UNACCUSTOMED AS IT IS to street exploitation, Chicago gave attention to Goldwyn's float for "Broken Chains," an item in a big campaign waged by the Chicago branch office for the run of the picture at the Chicago theatre. The float is composed along reserved and dignified lines.

NEW YORK AND BOSTON newspapers co-operated with theatres exhibiting "Douglas Fairbanks in Robin Hood," on charity drives during the Yuletide. The photo shows usherettes of the Park, Boston, who visited hotels. Voluminous publicity was gained from the main and various auxiliary stunts.

TO WINDOW DISPLAYS PAY? is a topic of interest among exhibitors at this time. The above window, containing 100,000 worth of diamonds, was used in connection with the showing of Paramount's "Pink Gods" at the Paramount-Empress, Salt Lake City. In this instance, at least, there seems to be no question about it. They do.
AN ORIGINAL 1-SHEET made up by the Missouri, St. Louis, for Paramount's "Singed Wings," reflecting managerial enterprise.

THE HOTTENTOT DRESS has been placed on the market and will advertise the First National-Thomas H. Ince film, "The Hottentot."

"NOTORIETY" HOT!: exploiting Weber & Nord feature at Clinton Square Albany.

IT EVEN LOOKED LIKE BROADWAY, the lobby of the Majestic theatre, Columbus, during the run of Metro's "Broadway Rose." Stock material was used for the most part, but skill in composition is the outstanding factor in the layout. The lattice in foreground frames an oil painting. Lights dotted the New York skyline in back. Stills were lavishly and expertly displayed.

WANTED: HEADLESS JOCKEY. APPLY IN PERSON. Imagine what an ad worded along those lines would do. The inspect the above photograph, from the Rialto theatre, Tulsa, showing how a headless (?) rider exploited Hodkinson's "The Headless Horseman." The picture of the front completes the story. Exhibitors report the picture going big. This tells an one how to get it off to a good start.
R. CUMMINGS, who produces lobby displays for the Fort Armstrong and Majestic theatres, Rock Island, made up this elaborate spread for the Paramount production, “Manslaughter.” Harry E. Nichols, Theatre Visitor, tells about it in the accompanying article.

**The Theatre Visitor**

*By HARRY E. NICHOLS*

*Field Representative, EXHIBITORS HERALD*

This is a hobby year. There is no doubt about it. My camera records and I report as tertium quid. And exhibitor says substantiates the testimony of the facts. I would say that, roughly, there has been an increase of 50 per cent in the number of theatres using lobby display seriously in the past year. Photographs presented this week show a type of work being done.

E. R. Cummings, whose endeavors I have noted previously in these articles, is representative of the type of man devoting his time to lobby exploitation. His experience on the West Coast, where he was identified with the West Coast Theatres, Inc., and elsewhere, has chipped him with the knowledge and shrewdly reflected in his display for the Paramount production, “Manslaughter,” during its Rock Island run.

The photograph gives the figure content of the front very clearly. No camera could register the color effects used, though the tones are evident. In color as in design, Mr. Cummings made the display echo the strength of the single word that is the title. He mixed the sickly green into original matter admirably, bringing out the best effects with which his type of work is distinguishing the showing theatres everywhere at this time. Similar ability is discerned in the display composed by Charles E. Curson, manager of the Alhambra at Shelbyville, Ill., for the Cosmopolitan-Paramount production, “When Knighthood Was in Flower.” Again the camera bears eloquent testimony.

Short time ago it would have been considered the natural thing for a showman advertising a costume picture, regardless of merit, to seek in every manual of the cardinal character of the story. Curson’s front identifies the picture as just the type of picture it is, using the important impression that just as a picture is very much worth seeing, the reformation of general theatre play in this matter is one of the most encouraging signs that I have observed in my journey about the country during the past year. It is evident that showmen have come to regard story value as the paramount thing and to acknowledge the public’s appreciation of that truisim. Whereas it was formerly held that every certain types of pictures would satisfy a given clientele, it is now almost universally conceded that one class of play is practically as good as another—if it is good.

This brings the theatre sale of motion picture entertainment to a merit basis and broadens the scope of screen appeal. Greater freedom in booking, greater variety in program, greater box office returns are results.

The natural outgrowth of this newly developed policy is exploitation that covers its subject thoroughly, intensively and coherently. Lost motion through timidity or indecision is eliminated. The advertiser sells his product for what it is and sells it with full confidence that his clientele includes the required number of theatregoers to justify his efforts.

A bigger theatre will come of this, naturally. A bigger public will support the theatre than ever before. And buyers of tickets will feel a new confidence in theatre merchants.

The outlook for 1923 is bright.

**Delmonte Theatre Books Seventeen Goldwyn Films**

Goldwyn Distributing Corporation announces the closing of a deal with the Delmonte theatre, St. Louis, one of the largest one-floor theatres in the world, seating 3,000, whereby all of the seventeen remaining Goldwyn pictures for the season have been purchased for the Delmonte. They will be played within a period of twenty-one weeks starting with “Hungry Hearts.”

The Delmonte, formerly operated by the Famous Players, is now controlled by P. L. Cornwell who built it and also the Missouri theatre. He is now erecting and will operate the new Le Clair theater in Moline, Illinois.

CHARLES E. CURSON, manager of the Alhambra theatre, Shelbyville, Ind., constructed this remarkable marquee piece for the run of the Cosmopolitan-Paramount feature, “When Knighthood Was in Flower.”
New Year's Ad Lists Program, “Sells” Price

Eugene Saunders, Saunders theatre, Harvard, Ill., combined purposes in the advertisement reproduced herewith, listing attractions for the early future as driving home in neat phraseology his 7-day admission scale.

To thoroughly sell an admission scale is to practically sell any attracive booked. Read the italic announcement at the top of Mr. Saunders' ad, and think. (Illustrated on Page 48)

THEATRE EDITOR,
EXHIBITORS HERALD,

Dear Sir,

I thought this a good advertisement and thought I would send it in to you. Any criticism will be accepted by me.

EUGENE SAUNDERS
Saunders theatre, Harvard, I

DEAR MR. SAUNDERS:
When directly asked for criticism we always strive to assume our most technically critical pose and pick flaws, but you embarrass us. Your idea is excellent, your writing skill is not too bad, your balance perfect. This reduces us to type face and a harsher critic might say you could be more uniform in that matter, but we would think much of the criticism.

In other words, it's a mighty good ad, timely a with a purpose, and we thank you for submitting it. — W. R. W.

Press Boosts
“Brawn of the North” Stunt

The really profitable stunts get in the papers. That's a goodly part of the reason why they are profitable.

Charles Lewis, Strand theatre, Altoona, Pa., staged a dog stunt for First National’s “Brawn of the North” which best described in Mr. Lewis' letter a the newspaper story the stunt prompted.

(Illustrated on Page 48)

THEATRE EDITOR,
EXHIBITORS HERALD,

Dear Sir:

Enclosed find clipping from local paper which will give you an idea of how aroused much enthusiasm on the opening day of our engagement of “Bra of the North.”

Despite a few unruly canines, this exploitation idea worked out wonderfully and I think it was a big item in establishing a record day for us during its showing.

F. K. O'KELLY
Strand theatre, Altoona.

DEAR MR. O'KELLY:
We thought the story so good that we reproduced it complete for illustration of your letter. If you didn't write it yourself, it is a record.

GEORGE A. REA, Colonial theatre, Washington C. H., O., contributes his exploitation for the Christmas exhibition of Paramount's "The Old Homestead" in chapters. Add the above furniture store window display to the items previously published in these pages. Few exploitation stories will bear serial narration.

"SLIM SHOULDERS," Hodkinson, gave Mr. Rea opportunity to indulge his well-known fondness for cutout lobby displays and yielded the results shown above. Mr. Rea's lobby is a 24-hour, 7-day worker for the Colonial box office, producing, he says, as much revenue in six days as he could get in a full week.
NOTHER ITEM in the Colonial exploitation for Paramount’s “The Old Homestead.”

portional enterprise in its sphere. If you did sit it, it is a no less great story and you should read of it. The idea is plainly a good one for use with the stage. As showmen are displaying willingness go to great lengths in the interests of the attraction it undoubtedly will be widely adopted.

W. R. W.

Eats Bulk of Exploitation Expense Bill

The bill for the exploitation of Paramount’s “The Old Homestead” at the Riviera theatre, Anderson, Ind., was considerable; but it didn’t daunt Harry Van Noy, manager.

He ate most of it.

While that procedure isn’t always practicable, Mr. Van Noy’s letter is no less interesting because of that fact.

THEATRE EDITOR. EXHIBITORS HERALD.

Dear Sir:

Under separate cover, photos of “The Old Homestead.” Note the turkeys on the stump on each side with hatchet head stump, also the cutout of Theodore Oblerto with lantern. Put electric light behind the lantern, shining through red glass, which made this show up fine. Observed with pumpkins and corn shocks in place of lights.

Am also enclosing the small house which was on the sidewalk in front of the theatre with cutout of Roberts with letters on top reading “The Old Homestead.” This made them stop and check. With the rail fence around the house and house, this front was not very expensive, the only part that cost being the fence and turkeys.

We will eat the turkeys, and then the daily cost will be the fence. We will place this fence later and so, all in all, we got by with a grand business. A wonderful picture to back up your exploitation. Everyone liked this one.

Harry Van Noy, Riviera theatre, Anderson, Ind.

HARRY VAN NOY, Riviera theatre, Anderson, Ind., went to great expense in the exploitation of “The Old Homestead,” as photographs show, but cut down the cost perceptibly by eating the most expensive items, the turkeys seen at either side of the lobby entrance. His letter gives details.

“THE OLD HOMESTEAD” in miniature was placed at the curb line and fittingly framed in good old fashioned rail fence. The fence is mentioned in Mr. Van Noy’s letter as the second most costly item, though he doesn’t give the origin of the log cabin. The picture, he states, is an excellent one to back up its exploitation.
Exploits Good
Ones by Quotes
From "Herald"

The above heading, used last week for the letter from Bert Norton, Kozy theatre, Eureka, Ill., is repeated hereafter to denote the communication from Charles W. Lewis, Grand Gorge, N. Y., who attains the same results by different means.

An illustration hereewith shows the Lewis method.

His letter follows:

THEATRE EDITOR, EXHIBITORS HERALD,

Dear Sir:

When H. E. Nichols first came around with his trusty tin steed and surprised me in the act of dismembering a hiver I was first diamonized to subscribe to any paper that required a field man to sell it, particularly because of the feeling that probably was no different or better than the trade papers I was receiving. Evidently H. E. N. knew his business, for he opened a sample copy to the first page of exhibitor comments and "sold" me then and there for a subscription. Needless to say, when this subscription expired it was immediately renewed and if I don't continue to receive I invite someone to examine into my sanity.

I use the HERALD comments almost exclusively in selecting features. I also clip and display them on cards in conspicuous places, with the result that when I do have something real good it is not difficult to convey this idea to the public.

Charles W. Lewis
I. O. O. F. Picture Hall
Grand Gorge, N. Y.

DEAR MR. LEWIS:

Your use of the "What the Picture Did for Me" reports is unquestionably effective, and your card for their display is in keeping with the dignity of the purpose. We have reproduced the upper portion of your form for the convenience of other showmen who wish to adopt the practice. Thank you for submitting it.

Glad you and H. E. N. got along so well together. This mission, you know, is to investigate theatre business conditions and to do all in the power to spread the doctrine of practical showmanship. Certainly your method of quoting other exhibitors comes under that heading.—W. R. W.

CANINE CROWD
MOBS THEATRE

Free Admission Offer Brings Out Four Hundred Boys and Dogs

Dogs! Ye gawds, the dogs! The wildest dream of a hope-loving Wiener manufacturer paled in comparison with the little dogs and BIG DOGS attached to hundreds of the proverbial small boys yesterday morning seeking free admission tickets at the Strand theatre to see the epic canine film, "Strongheart, Brown of the North." Purse, pocket, pugs and pointers, mongrels and mahogany mastiffs, fighting, fee-beaten, footing and famished, yowling, yawning and yellow—all as reasons why the young masters should have photos. They were all there except the Dogs of Venice...

It even got so bad at the ticket office that the seller was talking in dogseal as the regarding youngsters passed their charges to the window to get the coveted admissions.

The crowd of boys, drooping, leading, uniting or carrying dogs of all registered and countless noncript breeds began collecting at the Strand by 3 o'clock, although the distribution of glasses was not started until 11 O'clock. By that hour more than the had gathered and the fighting could be heard for a block.

Some visitors weren't satisfied with just one admission, but established a curb exchange in a nearby alley, where they rented for a cent or two a perfectly good used dog, with particular emphasis on the good running condition, to other boys to parade to the window.

The Strand phones were kept ringing with owners seeking lost, strayed, stolen or borrowed dogs. One man found a valuable bond that had been lost for days. A lad who had 'wandered' his pointer, who belongs to the Silvermans, the theatre owners, an nonconformist hound, successfully displayed a winner.

P. K. O'KELLY, Strand, Altoona, won this newspaper story by a dog matinee given for Forest National's "Browm of the North." His letter tells of results.

CHARLES W. LEWIS, I. O. O. F. Hall, Grand Gorge, N. Y., lists "Herald" exhibitor reports to "What the Picture Did for Me" upon cards 9 by 12 inches, of which the above is an abbreviated reproduction. His letter tells of satisfactory results gained.

EUGENE SAUNDERS, Saunders theatre, Harvard, Ill., scheduled coming attractions and "sold" his admission sale in his four-column New Year's advertisement, Read, especially, the light italic type at top.
Newspicture Resources

Barley Tapped; Apathy General Among Showmen

"The Chicago Tribune" for January 8 carries 81 motion picture theatre advertisements.

One of these mentions the newspaper in a single line announcing: "News and Comedy."

"The Chicago Herald and Examiner" for the same day carries 63 advertisements.

The same theatre, the Harper, carries the same line.

It is doubtful if any of the theatres represented fail to include a newspaper in the program.

Why the secrecy?

The answer to that question is the explanation of the occasional monotony in the newscinema of the week. There is very little encouragement in these statistics for the manufacturer of newscinema. There is no indication that exhibitors care in the least whether the product is good, bad or indifferent.

Exhibitors know better than this.

News and merit is required by the booker, insisted upon by the patron; yet the exhibitor who pays for it and pays well, calmly ignores it in his advertising.

A dense apathy is accountable.

Chicago newspaper space, it might be argued, is expensive, yet the Harper theatre finds its newscinema worth a line of it. Several other theatres find their organsists worth one, two or three lines. It is not probable that the best organist in the city, and there are excellent ones, is worth as much in an advertisement as the mention of one good item in the newscinema of the week.

Several of the theatres advertise comedies, a few by title, and a few by title and star, others simply by the word: "Comedy." Certainly the comedy is worth this display, or more, but as certainly the newscinema is worth as much.

Clearly the newscinema is not omitted simply because it is not an exclusive attraction, for neither is the comedy or feature exclusive save in the minority of ads that represent the first runs.

Why the discrimination?

If there is a tenable exhibitor alibi it is obscure. It is not mentioned along Film Row. Chicago showmen do not reveal it upon interrogation.

In all probability the fault is mainly a matter of habit. In all probability its correction will follow only upon one leading showman’s successful exploitation of a newscinema item neglected by his competitors and the consequent packing of his theatre.

This can be done, and readily.

This week, for instance, many Chicago theatres will show International News No. 4. This edition shows the arrival in this country of Dr. Emilie Coue, whose writings have been published in two Chicago newspapers serially and whose curative ability has been the subject of countless stories and several editorials.

Chicago knows Dr. Coue. Further, a great many people are earnestly applying the principles he advocates. Clearly, many would like to see him in that striking semblance of life in which he is revealed by the newscinema.

Such a line as: "Arrival of Dr. Coue—In Newscinema," would cost very little, would bring returns paying for itself many times, would perform a real service to patrons. Yet there is practically no probability of the line being used.

The Chicago case is not exceptional. It is very nearly typical.

Rectification lies wholly in exhibitor hands.

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**INTERNATIONAL NEWS No. 3: Dublin bids final farewell to British troops—Organizers Raffles rum bluffs Off Long Island—Ambassador Harvey comes home—Italian newsmen call at White House—Winter winds sweep Chicago church steeples—Locomotives are at Alliance—American War Ship saves 50 from burning French transport—Territorial specials.

**INTERNATIONAL NEWS No. 4: American aid Allied Flag protest 25,000 Exiles leaving Constantinople—Dr. Emilie Coue arrives in New York—Ambassador Harvey at White House—President L. E. Light on Lake Placid, New York—India, Ceylon, Firemen in Training—Motor Boats and race cars—AtlanticFalke—Parasol Leaves for Panama—Train—Train—Chicago—Train.**

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**KINORAMO No. 2212: Ambassador Harvey comes—Spanish dancer arrives—William Adams and Royal bride in U. S.—Margaret Williams, English artist, here to paint Harding portrait—Chief Justice Taft meets senior citi- in judges—New Italian ambassador at White house—Dorothy Cannon, Chicago girl, inherits $10,000,000—Frank Moran trains in Paris for fight—California, Kids have Tin Can Sack—Two Irish cannons in Bloodless War—Los Angeles, Mrs. Woman observes 12th Birthday—President Adams—U. S. Mail Arrives in Churkhov—Girls Frolic in Snow at Fairmont Beach.**

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**KINORAMO No. 2213: Doughboys on Rhine lay Santa Claus to German Kids—Cadets at Princeton—Skating Stars Race at New- York, N. Y.—U. S. Bluejackets Save 700 from burning French transport—British Chancellor arrives—Dr. Emilie Coue arrives in U. S.—Director of Moscow Art Theatre—Severely Fall of Interior of Building—Resignations from Cabinet—Territorial specials.**

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ACCORDING to a recent statement of P. A. Powers, president of the Film Booking Offices of America, we have little to fear from a "foreign invasion" of our film circles. European picture producers cannot compete with American sales and exploitation methods and they are gradually being forced to the wall. Mr. Powers recently made a survey of conditions in England and upon the Continent and investigated the expansion possibilities for Film Booking offices.

"The ventures of American producers in European production have resulted in nothing but failures," says Mr. Powers. "They have gone there with the idea that it was necessary simply to make pictures abroad, where actors could be hired more cheaply, in order to supply the American market with productions at prices to compete with the foreign producers. They soon learned that the lack of proper facilities in Europe more than offset any advantages gained by low salaries."

Mr. Powers further sees no reason to become perturbed over the commercial future of European-made films, because of America's steady progress in the art, and points to the fact that at least one great director has come to America and is now actively engaged in picture making at Hollywood.—J. R. M.

"ALL THE BROTHERS WERE VALIANT" (Metro) is a seven-part sea story, adapted from Ben Ames Williams' story and directed by Irvin V. Willat. It is a stirring tale, with Lon Chaney, Billie Dove and Malcolm McGregor in the principal roles. An interesting feature is the hunt of whales.

"THE WORLD'S APPLAUSE" (Paramount) offers Bebe Daniels in a story of the stage, with Kathryn Williams, Lewis Stone and Adolphe Menjou rendering excellent assistance. There is a murder mystery—which is disclosed to the spectator and therefore holds little suspense—but which holds the interest by reason of its outcome.

"GARRISON’S FINISH" (Allied Producers—United Artists) marks the return of Jack Pickford to the screen after a two years’ absence. It is a racing story adapted from W. B. H. Ferguson’s novel and contains aside from two spectacular horse races, enough incident to hold the attention throughout the eight reels.

"MONEY, MONEY, MONEY" (First National) presents the happy combination of a beautiful star, a good story and excellent direction. It is a story of Main Street, of everyday folks, and has been produced with an eye to every detail. Tom Forman directed.

"THE STRANGERS’ BANQUET" (Goldwyn) with a special cast is Marshall Neilan’s first contribution to Goldwyn. It is a capital and labor theme and the well chosen cast gives a remarkable performance. It is well produced and will hold your attention, though some may find it a bit confusing at times.

"THE LAST HOUR" (Mastodon) is one of the season’s best crook plays. A special cast headed by Milton Sills, Jack Mower and Carmel Myers do excellent work in this adapted Frank P. Adams’ story. It originally appeared in Munsey’s magazine as "Blind Justice."

"THE FACE ON THE BAR ROOM FLOOR" (Fox) is real picture entertainment, so full of heart interest, pathos, stirring situations and good comedy, it should prove one of the season’s outstanding productions. It is an adaptation of the old poem, by Miss C. Marion Burton, directed by Jack Ford, with an excellent cast of players.

"THE NINETY AND NINE" (Vitagraph) is a good old-fashioned melodrama, with forest fires, plunging locomotive, stalwart hero and crooked villains. The fire scenes alone are worth the price of admission. Well directed and well acted it will satisfy the most blase seeker of excitement.

"KINDLED COURAGE" (Universal) with Ed Hoot Gibson starring, is a pleasing story of small town life that moves along briskly and will prove a good attraction. Hoot is cast as a youth who has rewards thrust upon him for capturing a couple of bandits and because of several well staged incidents it holds up well to the happy climax.
SPECIAL CAST IN
THE FACE ON THE BARROOM FLOOR
(FOX)

This Fox special makes mighty interesting entertainment. There is action, suspense and a succession of thrills that will hold any audience. Adapted from the old melodrama this film is exceptional in many respects. It is well acted, well photographed and carefully directed. Six reels. Directed by Jack Ford.

Presented under the conventional title The Face on the Barroom Floor," which likes one back to pre-Volstead days, this story of the love of a great artist for a beautiful girl and his fall from grace, in an attempt to shield another, makes pleasing entertainment. It has many dramatic moments, is presented in human light and throughout the acting above the average.

The production is high class and director Jack Ford can be congratulated or his excellent work. It has the general appeal of fine melodrama, plus well chosen types of players who play their roles with finesse and understanding, the atmosphere of an American coast town is wonderfully well preserved in its and backgrounds.

There are several highly dramatic points to the story, notably the escape of the prisoner, the dive from the cliff, the path of the lighthouse keeper, the stormy sea and the rescue of the lost ship, these are but a few of the big thrills. The subtleties are well done and add much to the enjoyment of the picture.

Henry Walthall, as Robert Stevens the famous artist, heads the well balanced cast. Walthall is in his element in this sort of a role and does splendidly. Ruth Clifford renders him fine support as Marion Von Vleck-Trevor. After Emerson plays the brother, Dick on Vleck, Alma Bennett, a particularly pretty girl, is Lottie and Novel McGreg- or is Governor Rankin. Robert Stevens, famous artist, meets Marion Von Vleck, while in Paris and it is love at first sight. He follows her to America and they become engaged. While Stevens is painting a picture of a city village maiden posing on the rocks, Dick Von Vleck, Marion's brother, becomes infatuated with Lottie, the model. hen he returns to college Dick desert- s. Stevens is accused and Marion breaks her engagement. Lottie drowns herself in the sea and the artist is forced to return to America. When he arrives, he is accused of theft and served two years in jail. He escapes from other prisoners, after saving the town, but is forced to look after a little girl named Lottie. He gains her confidence and the two become friends. When he is accused of murder, he turns to prison but he continues to

BEBE DANIELS IN
WORLD'S APPLAUSE
(PARAMOUNT)

A fascinating story of the life of an actress who unwittingly becomes involved in a murder mystery which almost brings about her downfall professionally. Lavishly presented, very well acted and directed in William deMille's best style. Length, 6,528 feet.

An original story by Clara Beranger provides Bebe Daniels, Lewis Stone, Kathleen Williams, Adolph Menjou and others with a suitable vehicle in which to display their talents. There is good story interest for the most part, with good surprise value and considerable dramatic suspense in the contest of wits between the detectives and John Elliott and his sister.

Lewis Stone plays the role of Elliott and gives an unusually convincing and consistent characterization. The director, author and producer are to be congratulated upon securing Mr. Stone's services for this part. Miss Daniels appears in the role of an actress who is a bound for publicity, and the moral of the story shows how ready the public is to condemn these children of the stage. Kathleen Williams has the role of Esa Townsend, wife of an artist in love with the little actress, who in a fit of jealousy kills her husband. A difficult role, but played with restraint and conviction. Adolph Menjou is the artist, Bernice Frank was the maid; Mayme Kelso, secretary to the actress, and George Kuwa, valet to Townsend. James Neil was Elliott's valet. While Brandon Hurst played James Crane, owner of a string of newspapers.

Corinne d'Alys, popular Broadway star, poses for Townsend while he paints her portrait. On the day he is to display the painting he gives a party at his studio. As the guests assemble, Mrs. Townsend comes to the studio, discovers a valuable pearl headress which her husband is to give Corinne, and the portrait of the actress. In a fit of jealousy she strikes him down and leaves the studio with her brother, John Elliott. The discovery of the dead artist throws suspicion upon the members of the party. Corinne telephones to her affianced husband Elliott and he succeeds in convincing the police that she is innocent. Crane takes a hand in the investigation, however, and dogs Elliott's footsteps. A confession from Mrs. Townsend finally clears Elliott and the little actress, and she no longer seeks the world's applause, but is content to settle down with John.

HOOFT GIBSON IN
KINDLED COURAGE
(UNIVERSAL)

A Western story with rather a novel twist to the plot, pleasing love interest and good atmosphere. Its biggest asset is the work of the star, who is well suited to this type of story. Will make good entertainment for most audiences. Directed by William Worthington. Five parts.

In this story by L. R. Brown we have Hoot Gibson as a small town boy, down in his luck and intimidated by the town bully. Following a particularly trying day he jumps on a freight train and leaves Sand Junction flat. How he is credited with the capture of two bank robbers and given a deputy sheriff's badge and later really captures a desperate bandit and his gang, while assisting a little Eastern girl to find her errant brother, makes up the balance of the interesting tale. He then goes back and whips the bully, which puts plenty of punch in the final reel.

You'll like Gibson as Andy Walker. The story is well handled, there is considerable dramatic tension in the contest between the bandits in the "haunted house" and the deputy, and it is the type of picture that will appeal to the majority of picture-goers, regardless of whether Gibson is their favorite or not. It is not a Western in the strictest sense of the word, as it contains no hard riding, shoot- ings, etc., with which Hoot Gibson has been associated of late. Just a pleasing, interesting and mighty entertaining little story.
SPECIAL CAST IN
THE STRANGERS' BANQUET
(GOLDWYN)
A pretentious and interesting Marshall Neilan production, from a story by Donn Byrne, with an elaborate cast, headed by Rock- liffe Fellows, Claire Windsor and Hobart Bosworth. A "Capital and Labon" theme, with a strong moral message, Frank Urson gives credit for direction. Scenario by Frances Marion. Seven reels.

THE CAST
Shane Keogh, Hobart Bosworth, Derith Keogh, Claire Windsor, Angus Campbell, Rockliffe Fellows, At His Nest, ForSomeDerith Keogh, Thomas Holding, McPherson, Eugenie Besserer, John Keogh, Nigel Barrie, Marian, Stuart Holmes, Uncle Sam, Claude Gillingwater, Bride, Margaret Loomis, Bride's Father, Tom Guise, Bride's Mother, Lillian Langdon. Seven reels.

This is not one of those somnolent photographs that will uniformly back in your seat, and not care whether someone passes between you and the screen occasionally. On the contrary, you have to keep both eyes on the screen and your mind constantly on the tale there being told. Judged if you want to know what it's all about, for it goes rapidly, with constant cut-backs to the secondary theme.

A remarkable cast gives an excellent performance. Honors go to Rockliffe Fellows in the role of "Angus Campbell" and to Claire Windsor as "Derith Keogh," with Hobart Bosworth, as Derith's father, old "Shane Keogh," head of the lumbering industry, and with whom they close for place. Teddy, the wonderful Keystone dog, as old Keogh's constant companion, refusing food and dying at his deathbed, needs a certain local pathos. Others of the impressive cast are Ford Sterling, Eleanor Boardman, Thomas Holding, Nigel Barrie, Stuart Holmes, Margaret Loomis, Arthur Hoyt, William Humphrey.

The story opens with the interrupted wedding of John Trevelyan, who, learning he has no right to the name, and that he is an outcast from society, turns on that society and in a few years becomes an agitator planning workmen against their employers, his real motive to be revenged on the society from which he himself is an outcast. His life mirrors that of the Keogh's when, after the death of old Shane Keogh, the vast industry falls into the hands of Derith. John Keogh is under the influence of the shadowy wife he has married in haste, and leaves the business to the girl. She has for some time been planning with her father to adopt the lad for whom his death has cleared the way. Derith is quick to come off with surprising facility when he tries to help Derith run the business.

Trevelyan finds a quartet of malcontents at the plant who spread his insidious propaganda. The men, really loyal to the Keogh interests, following like sheep. John Keogh finds the girl he has married is mercenary, faithless, shallow. She meets her fate dramatically, in an excellently staged automobile catastrophe. Angus tries to convince Derith both she must not give in to the absurd demands of her men, for Angus sees there is no real discontent, only that stirred up by a seemingly own interests at heart. At last, unable to get Derith to see her folly, leaves though secretly keeping in touch with the plant and managing its concerns, until last Derith realizes her mistake, but her refusal to listen to further demands brings on a strike. Anges locates Trevelyan as a real cause of all the discontent, and with Derith appeals to him. A man who has felt the weight of Angus's power goes to "set" Angus and shows Trevelyan.

Dying, the agitator makes public confession and urges the men to return to work. Derith is compelled to ask Angus to marry her, as his tongue is tied because of her wealth.

A well produced, and thoroughly interesting picture. It may be a bit confusing to those who are slow to get things, but demands attention. Beautiful scenic shots add to its attractiveness.

SPECIAL CAST IN
THE LAST HOUR
(MASTODON FILMS)
One of the season's best crook stories made into a film production so cleverly as to add much to the charm and interest of the narrative. The cast is exceptional and with the elimination of most of the gruesome gallows scene, should prove a good attraction.

"The Last Hour," made by Edward Solman and C. Burr's company, is a crook picture which proves by its excellence that this class of fiction provides a prolific field for picturization. Mr. Solman has taken Frank R. Adams' popular stage story, "Blind Justice," and transformed it into a picture, which from many viewpoints is one of the best he has yet produced.

What would be otherwise an almost perfect film entertainment is greatly marred by the use of scenes showing a gallow's is and the execution of a prisoner—execution to the point of where, after the trap has been sprung, the mechanism balks and an innocent man's life is saved. Just why a director of Mr. Solman's ability and experience should inject this gruesome and the film's provoking feature, is a mystery. Less of the gallow's stuff would greatly help the picture.

The story, which originally appears in (MASTODON FILMS) which dramatizes and the misadventures and misadventures of Steve Cline, a reformed crook who has made good. This part is given to Milton Sils, and is excellent.

Cline returns from South America to learn that his brother Tom (Jack Mower) has robbed a bank. Sam meets his brother at the home of Saidee McCall (Carmel Myers) and her father and while planning Tom's escape the police appear. In the trap. Tom is sold but Steve succeeds in aiding Saidee and her father to escape. Several years later the world is a Red Cross nurse and meets Philip Logan (Pat O'Malley) whose life has been saved by the man. The scene shifts to America after the adventure and was tried and convicted for the murder of a political boss who has been killed by Saidee's father while protecting her.

Philip Logan's father is governor of the state and through him Saidee tries in vain for a pardon. The day set for Steve's execution arrives and by a subterfuge Steve is released but reaches the prison too late. Steve is led to the gallows, the trap sprung, the mechanism balks and an innocent man's life is saved. The picture is filled with exciting incidents and presents many good opportunities for exploitation. It is in six reels.

KATHERINE MacDONALD IN
MONEY, MONEY, MONEY
(FIRST NATIONAL)
The happy combination of a good story, beautiful staging, and capable direction make for the success of "Money, Money, Money." It is beautifully produced, very well acted and should appeal to every lover of good, clean screen entertainment. Advertise it as a story with a Main Street setting. Tom Forman directed. Six parts.

Larry Evans wrote "Money, Money, Money" especially for B. P. Schulberg's beautiful star, Katherine MacDonald, and she has given her one of the most entertaining and novel stories in which she has ever appeared.

Miss MacDonald is cast as Priscilla Hobbs, the daughter of a poor manufacturer, George Hobbs. The family suddenly acquires wealth, through the death of a mysterious relative, not knowing it is the trick of the local banker to involve them in debt that he may acquire the small Hobbs factory. It is only the fault of the daughter that he becomes so entangled but the girl takes a desperate chance to save her father and undoubtedly succeeds in finding happiness with her poor beloved brother.

There is a thrilling ride through a storm, with Miss MacDonald driving a high-power car and the smaller Hobbs are especially well produced. Careful attention has been paid to this detail of the picture. The comedy is good and the snappy subtitles fit in with the logical and carefully planned action.

Miss MacDonald plays the role of Priscilla Hobbs, and the work of the stars and this grace and praise must be given her acting which is worthy of the rest of the cast. In this flaming young lady, Miss MacDonald is in most capable hands also, Carl Stockdale playing this part with conviction. Frances Raymond is Mrs. Hobbs. Paul Willis the brother, Leonie Howard. Charles Clary appears as J. J. Grey, a promoter and Jack Dougherty as Reggie, her constant companion. Ethel Mavall is the villain of the piece, the banker Carter, and Brenda Fowler plays Mrs. Carter. Margaret Loomis renders good service as Caroline Carter, a society belle.

There are many unusual catch lines throughout the picture as "Does money bring happiness—Set Money, Money, Money" and "What would you do if you given a million dollars.

The title suggests a number of other advertising angles as well.
January 20, 1923

EXHIBITORS HERALD

53

SPECIAL CAST IN

ALL THE BROTHERS WERE VALIANT

(METRO)

An exceptionally interesting story of the sea, one that is well told and full of unusual detail. The sea stuff is particularly well handled and a splendid cast enacts the various roles. It was adapted from Wendell Willkie’s story; Julian Josephson prepared the scenario and Irvin W. Willat directed. It is in seven parts.

Here’s a corking story of the sea. It has as the tang of the salt sea, is a simple, virile tale and rouses one’s interest at the very start and holds it throughout. The plot revolves around two brothers, he one a sea captain, the other a clerk on a steamer. The trend is toward good character drawing, a pretty heroine, and it is the type of story that should appeal to all who care for a wholesome story with no over-sentimentality about it.

Len Chase has the role of Mark Shore, rough sea captain, who deserts his ship to search for pearls. Malcolm McGregor is the younger brother, Joel Shore, while Jillie Dove appears as Friscilla Holt, who becomes the chartering wife of Joel and salls with him on his first whaling expedition. Others in the well chosen cast are Robert McKim, as first mate; William Morgan, as the comedy cook; Bob Conness, as the noble of Varese; Edith Frazier, as Morrell; Kurt Rehfeld, as looper, and Shannon Day, as the Brown girl.

There are many unusual talking points about this picture and its exploitation possibilities should not be overlooked. Attractive lobby displays of ship’s equipment and fishing nets suggest themselves and the excellent cast should be advertisedensively.

An outstanding feature of the production is the thrilling and intensely interesting scenes of a whale hunt. The realistic costumes and their1035
tightly and their bodies fought alongside and later scenes are shown of trying out the fat. The realistic music of the loyal sailors and those who start a mutiny among the men is a well staged bit of excitement.

The plot concerns Mark Shore, sea captain, who is lost while his ship is anchored near an island. His brother Joel is made captain of the same ship and-when the treasure with his bride finds his husband, who has found a siren and some pearls while marooned on lonely isle, finds Mark at once deterrines to return to the island for the Pearl. Joel refuses to go and will not permit his men to join Mark. A fight follows and in the melee Mark is knocked on board. Joel saves him and the story ads with the entry on the log of “All the brothers were valiant.”

SPECIAL CAST IN

NINETY AND NINE

(VITAGRAPH)

A good old-fashioned melodrama with enough exciting situations to satisfy the most blasé fan. It has one of the most realistic forest fires ever screened and the sentimental race of the locomotive through a veritable furnace of blazing trees with its human freight leaves a lasting impression.

Directed by David Smith, from Rassdy Norris’ stage drama, 6,860 feet in length.

They tell us this is the season of melodrama and screen. If so “The Ninety and Nine” is sure of a popular welcome. It has about it in the showman wants to make it appeal to those who like genuine melodrama.

There’s the unjustly accused hero, the treacherous wife, the stern, typical parents, village gossip, half wit lover and the stolen mortgage money, all more or less familiar to devotees of screen melodrama, but deftly handled in this case and the story interest is never allowed to lag.

The fire sequence is particularly well done and the love story supplies extra interest and has been very well handled.

Warner Baxter makes a particularly pleasing hero and acts naturally and well a role that calls for much restraint. Colleen Moore is excellent as the small town girl in love with the wayward city youth, Lloyd Whitlock plays the moustached villain; Gertrude Astor is the city girl and Beryl Hawley is a natural and very aberrant Abner Blake.

The picture has many good talking points and exploitation angles, such as the raging forest fire through which the hero drives the locomotive to safety, the escape of Phil Bradbury on a locomotive, the contrast of city and country life and the stampede of the inhabitants of Cleves, surrounded by a burning forest.

The story concerns Phil Bradbury, who is so completely involved with his horse that he loses his wife and their children. Then he has an accident on the road and the woman is killed. He is then released from the fire and goes to the east for help. The story is excellent and the acting is first rate. It should make a fine feature and will probably appeal to all classes.

The picture is adapted from a stage play by Charles Bradbury and is directed by Sarah Farrow, assisted by Kate Pendleton. The story is by Phil Bradbury and the acting is excellent. The story is well adapted and the dialogue is first rate. It should make a fine feature and will probably appeal to all classes.

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FARM FOLLIES

(UNIVERSAL)

Produced and directed by a man of the land, this bit of nonsense is a series of chases, of broken down wagons, and a pretty group of farmettes. About the funniest thing in it is a put and take game, in the color of which the colored innumerable swallows the top to avoid being caught. It continues to spin in his funny little ring and in it a top is employed as the result. Not much new stuff in this merrily and the labored subtitles do not Up it much.

Warner Baxter in a scene from "The Ninety and Nine" (Vitagraph).
Smith Accepts "A. E." Post

Madge Bellamy Is Now in Production On Her Initial Film

A. W. Smith, Jr., has resigned as assistant general manager of Arthur S. Kane Pictures Corporation to accept the post of general office representative of Associated Exhibitors. The appointment, effective the first of this month, will be made by W. B. Frank, general sales manager.

In his new work, Mr. Smith will be in close touch with all the sales branches of Associated.

Other appointments made by Mr. Frank follow: Daniel L. Martin, branch sales manager, Kansas City; Irving Hirsch, branch sales manager, Indianapolis; E. P. Pickler and Phil Solomon, sales representatives, Chicago; John Thomson, sales representative, Buffalo; L. C. Dillon, sales representative, St. Louis; R. J. Matthews, sales representative, Pittsburgh, and L. S. Collier, sales representative, New Orleans.

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Madge Bellamy is now at work on her first starring vehicle for Associated. It will be adaptation of Harold Shumate's "The Tinsel Touch" with William A. Seiter directing. John Bowers has been assigned the leading male role.

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"The Tents of Allah," Edward A. MacManus' new production for Associated, will be published on February 25. Charles A. Logue was the author and the director of the piece. The picture is said to unfold a colorful and dashing romance with most of the action laid in Morocco. It was filmed in the MacManus studio in Porto Rico. Monte Blue and Mary Allen have the featured roles.

Noted Costume Designer Is Engaged by Paramount

Howard Greer, well known New York fashion designer, who created the costumes for the last edition of the Greenwich Village Follies, has been engaged by Paramount to create costumes for Paramount pictures, and left yesterday for Hollywood, where he will join the costume department in the Lasky studios under the direction of Mrs. Ethel Chaffin.

Mr. Greer, who has become well known to the public through his fashion articles in Vanity Fair, Vogue and Harper's Bazaar, studied designing in Paris for five years, was with Lady Duff-Gordon (Lucile) for two years and also was with Poiret and Molyneux for some time. He has created the costumes of leading French artists.

Marie Prevost and support in a scene from the Warner Brothers production "The Beautiful and Damned," offered on the state right market.

Independent Pictures Offers Varied Program of Subjects

A long list of subjects is offered the state right market by Independent Pictures Corporation, 1340 Broadway, New York, of which Jesse J. Goldberg is president. For the past twelve months Mr. Goldberg has been perfecting his organization and acquiring productions and contracting for other productions to be made for publication through independent exchanges.

The company is offering a series of twelve two-reel Biograph subjects released under the name of "Favorite Star Pictures." These attractions feature such stars as Lilian Gish, Harry Carey, Blanche Sweet, Henry Walthall, Mae Marsh, Lionel Barrymore, and others.

Independent Pictures has also acquired world distribution rights to the series of new Nick Carter subjects, the first four of which have already been completed by Murray W. Garsson, Inc., producer, Edmund Love, Anders Randolph, Harry Sedley, Vincent Coleman and Diana Allen are feature players in the first four.

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The company has also contracted with Iroquois Productions for six features for 1923. The first two of these, "The Devil's Partner," starring Norma Shearer, Edward S. Rossome, Charles E. Deane, Henry Sedley and Stanley Walpole, and "The Valley of Lost Souls," starring Muriel Kingston, Victor Sutherland, Anne Hamilton and Edward Roseman, have been completed. They are Canadian north woods melodramas.

In addition to this Mr. Goldberg has arranged with Premium Picture Productions of Oregon for the entire product of that organization, which will include twelve five-reel subjects, six of which are completed. George Larkin features in four and Jack Livingston in two of the six now ready. Four of the six have been edited and titled as follows: "Flames of Passion," "The Way of the Transgressor," "The Clean-Up" and "Timber Bride." Three special productions will be made in addition to this series of twelve.

An extensive advertising campaign to the trade will be launched on the series with an independent campaign for the specials.

Goldburg leaves for West Coast January 12 to supervise making of the remaining features, while later in the year Benjamin W. Rosenblum will go to Europe to provide and direct foreign representation.

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In stating that the terms of franchise to be negotiated with state right buyers will be a decided departure from ordinary methods, Mr. Goldberg declared that it does not seem to be generally recognized that with the improvement in the methods employed by independent exchanges that new and different terms must be employed and improved or more extended co-operation must exist between the independent producer and national distributors on the one hand and the state right exchange on the other.

"As an instance—herefore—we advertised in the national trade publications for the purpose of reaching state right buyers and to effect sale of our product. We advertise primarily now to acquaint the exhibitor with our product leaving it to personal contact to effect or consummate the sale or placing of independent productions with the state right exchanges. In other words, the national independent distributors follow the course of national producers operating their own exchanges by directing their advertising to the exhibitor.

"We have laid out a thorough plan of releases—we have substantial product that we believe possess merit, and who do not apprehend any difficulty in placing our productions with exchanges operating in every State of the Union—at a commercial purpose and procedure."
Lupino Lane Is Starred in Feature Length Comedy

Hailed as one of the most popular comedians of two continents, Lupino Lane, pantomimist and famous tumble is seen in "A Friendly Husband," a five-reel special comedy in the Fox series—the first which the company has issued as a special in two years.

For some twenty years Lupino Lane has been on the stage, playing the London Hippodrome and Drury Lane with his father, and his comic ability is not a recent discovery.

In "A Friendly Husband" Lane takes his wife with him for a camping trip on the hottest day of the year equipped with all the comforts of home folded up in an enormous truck which is hitched on to the car. By simply working a lever stoves, dishes, tables, chairs, washing machine and many other things are forthcoming and throughout, the mishaps and adventures prove decidedly mirth-provoking Fox officials declare.

One twenty-four sheet, one six sheet, two three sheets and three one sheets, as well as window cards, slides, circus heralds and a sixteen-page press book are available on Lupino Lane's comedy, it is announced.

"If Winter Comes" Will Make Screen History Fox Declares

Screen history will be made, Fox Film Corporation predicts, when the screen version of A. S. M. Hutchinson's widely read novel, "If Winter Comes," is published to exhibitors. As a book it has surpassed the million mark in circulation, and the announcement of its adaptation to the screen created great public interest, it is pointed out.

Harry Millarde directed the entire production; some of the bigger outdoor scenes being taken on the English sites described by the author. The remainder of the scenes requiring interiors were taken at the Fox studios in New York and Los Angeles.

At the present time the film is being cut and edited. It will be issued soon.

An extensive and elaborate advertising campaign will be started before the publication date is set for the photoplay, the story of which, it is believed, holds the world's record for a fiction publication. Most of the newspapers in the larger cities have already run the story in serial form.

"THE TOWN THAT FORGOT GOD" is another Fox special production that comes to exhibitors fresh from a ten week run on Broadway and is soon to be issued. All the New York newspaper critics dwelt at length on the power and intensity of the storm scene, which has been acclaimed by the reviewers as one of the most realistic ever created Fox reports. The acting of Bunny Grauer, who portrays the boy, is given a special amount of praise in these reviews. Harry Millarde, who directed "Over the Hill," created this screen production.

A musical score has been prepared for "The Town That Forgot God" by Erno Raxe.

Legion to Use Film in Americanism Campaign

The American Legion, through its Film Service Division, has acquired from S. H. Boynton, of Chicago, all rights to picture "The Man Without a Country," based on the original story by Dr. Edward Everett Hale.

The film will be shown throughout the country in connection with the Legion's Americanism campaign. Distribution will be under direction of Earle A. Meyer, Director of the Film Service at Legion National Headquarters, Indianapolis.

New Series Will Be Issued Immediately

Producer Announces

"The Village Blacksmith," "A Friendly Husband," "The Net," "The Face on the Barroom Floor," "Does It Pay?" and "The Custard Cup"; these are the six new specials offered by William Fox which the company has scheduled for immediate publication.

These new productions are vastly different in scope and material from those issued early in the season but their box office appeal is equally certain, Fox Film Corporation declares.

Interesting facts about the new series is revealed in the following digest:

"THE VILLAGE BLACKSMITH" brings Henry Wadsworth Longfellow's famous poem to the screen. It was heartily applauded by reviewers at its New York premiere. Distinguished players, including William Dearing, Full of Marshall, Virginia Valli and Bessie Love, are featured under the direction of Jack Ford.

"A FRIENDLY HUSBAND" is a five-reel comedy starring Lupino Lane, well-known comedian of two continents.

"THE NET," a 1923 melodrama of thrills and mystery directed by J. Gordon Edwards, is a drama of women's conventions and men's intentions. A brilliant romance of Bohemian life in the artists' studios of the Latin Quarter is said to be vividly and faithfully portrayed by an all-star cast. Mr. Gordon and Maravene Thompson wrote the story.

"THE FACE ON THE BARROOM FLOOR" brings to the screen Henry B. Walthall in a story of sensations, thrills, prison escapes, storms at sea and a charming romance directing this. Ruth Clifford is in the cast.

"DOES IT PAY?" is an engrossing picture of life featuring Hope Hampton, supported by a notable cast and directed by Charles Horan.

"THE CUSTARD CUP," with Mary Carr, is adapted from the popular story of that name by Florence Bingham Livingston, a story of every-day life with a surprise climax following a series of humorous developments. The direction of this special was in Herbert Brenon's hands.

Coming soon will be "The Town That Forgot God," which ended a successful ten-week Broadway run on January 7, and "If Winter Comes" by A. S. M. Hutchinson, directed by Harry Millarde, with a cast of brilliant players.

Thomas Dixon Film Placed

With Producers Security

Announcement is now made that arrangements have been made for the Thomas Dixon production, "The Beast," have been made with Producers Security Corporation.
Big Sea Film Obtained by Hodkinson

"DOWN TO THE SEA IN SHIPS"
Pictures the Thrills, the Romance and the Hardships Experienced by New Bedford Whalemens

W. W. HODKINSON CORPORATION has obtained the distribution rights on "Down to the Sea in Ships," a picture depicting the thrills, romance and hardships experienced by New England whalemen and described by those who have seen it as a super-special.

The attraction was produced by Whaling Film Corporation, a group of New Bedford, Mass., business men whose purpose in making the picture was to perpetuate for all time the wealth of tradition that surrounds the whaling industry in New England.

Elmer Clifton, former assistant to David Wark Griffith, directed the production which, its sponsors say, will be a monument to his genius.

The outstanding fact in conjunction with the filming of this picture is that it is one of the few productions that has for its locale the tempestuous waters of the high seas, and the principal character in this drama of the Atlantic, is a ninety-ton whale.

The great moment in "Down to the Sea in Ships," comes when the whale, realizing the futility of escape, turns on his captors, sweeps one side of the boat, leaving but the stumps of broken oars in the hands of the fear-stricken crew. The harpoon is still imbeded deeply in the back of the whale and in one last effort to rid itself of the life-taking iron, the giant mammal of the deep swims off to a distance of several hundred feet, turns, hesitates an instant, then charges the boat with the speed and force of the fastest express. It is only a matter of seconds until the whale has hit the boat square in the middle, smashing it to bits and tossing its crew into the air. Sharks are plainly seen ready to strike the instant any of the crew touch the water.

But of all this action, however, is an appealing love story. Raymond McKee in the part of a young engineer, returns to the scene of his childhood and finds

Marguerite Courrot, his playmate of earlier days, grown to charming womanhood. The decree of a stern father, owner of a whaling fleet, forbids his daughter's marriage to anyone but a whaler who has sunk his harpoon into a whale. To answer this requirement from which there was no appeal, McKee sets out to sign up as a whalerman, but before he has put his name to the articles, he is shanghaied and carried to sea against his will, under as cruel a mate as ever walked the deck.

A mutiny gives the greenhand his chance and McKee, in the bow of a long boat, amid a school of whales plainly discernible on the screen, sinks his iron to the shank into his prey.

"Down to the Sea in Ships" would not have been possible to produce in its present state had it not been for the cooperation accorded the producer by the townsfolk of New Bedford. Mr. Clifton had at the very outset the wholehearted cooperation of the old Dartmouth Historical Society and as a consequence he was able to count upon the efforts of every man, woman and child in New Bedford in his endeavor to present a true picture of the whaling city and its curious customs.
**Century Buys Many Stories**

**New Johnny Hines Feature Is Sold in South**

"Sure Fire Flint," the latest feature offered by C. G. Burr, in which Johnny Hines is starred, has been disposed of in two territories—the south and southwest by Leavens F. Crover, general representative of Mr. Burr, who has just returned to New York. R. D. Crover, head of the First National Exhibitors Circuit of Virginia, which includes the first six southern states, North and South Carolina, Tennessee, Georgia, Alabama and Florida, has acquired the Hines feature for his territory.

True T. Thompson of True Film Corporation, Dallas, has acquired the rights for Texas, Oklahoma and Arkansas.

The feature has also been sold to William D. Hurlbut of Michigan, and contracts for other territories are pending, it is announced.

**ALL-STAR COMEDIES** produced by C. C. Burr, president of Mastodon Films, Inc., are finding their way into the foremost run houses in the country, according to a list of bookings on these comedies, given out by the W. W. Hoge School Corporation through whom they are issued. Raymond McKee, Charlie Murray, Mary Anderson and Flora Finch are featured players in this film.

Included in the houses which have booked All-Star comedies are the Rialto theatre, New York; Gifts, Cincinnati; Shea's Hippodrome, Buffalo; Victoria, Rochester; Bellevue, Niagara Falls; Savoy, Syracuse; American, Troy, N. Y.; Albany, Schenectady, N. Y.; Capitol, Superior, Wis.; Post, Battle Creek, Mich.; Gladmer, Lansing, Mich.; Majestic, Jackson, Mich.; Garden, Muskegon, Mich.; Washington, Ypsilanti, Mich.; Palm, Rockford, Ill.; Rialto, Aurora, Ill.; Fort Armstrong, Rock Island, Ill.

**Wanda Hawley to Appear in New Vitagraph Story of Sea**

For its production of Morgan Robertson's sea novel, "Masters of Men," Vitagraph has signed Wanda Hawley, former Paramount star, for one of the leading roles. This is to be a special and will feature an all-star cast.

"Masters of Men," is considered Robertson's most colorful sea tale. It tells of two young men who become pals while they are "gobs" in the U. S. Navy and of their adventures when they are shanghaied on board a schooner adrift in the Spanish Main. With their sweetheart, the quartette are the outstanding characters in the narrative.

EDWARD HORTON, star under the direction of Jess Robbins in "Too Much Business" and "The Ladder Jinx," will be seen in "A Front Page Story," his third production, which Vitagraph announces will be published soon. Horton is well known as a stock actor and "Too Much Business" marked his initial appearance before the camera. He has attained considerable popularity in his offerings to date, his stories being comedies of American life embracing heart appeal and romance.

"HUNTING GROUND OF HIA-WATHA" is the current issue by Vitagraph of the Urban Popular Classic. It is a beautiful scene and shows the long trail of the Indian as described in Longfellow's poem, and children will find this Urban attractive not only because of the wealth of Nature studies in it, but because its title, gossipy lines from the poem which nearly all youngsters have memorized.

LARRY SEMON'S next comedy will be called "No Wedding Bells." The comedy is now being produced at the Vitagraph Hollywood studios. Lucille Carlson plays the beautiful young girl whom the heroic Larry saves from the toils of a wicked Chinaman.

**Issue Five in January**


**Special Material Is Purchased for Stars As 1923 Productions**

Nineteen twenty-three Century comedies will be better and funnier than ever as indicated by the list of stories acquired for its various stars, Sig Neufeld, production manager of the company declares.

For Baby Peggy, the following will be adapted to the screen: "Tilly Jones," by Marc Rex; "Little Trouble Mender," by Zackery Miles; "Smile Maker," by Rae Blumer; "Kissable Tess," by David Brown; and "Sweetheart of the Mounted," by Bert Sterling.

For Brownie, the Century "Wonder Dogs," the following have been accepted: "Dogdom," by Charles Gould; "A Dog's Day," by Charles Gould; "Dog Tracks," by T. W. O'Neill; and "His Master's Breath," by James Wyler.

For Buddy Messenger two stories have been purchased, although an option on six others has been taken. The two are "Slim Saunders, Detective" and "Amateur Gangsters," both of them by Harold McBride.

All of these stories are being transferred into continuity by writers who are likewise interesting "gags" suited to the different actors.

BABY PEGGY'S latest Century comedy special, "Too Many Lovers," has been completed. This is the picture which Herman Raymaker directed instead of Alf Goulding. The story centers around a little tot, played by Peggy, who makes too many dates to be taken to her dancing school. As each of her escorts shows up he trouble to these parts of the house. One is placed in the closet, one in the ante room, one under the bath, one under the chimney, and one under the table. Of course comedy follows when the boys discover each other. The boys Marshall Nelan used in "Pony" played in this comedy. They are Winston Radom, Newton Hall, Kenneth Green, Bill Condon and Verne Winter. Grow-ups in the cast include: Joe Moore, brother of the famous Moore boys, Edna Gregory, Billy Franey, and Harry Archer.

THAT THE all-animal comedies now being made by Century, in which an animal takes the leading part, are proving popular among exhibitors is pointed out by the company in the following bookings:

The Leland theatre, Albany, is showing "Just Dogs:" the Columbia, Seattle, "Wedding Pumps," a comedy starring Brownie the Wonder Dog; Loew's Bijou, Birmingham, Alabama, "Just Dogs:" the Strand is Buffalo, "True Blue," featuring Onech the Horse; the Garden theatre, Des Moines, "Hello, Judge:" the Standard, Cleveland, "True Blue"; Kinema, Los Angeles, "Just Dogs:" New Olympiad Buffalo, "Just Dogs," and "Hello, Judge," Olympic Buffalo, "Rookie," with Brownie; the Rivoli, St. Louis, "Women First:" the Melba, Dallas, "Hello, Judge," Odeon theatre, Indianapolis, "Hello, Judge:" and the Rivoli theatre, Portland, Oregon, "Hello, Judge."

**Edward Horton, playing an important role in Vitagraph's "A Front Page Story."**
With the Procession in Los Angeles
By Harry Hammond Beall

ALLEN HOLUBAR and Dorothy Phillips have finished their production of 'The White Frontier' for Associated First National. The story, which is virile and gripping, is produced on an elaborate scale and will doubtless be the most costly and lavish outdoor picture to be filmed in many a day. The cast supporting Miss Phillips is a notable one.

LYNTE WASHBURN and HORATI BOW-WORTH are being busy these days trying to work in two pictures at the same time without missing a trick. Both stars are now playing in two big Selznick productions, 'Rupert of Hentzau' and 'The Common Law,' and it keeps them on the jump answering the demands of Directors Victor Heerman and George Archainbaud simultaneously.

Announcement has been made by Goldwyn that CLARENCE BAKER is back at the "old stand" in Culver City. He is under contract to direct a big production of Edward E. Rose's mystery melodrama, 'The Rear Car,' which will be filmed under the title, "Red Lights." Badger, who directed Will Rogers' Goldwyn pictures, more recently made "Quincy Adams Sawyer" for S.L. Productions and this special is now being given publication through Metro. 'The Rear Car' was first produced on the stage at the Majestic theatre, here, with Richard Bennett in the leading role.

WILLIAM DUNCAN, who for the past two years has been making Western features at Vitagraph, together with his wife, professionally known as Edith Johnson, have left the local film colony for New York to confer with film officials with reference to a big serial contract. Several companies have been after the services of the popular star for the past few weeks but Duncan was not tempted until he received the Eastern offer. An interesting announcement pertaining to his future screen activities will undoubtedly be forthcoming upon Bill's return to Hollywood in the near future.

EMER STEVENS, noted actor of stage and screen, died at his home here last week, following an attack of pleurisy. Mr. Stevens was associated with the American stage for over thirty years. He has played with most of the drama celebrities of his day including Ethel Barrymore, and many others. He has been in picture work for the past two years.

BOYD COAN, Chicago producer, who is spending a few days here selecting a cast to re-make the production, "The Little Girl Next Door," has assigned Pauline Starke to enact the leading role in the picture. Others who will have a part in the new version of the special that broke many house records throughout the country seven years ago, are Creighton Hale, Carmel Myers and Mitchell Lewis. They will leave for Chicago, where the filming will be done, some time this week. W. Van Dyke will direct under the supervision of Coan.

DR. A. P. GIANNINI, prominent banker of San Francisco and New York, who has been visiting here for the past few days, was the house guest at a dinner given by Miss Bennett at his attractive home in Westmoreland the other night. About thirty guests, including Mrs. Giannini, J. D. Williams, Mr. and Mrs. Joseph Schenck, Mrs. Bennett, mother of the host, and other celebrities were entertained. The banker is a great friend of the motion picture industry and he is decidedly popular with the movie folk of Hollywood.

A few of the more daring of the Hollywood screen colony have gone in for aviation as a diversion. DICK GRACE, well known pilot and stunt man, has started the fad and he has no more faithful disciple than Al St. John, comedy star of the Fox film forces. The popular comedian asserts that he would rather fly than eat and in proof of this statement he often spends his noonday lunch hour soaring over the green hills of the city. Young Grace, who enlisted in the air force as the outbreak of the war, is being besieged by members of the profession who are desirous of learning the art of high-flying.

ROY H. KLAFFER has resigned as laboratory superintendent of the Metro studios to take up similar work with Goldwyn. Starting as a projectionist over twenty years ago, Klaffer has risen to his present important position in the industry after having made a deep study of things photographic. He has been associated with many of the leading directors and stars in recent years and has supervised the laboratory work on several of the big special productions turned out in the city.

Tourists who journeyed out to Hollywood on New Year's Eve in anticipation of witnessing wild revels among members of the movie colony, departed from the attractive little foothill suburb barber shop. The most devilish orgies participated in by the film folk on the streets of the film capital during the celebration was horse tooting and promenading. A few prominent stars, it was said, indulged in naggy soda pop at the corner drug store while still others gave their tongues a sleigh ride on "Esquimo Pie." So this is Hollywood.

West Coast Theatres, Inc., has booked the Cosmopolitan production, "When Nightしました Was in Flowers," for their entire chain of houses owned or controlled by Messrs. Gore, Ramish and Lesser. Contracts were closed following a showing of the picture at which all members of the executive staff of the theatre company were present.

Universal studio executives entertained press representatives and others one night last week when thrilling night scenes for "The Hunchback of Notre Dame" were being filmed. Luncheon was served and the visitors, under the guidance of Mique Boslan, P.A., were shown about the lot.

Two hundred invited guests of Charles Ray and Stanley Anderson, manager of the Beverly Hills hotel, witnessed a preview of a seven-reel production of the United Artists production titled, "The Girl I Loved." Preceding the showing, Mr. and Mrs. Anderson entertained their dinner in honor of the star and his picture. The picture, which is based on the personal love story of the late James Whitcomb Riley, author of the verse, was well received.

Strand Theatre Program—December

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Curtains

Strand Theatre Program for October

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Here's an Idea

W. P. Cuff, W. P. Cuff Enterprises, Chillicothe, Mo., believes in the theory that persistence wins. He doesn't believe in fighting the reform element today and laying down tomorrow. Right for 268 days a year is his motto. Think of the results if the thousands of exhibitors in the country adopted that policy.

Note I have a telephone hook-up with mine that adds to the value of it as an advertising medium. I thought my phone idea was original until just a few days ago a film salesman told me he had seen the same thing in Fort Smith, Ark., a few years ago.

Now the real big idea in my calendar as I see it is the opportunity it affords me to send telling messages to the public that never hear or read the exhibitor's side of the blue law or censorship question, and of course are misled by the articles they read in the average papers. It is not a complete solution of the problem of all types of censorship, but it is a step in the right direction.

You may be kind enough in the "Herald" to mention me as one who, like Mr. Fred S. Mayer, of Hamilton, O., believes the screen itself is the most powerful weapon controlled by the exhibitors, but we cannot always reach the people we would like to reach by the screen alone. But I have found that the calendar I use, owing to the prospect of securing a free ticket, not only reaches all the people, but they keep the calendar and always near the phone where they can see it no longer.R.

Harry F. Cuff, Chillicothe, Mo., believes in the theory that persistence wins. He doesn't believe in fighting the reform element today and laying down tomorrow. Right for 268 days a year is his motto. Think of the results if the thousands of exhibitors in the country adopted that policy.

Screen Message No. 90

Think this over: Why pay salaries to political workers to censor pictures when you, as patrons of this theatre and the only logical censors, have the privilege of requesting the type of screen entertainment you desire? This theatre is always mindful of its duty to the community.

REPRODUCED HEREWITH are two of Mr. Cuff's monthly calendars. In December calendar note free screen message in upper left-hand portion of card. In the October calendar the anti-censorship talk is published in the lower right-hand corner. Read article for details.
LETTERS
From Readers

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

They Take It and Read It

Cleveland, Ohio—To the Editor: I consider your holiday number of the Herald a work of real art and can assure you that I read every edition from cover to cover. I find, however, that the only one interested in the Herald for I find it on the desk or in the hands of the exhibitor in every theater in every city in every state where I go. I really did not think it was read so much by the exhibitor or know it had such a wide circulation.

With kindest regards and hoping that the coming year may be a successful one for you, I am, Yours truly, Edwards Amusement Company, Cleveland, Ohio.

We Sent Him Another One

Hay Springs, Neb.—To the Editor: Our copy of the Holiday number was not complete. If it is at all possible for you to send us another copy, please do as we have very definite plans of completing copies in the files.

We enjoy the other parts of the holiday number very much and don’t like to take and throw out any of the articles which might have been in these missing pages. Wishing you success and the compliments of the season, I am—Paul C. Morgan, manager, Star theatre, Hay Springs, Neb.

They’re Hard to Get In

Corpus Christi, Tex.—To the Editor: Do you know where I can get “The Lord’s Supper” with the original cast? I have heard a lot of remarks about this and want to try it and see if it will bring results. I have done everything else that I know of and just won’t jar loose—and I thought maybe they would like to see it. Eh! what?—George H. Zinsz, manager, Harbor theatre, Corpus Christi, Tex.

Too Late for Holiday Issue

What was the greatest picture of 1927? and why?


Theodore Anton, manager of the Lowell theatre, St. Louis, was seriously injured in an accident in a high-rise building in St. Louis. The man stopped Anton a short distance from the theatre and ordered him to throw up his hands. When he had done so, he tore the $121 receipts of the show, resisted, knocking the robber’s gun to one side. In flight Anton fell and told and was overtaken by the footpad, who beat him on the head with a revolver. At the City Hospital it was stated Anton probably sustained a fractured skull. The highwayman fled without taking the money.

John F. Stowe, who has had wide experience as manager of theatres in Cincinnati, and other cities, has been made manager of the Oliver theatre, Niles, Michigan, controlled by Palace Theatre Corporation.

C. E. Stillwell, Casino theatre, Spokane. “Wash. is rebuilding the stage of his theatre and is planning to present prologues in connection with his picture programs.”

F. C. Yelverton, Ballston Spa, N. Y., wanted a “Fox on New Year’s Day” but found that the only way he could get a print was to drive to Cobleskill, 30 miles away, and on the roads partially blocked with snow. Sir, Yelverton made the trip, however, and showed the feature to big crowds on Monday.

Oscar Cantnor, who recently joined the Paramount organization in St. Louis, has undergone an operation for a throat infection. He was removed from the hospital to his home on Christmas Day, and is rapidly recovering.

William Truog, district manager for Goldwyn, spent the early part of last week in St. Louis. The local office expects a guest from James Grainger about the middle of January.

Robert “Dusty” Rhodes has leased his Gillham theatre to the Amusement Company and will go to California for a rest. “Dusty” has been connected with the Gillham for nine years, formerly having been booker for the booking staff of the Kansas City American Association baseball club.

D. M. Major, former city salesmen and assistant manager of the Kansas City Vitagraph office, has resigned and will join the Crescent Film Exchange in Kansas City as special representative.

J. O. Buckles and Brother Peck, members of the I. T. D. AMAM, have opened a theatre supply house in Wichita, Kan., in the Peck building and opened a branch house in Kansas City, Mo., handling a complete line of theatre supplies.

Ralph N. Jones of Jones & Stewart, owners of the Majestic theatre, Sturgis, South Dakota, has sold his interest to the business.

Mrs. J. J. Dougherty is playing the organ at the National theatre, Breckenridge, Texas.

W. C. Bachmeyer, central eastern division manager for Metro, was a recent visitor in Cleveland, which was in charge of the State Lake theatre, Chicago, for several years.

Eugene Kennedy, formerly manager of the Palace at Tyler, Texas, has taken over management of the Jewel theatre, Rusk, Tex.

L. Brent is now managing the American theatre, Enid, Okla., showing first-run pictures to good business.

C. D. Hill, Hodkinson manager at S. Louis, was called “at” on December 22 to attend the funeral of December 29 of his father-in-law, Charles Burks, who died following an attack of appendicitis.

Bernard C. Cook, manager of Standar Film Company, Kansas City, says that the firm has obtained another series of western pictures starring J. B. Warner for distribution in Kansas and Western Missouri.

George Herbert Bell, baritone since 1923 at the Stradland, Wichita Falls, Tex., singing solos during the holiday period.

C. W. McKeen, of the St. Louis office, attended the convention of the Illinois Teachers’ Association at Springfield, Dec. 28 and 29, where he explained the Fox educational project and arranged a special showing of "The Village Blacksmith" and short subjects.

PURELY Personal

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

My Old Kentucky Home, with Monte Blue.—Good. Made money on it. Not priced so high. Every one liked it. Can't go wrong if you book it.—E. E. Cox, Lyceum theatre, Wyoming, Ill.—General patronage.

Bluebeard, Jr., with Mary Anderson.—Would have made a good two-reel domestic comedy. As a five-reeler, story too slight. Nothing offensive, however.—P. G. Esteé, Fad theatre, Brookings, S. Dak.—Neighborhood patronage.

Associated Exhibitors

Grandma's Boy, with Harold Lloyd.—Played three days to fair audience and all pleased. Not a record breaker by any means here. However, made a little money. Lloyd not a drawing card here.—C. B. Davis, Norwood theatre, Norwood, Ohio.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—A comedy that will bring 'em in the second time. For concentrated fun this is a snipper. Good house booster but rental too high. Exchange got everything. Lost money, but enjoyed doing it. Buy it right.—E. L. Wharton, Orpheum theatre, Jacksonville, Ill.—Neighborhood patronage.

Don't Doubt Your Wife, with Leah Baird.—Boys, here is a real program picture. Good story, full of pep and a good storm scene. Book it. It will please.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

F. B. O.

The Snowshoe Trail, with Jane Novak.—Mighty good Northern story—well made and consistent all through. Bought at a reasonable price, too.—P. G. Esteé, Fad theatre, Brookings, S. Dak.—Neighborhood patronage.

The Understudy, with Doris May.—Very clever picture, light, wholesome and laugh producing.—Giacomma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Up and At 'Em, with Doris May.—Fine comedy. If you want comedy book his one.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

My Dad, with Johnnie Walker.—Good picture. Poor business.—G. Strasser Bros., Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Boy Crazy, with Doris May.—These later type productions are safe bets for me and this one is no exception. Doris day is well liked here.—J. C. McKeé, Electric theatre, Bolivar, Mo.—Neighbor hood patronage.

Son of the Wolf, with a special cast.—A good picture. My patrons like all Northemns.—T. Bouldin, Lyric theatre, St. Charles, Mich.—Small town patronage.

In the Name of the Law, with a special cast.—Very good. Satisfied them all.—Nelson theatre, Pascagoula, Miss.—Neighborhood patronage.

In the Name of the Law, with a special cast.—Laying very big business. Advertising possibilities great, especially cuts of policemen. Picture fair.—F. Atkins, Jr., Atkins theatre, Marysville, Cal.—Neighborhood patronage.

In the Name of the Law, with a special cast.—This is a very good and clean-cut picture. Everyone who saw it commented favorably on it.—M. J. Babin, Fairlyand theatre, White Castle, La.—General patronage.

In the Name of the Law, with a special cast.—Interesting, but overdrawn and a very improbable story. It would not happen once in a thousand years in real life.—Giacomma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Seven Years Bad Luck, with Maxu Lin-der.—Nothing to it. I should call it a bloomer.—Lyric theatre, Earlville, Ill.—Neighborhood patronage.

The Fatal Marriage, with a special cast.—Good, picture. Patrons disgusted and walked out. Fell flat.—G. Strasser Bros., Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

At the Stage Door, with a special cast.—Clean picture. Didn't hear a knock.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

The Sting of the Lash, with Pauline Frederick.—Good, but would rather have had Pauline Frederick in some other picture. Too much Western.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

First National

Sonny, with Richard Barthelmess.—A fine picture. Please all who saw it. Very entertaining from every angle. Better house second day than on the first. Used with an Educational comedy at twenty and forty cents.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Sonny, with Richard Barthelmess.—Good picture that gave satisfaction.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

The Eternal Flame, with Norma Talmadge.—A very fine picture. Please all who saw it. Did not draw for me as good as Smillin' Through.—J. C. Hester, Augusta theatre, Shaw, Miss.—Neighborhood patronage.

COURAGE, with a special cast.—This one pleased good houses for two days with the temperature at 38 below Zero. As good as a sermon and easy to take. All good comments.

No simp censor could take a wallop at this picture.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.

The Maskerader, with Guy Bates Post. —Played Christmas day and day following. Played holiday market managed to about break even at big price paid for same. Heavy exploitation. Not worth the money.—C. B. Davis, Norwood theatre,
TWO AMUSING SCENES from the new Johnny Jones comedy for Pathe, “Stung,” which will be published on January 14.

In the center is Jobyna Ralston, new leading woman for Harold Lloyd.

The Girl in the Taxi, with Mr. and Mrs. Carter De Havilland. Very funny and very naughty. It’s a wonder the censors let this slide by. It sure made them roar and is a fine evening’s entertainment. — Ralph R. Grisbie, Grand theatre, New Hamburg, Ont., Canada. — Neighborhood patronage.

Hail the Woman, a Thomas H. type production. A fine entertainment. The audience could not contain their laughter. — H. G. Serrajend, Jr., Odeon theatre, Chandler, Okla. — General patronage.


Serenade, with a special cast. — No good for small town. — Gem theatre, Waterville, Maine. — General patronage.


The Silent Call, with Strongheart. — An extra good picture. Lots of my patrons told me it was fine. — P. L. Burford, Princess theatre, Doniphan, Mo. — Neighborhood patronage.

The Silent Call, with Strongheart. — Sure a very fine production. It is pleasingly taught. — H. A. Larson, Majestic theatre, Oakland, Neb. — Small town patronage.

The Silent Call, with Strongheart. — Have heard many favorable comment on this, and it lived up to all it. — C. McKe Electric theatre, Bolivar, Mo. — Neighborhood patronage.


The Barnstormer, with Charles Ray. — Fell flat one day. Poorest Ray picture ever shown. Patrick walked out after seeing two or three reels. Disgusted. Should be taken out of service. — G. Sira, Sons, Emblem theatre, Buffalo, N. Y. — Neighborhood patronage.

Pilgrims of the Night, with a special cast. — An excellent program picture its kind. Interesting and pleased audience. — H. A. Larson, Majestic theatre, Oakland, Neb. — Small town patronage.

Peaceful Valley, with Charles Ray. —
Ohio, New Hampshire, Illinois In

New Hampshire is entered in the Poet Laureate contest and Ohio and Illinois gain additional representatives in the contributions of the week.

Fred S. Meyer, challenged early in the contest, is indicating early completion of competing for the title, but Ohioans are notoriously modest.

The candidates entered to date are apportioned as follows:

Ohio (2) Kentucky
Illinois (2) Idaho
Nebraska (2) Montana
Iowa (2) Oklahoma
Kansas (2) Missouri
Canada (2) Wisconsin
S. Dakota (1) Michigan
New Hampshire

“Peacock Alley”

O Mine, she is a bonnie lass.
A bonnie lass, a bonnie lass
O Mine, she is a bonnie lass.
She fills me with delight.
She dances so charmingly.
And smiles so disarmingly.
Our hearts beat quite alarmingly.
It thrilled us.

Her plays are all spectacular.
Spectacular, spectacular;
Her plays are all spectacular;
“Peacock Alley.”

Replete with much variety,
Patronage.

And action all entwine.
Throughout the night they’re pouring in.
Peacock Alley.
Throughout the night they’re pouring in.
Peacock Alley.

For Mae is so symmetrical.
Herself, electrical,
Her dance is such a spectacle.
Her clothes, O Lordy me!

This book now plays, before its late.
Before its late.
Now book this play, before its late.
And Mae is such a bonnie lass;
You can not let the moment pass.
Peacock Alley.

For Mae is so symmetrical.
Herself, electrical,
Her dance is such a spectacle.
Her clothes, O Lordy me!

“Peacock Alley”

Rex theatre, Saloon, Idaho.

Watch Out For AFrontPageStory

The Truth About Garham
Greet New Hampshire's Candidate

Tell us not in joyous verses
This "bi" is just one long sweet dream;
He who daily discusses
And at night -- well, I seem.

Salemen's glib talk oft reminds us
We should choose our films with care.
Fine the houses in which we are
Left with many a vacant chair.

But praise be, they're not all rotten,
Some return us many a dime,
While the perfumes are forgotten
As receipts keep on the climb.

And if you'll give me attention,
Just as briefly as can be,
I should dearly like to mention
"What the world's in for me."

Thomas Ince's "Hail the Woman"
Stronger than "The Silent Call,"
(Wonder dog, that, almost human!)"
Gad, tested them again 'gainst the wall.
And poor Rodolph Valentino
In the well remembered "Shenk"
Proved a worthy result of love
Of a hat, dry summer week.

"Pencock Alley," "Fascination."
"Where's My Windin'Boy Tonight?"
Those three sure brought home the bacon;
Likewise, too, "Turn to the Right."

"School Days," with young Wesley Barry
Brought you the laughs, as joy and small.
Meghan in "A Bachelor Daddy."—
Couldn't find room for them all.

"Trible David" proved a winner,
Filled the grouch bag to the rim run.
And as sure as I'm a sinner,
Dick's in the lead, ahead of them in.

There were many more worth showing,
Though results made us feel blue,
For unlooked-for in "Thunderclap" During nineteen-twenty-two.

But that year is now behind us,
And we're surely filled with glees
As we seek to work and plan
Of what's due in "twenty-three."

Gladys A. RIVA.
Pettime theatre, Tilton, N. H.

Just a good program picture, not a special in any sense. Not worth a raise — admission. — L. R. Creason, Palace theatre, East Longmeadow, Mass.— Neighborhood patronage.

The Lone Star Ranger, with William Farren. — Get this one and then get after the audience, then get a trunk to haul your cash to the theatre. — Pardon my nerve, but a good picture. — Sky High, with Tom Mix. — Good, as usual. Mix draws like mustard plaster. — Grand theatre, Shawntown, Ill.— Neighborhood patronage.

The Lone Star Ranger, with William Farren. — Get this one and then get after the audience, then get a trunk to haul your cash to the theatre. — Pardon my nerve, but a good picture. — Sky High, with Tom Mix. — Good, as usual. Mix draws like mustard plaster. — Grand theatre, Shawntown, Ill.— Neighborhood patronage.
Goldwyn
Brothers Under the Skin, with a special cast.—Absolutely fine comedy-drama, Well done in every particular. My particular patrons liked it fine and if they can be pleased anyone can.—S. M. Southworth, The American theatre, Canton, N. Y.—Neighborhood and college patronage.

The Sin Flood, with a special cast.—Brother exhibitors in small towns, lay off this one. Very poor plot and very improbable. If you have too much for this one and promised a Christmas eve show, a good show, but it flopped miserably.—Martin W. Opperle, Armory theatre, Ste. Genevieve, Mo.—Neighborhood patronage.

Remembrance, with a special cast.—Great picture, true to life. You will not make any mistake in getting this and advertising big.—Charles Morton, Family theatre, Mt. Carroll, Ill.—Neighborhood patronage.

Remembrance, with a special cast.—This picture was sold to us for a special, but it was nothing more than a program picture, and don't let them deceive you.—A. R. Workman, Coliseum theatre, Mar- selles, Ill.—Neighborhood patronage.

Yellow Men and Gold, with a special cast.—Pleased Saturday night crowd.—J. Winninghe, Davison theatre, Waupun, Wis.—Small town patronage.

Bunty Pulls the Strings, with a special cast.—My patrons don't care for this kind of stuff. Had several tell me it was poorest picture they ever saw and I thought they were right.—S. G. Ihs, Photoplay theatre, Ashland, Kan.—Small town patronage.

Made in Heaven, with Tom Moore.—Fair picture. Business poor. Would not advise this one for a box office attraction.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

His Back Against the Wall, with Ray mond Hatton.—Very good picture. A story of a coward who goes out West and does humorous things but never cracks a smile.—H. C. Ruth, Victory theatre, Bay City, Mich.—Neighborhood patronage.


A Tale of Two Worlds, with a special cast.—A dandy picture and one that will please. Price right, prints in good condition and service right. What more can an exhibitor ask? Goldwyn has proved themselves always ready to adjust all difficulties.—Miller & Carroll, Gayety thea-

tre, Amory, Miss.—Neighborhood patronage.

The Old Nest, with a special cast.—Best picture for small town of year. Broke attendance record of last two years and not one kick at advanced price. If we could only get one like this a week.—K. P. Davidson, Dreamland theatre, Seneca, Ill.—Small town patronage.

The Old Nest, with a special cast.—Played two nights to big business. Wonderful picture of home life and mother's devotion to her family.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

Come On Over, with Colleen Moore.—You can be assured will please any audience. Just a dandy light program picture that will make your patrons like feel like they have been entertained. Play theatre, Hamilton, O.—Not very good. Too slow action. Would not advise this one. Too much picture for what it had to tell.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

The Invisible Power, with a special cast.—A very good picture, but too heavy for general motion picture audience. I would not recommend it.—Charles Morris ton, Family theatre, Mt. Carroll, Ill.—Neighborhood patronage.

The Highest Bidder, with Madame Kennedy.—Fair. Not enough action to it and very dragy at times. My last Kennedy and am glad of it.—S. G. Ihs, Photoplay theatre, Ashland, Kan.—Small town patronage.

The Poverty of Riches, with a special cast.—This picture pleased much better than many so-called specials. It is good.—Russell Arnez, Theatre, Pittsfield, Ill.—General patronage.

The Poverty of Riches, with a special cast.—Fine picture. Everybody pleased. Boost for this one is good.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

From the Ground Up, with Tom Moore.—A thoroughly presented musical comedy. Very good business.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

From the Ground Up, with Tom Moore.—Good picture. Pleased 100 per cent. Played to good crowds.—Maroa Theatre Co., Maroa theatre, Maroa, III.—Neighborhood patronage.

A Poor Relation, with Will Rogers.— Good picture, but too much of the same thing. Show pleased about 75 per cent.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

The Concert, with a special cast.—Patrons not pleased. Some walked out before play was over. Business poor.—V. Machek, Jr., Liberty theatre, De Pue, Ill.—Neighborhood patronage.

Beating the Game, with Tom Moore.—only Fair picture. Business poor.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

Watch Your Step, with a special cast.—Excellent picture. So much in it to keep interest.-Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

Dangerous Curve Ahead, with a special cast.—Fine picture. Ran two nights to big business. Get this one.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

The Grim Comedian, with Jack Holt.—Good show. Get this one. You can't go wrong.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

Doubling for Romeo, with Will Rogers.—Good show. A Poor Relation advertised. Doubling for Romeo in its place. Made a big hit. No patrons disappointed. Get this one.—Maroa Theatre Co., Maroa theatre, Maroa, Ill.—Neighborhood patronage.

The Man From Lost River, with House
Harkin, Free Air, with a special cast. —The stars, which were practically unknown, were better than two-thirds of the well-known stars and story was full of good comedy and thrilling action at times. —S. M. Southworth, the American theatre, Canton, N. Y. — Neighborhood patronage.

Married People, with a special cast. —Good production and seemed to please every patron. Title seemed to be the main drawing card. —H. E. Swan, Empress theatre, Kearney, Neb. — Neighborhood patronage.

Married People, with a special cast. —An average program production. Possibly above the average. —J. C. McKeen, Electric theatre, Bolivar, Mo. —Neighborhood patronage.

No Trespassing, with Irene Castle. —They mistook the name of this play for the sign, “Keep Off the Grass” or “Keep Out,” for surely nobody trespassed around our theatre when this was shown. Forty-one people came the first night and thirty-four the second. Funny thing about this box office tragedy was that few who saw it enjoyed it very much. Hodkinson pictures are neither “flesh, fowl nor good red herring,” just pictures.

Metro

Quincy Adams Sawyer, with a special cast. —It’s the real goods. Personally believe it to be one of the best we have ever seen. I promise anything to get them in. They will thank you when they come out. Business ordinary on account of Christmas shopping. —Geo. K. Zins, Harbor theatre, Corpus Christi, Tex. — Small town patronage.

The Prisoner of Zenda, a Rex Ingram production. —One of the best. Had both Men and women in large audience. —J. J. Cameron, Strand theatre, Crystal, Iowa. — Neighborhood patronage.

Broadway Rose, with Mac Murray.—Sure to please. Will stand for a room in admission for small towns. Don’t be afraid to tell your patrons it’s a 100 per cent picture. —A. Mitchell, Dixie theatre, Russellville, Ky. — General patronage.

Broadway Rose, with Mac Murray.—If you have played Peacock Alley, Fascination, this is another of star’s along the same lines. Very pleasing hero. —Jack Tiller, Temple theatre, McCook, Neb. — General patronage.

PEG O’ MY HEART, with Laurette Taylor. —A production that is a joy and pleasure. Picture full of dramatic situations, irresistible humor and just enough pathos now and then to touch the softer emotions. In story, cast and treatment, you’ll have to go a long way to find a subject that will please your patrons more than this number. It was my Christmas Day offering and was well received. A real audience picture. —John N. Stewart, Wonderland theatre, Kaufman, Tex. — Youth to Youth, with a special cast. — Good picture, but hard to explain, and please. Ran with Mud and Sand and program satisfied everybody. —Geo. K. Zins, Harbor theatre, Corpus Christi, Tex. — Small town patronage.

The Five Dollar Baby, with Viola Dana.—A good program picture, but cannot sell well. —J. C. McKeen, Electric theatre, Bolivar, Mo. — Neighborhood patronage.

Turn to the Right, Peacock Alley and Pecos Junction.—A hit picture with much favorable comments from the patrons. — W. F. Lohl, Chime theatre, Cedarsburg, Wis. — Neighborhood patronage.

The Hole in the Wall, with Alice Lake.—Good program picture. — J. C. McKeen, Electric theatre, Bolivar, Mo. — Small town patronage.

A Woman’s Husbands, with Alice Lake.—Here is a mighty good program picture. — D. E. Pfitz, Lyric theatre, Harrison, Mo. — Small town patronage.

Sherlock Brown, with Gilbert Lytell.—Very enjoyable picture. Average drawing card for us. A few did not like it at all but the majority thought it was a first-rate picture. — E. L. Frank, Empress theatre, Ariz. — Neighborhood patronage.

Glass Houses, with Viola Dana.—Fall up to standard. The last three or four pictures of this star have made the future similar with my patrons. — E. L. Franck, Oasi theatre, Ajo, Ariz. — Neighborhood patronage.

Glass Houses, with Viola Dana.—Viola Dana is a dandy little star for my patrons and they liked this production. — J. C. McKeen, Electric theatre, Bolivar, Mo. — Neighborhood patronage.

Glass Houses, with Viola Dana.—
good clean comedy-drama with pep. An ideal picture for small town patronage. Your patrons will go home feeling they were entertained.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.


A Message From Mars, with Bert Lytell.—Very good picture with a fine moral to it. Although reports on this were not encouraging, picture found it very satisfactory.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

Peacock Alley, with Mae Murray.—Had a good business and picture pleased. In fact, it is much above the regular productions.—J. C. Mc Kee, Electric theatre, Bolivar, Mo.—Neighborhood patronage.

Peacock Alley, with Mae Murray.—Excellent picture from every angle. You can give your admission some and get by O. K. We were promised good print. Got one in mighty poor shape. Was to play a return on this in two weeks, but cancelled on poor condition of print.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Peacock Alley, with Mae Murray.—Did a wonderful business at this price at thirty cents admission. Personally I didn't like the picture, but as I have had no luck with the patrons I guess it is O. K.—H. J. Trautner, Pastime theatre, Blue Mound, Ill.—Small town patronage.

Paramount

The Old Homestead, with Theodore Roberts.—A great story. Splendid cast. Set in the heart of the word.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Manslaughter, a Cecil B. DeMille production.—A really wonderful picture from every standpoint. Will appeal to any house in show. Pleased all classes. Our business was only fair because of local conditions, but it is a picture that should draw and will please. Book it and boost it.—David Hess, Iris theatre. Monte Vista, Colo.—General patronage.

ONE GLORIOUS DAY, with Will Rogers.—This is the kind our people like and it's a dandy. Don't pass up. Only one kick, and this was from an one-eyed man who could only see half of it.—Roy Dowling, Ozark theatre, Ozark, Ala.


The Young Rajah, with Rodolph Valen-
tino.—Better than anything he has yet done, but does or did not draw so well.—Jack Tiller, Temple theatre, McCook, Neb.—General patronage.

Blood and Sand, with Rodolph Valen-
tino.—People seem to be about the same the country over for this picture. Was received about the same with us as reported by other exhibitors. There are some features about this one that the fans will not soon forget. Would advise booking it if the film rental is not too high.—J. F. Hileman, Broadway theatre, Mt. Pleasant, Mich.—General patronage.

The Dictator, with Wallace Reid.—A frivolous sort of a picture that will amuse and entertain anyone who doesn't take himself too seriously. Drew fair business in all the different varieties of small town opposition.—E. L. Franke, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

Over the Border, with Tom Moore and Betty Compson.—What could be better than two good stars, a good plot, and some fine snow scenes.—Roy Dowling, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

Exit the Vamp, with Ethel Clayton.—A splendid picture that failed to draw. Lot of nice compliments. People don't seem to take it as far here. As a rule, her pictures are always good.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Impossible Mrs. Bellows, with Gloria Swanson.—Something a little different for Gloria and considered by my patrons her best.—Jack Tiller, Temple theatre, McCook, Neb.—General patronage.

The Cowboy and the Lady, with a special cast.—An extra good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

North of the Rio Grande, with Bebe Daniels.—A jim dandy good picture that's hard to beat. Bebe always pleases. She's the most popular star in this town.—Roy Dowling, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

Her Husband's Trademark, with Gloria Swanson.—Absolutely one of the most satisfactory pictures we ever did run. Has the high class appeal as well as comedy and ends, with a Western punch that sends them out in a good humor. Play it.—M. D. Fair, Gem theatre, Williamsburg, Kan.—General patronage.

Three Live Ghosts, with Anna Q. Nilsson.—Very, very good. Lots of good comedy and will hold them in their seats. Everybody seems to enjoy it.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Clarence, with Wallace Reid.—A clever little comedy. A good program picture, but not a special.—Jack Tiller, Temple theatre, McCook, Neb.—General patronage.

While Satan Sleeps, with Jack Holt.—Just a fair value. Had a few kicks and a few good comments. Title misleading, story weak, but acting and direction save the picture. Not a special.—L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Just Around the Corner, a Co-mo-
nopolitan production.—A well made picture that seemed to please those who saw it. But it failed to draw them away from their Christmas shopping.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

Enchantment, with Marion Davies.—Fine. Pleased 100 per cent. Advertise it with a special.—E. Lyric theatre, Waterloo, Ind.—Small town patronage.

To Have and to Hold, with a special cast.—A little too much pirate and costumes for my patrons. One of the forty two offenders.—J. C. Mc Kee, Electric theatre, McCook, Neb.—General patronage.

WHITE OAK, with William S. Hart.—You notice I have written Black's middle initial with a dollar sign, 'cause he always brings the dough. I am afraid Bill was a little too reckless with his $3,000 irons in this one to please most of my people, though. He kills thirteen Indians, three whites and captures all by himself, too, and that can't be done. Outside of that little thing, it's O. K.—C. E. Sullivan, Photoplay theatre, Ashland, Kan.

Saturday Night, a Cecil B. DeMille production.—Very good at regular admission. Hardy, strong enough for advance in price.—K. P. Davidson, Dreamland theatre, Seneca, Ill.—Small town patronage.

Forever, with Wallace Reid and Ethel Ferguson.—From the box office standpoint this was the biggest failure I've played in several months. Bought it for a special, but the cheapest program picture I would have crossed more.—C. Rowton, Orpheum theatre, Quincy, Okla.—Neighborhood patronage.


The World's Champion, with Wallace Reid.—Just an ordinary picture. Ran it on Christmas day and raised the prices to twenty and thirty-five cents, and everybody kicked on the admission.—Roy Dowling, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

The World's Champion, with Wallace Reid.—All right for one a day showing. Just an ordinary program feature sold a s a special.—J. C. Rothe, Orpheum theatre, Quentin, Okla.—Neighborhood patronage.

A Prince There Was, with Thomas Meighan.—Just a picture. Might get by where Meighan is popular.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

A Prince There Was, with Thomas

Watch Out For

A Front Page Story

The Truth About Gorham
EXHIBITORS January 20, 1923

A BIT OF HUMOR that gets a laugh in the new Thomas H. Ince attraction for First National, "A Man of Action."

Meighan.—A mighty good picture that will please the majority of the people. It certainly drew a lot of good comment from our people.—M. D. Foster, Gem theatre, Williamsburg, Kan.—General patronage.

The Top of New York, with May McAvo.—A heart interest Xmas story that will hold the attention of most audiences.—T. C. Goodnight, Star theatre, Warrensburg, Mo.—General patronage.

The Top of New York, with May McAvo.—A very satisfactory little program picture well suited for Christmas time. Average holiday business, which means no profit.—J. F. Hileman, Broadway theatre, Mt. Pleasant, Mich.—General patronage.

The Crimson Challenge, with Dorothy Dalton.—Patrons did not care for this Dorothy is too much woman to fill a man's place.—Jack Tiller, Temple theatre, McCook, Neb.—General patronage.

The Crimson Challenge, with Dorothy Dalton.—A good western feature. Fair business at ten and twenty-five cents.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

A Bachelor Daddy, with Thomas Meighan.—A good picture. Every one liked it fine.—E. E. Cox, Lyceum theatre, Wyoming, Ill.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—100 per cent. All program picture.—Jack Tiller, Temple theatre, McCook, Neb.—General patronage.

The Idol of the North, with Dorothy Dalton.—Nice Alaskan picture that pleased nearly all of my patrons. A good Western or Northern picture is the only kind that keeps us out of the red. The heralds will help put this picture over that Paramount have.—H. M. Swann, Maynard, Movies, Maynard, Minn.—Small town patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—Here is an old one, but a good one. My patrons don't usually like Miss Dalton, but this pleased them 100 per cent. If you have not played it book it. It's good.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

The Face in the Fog, with Lionel Barrymore.—The best mystery and crook picture of the season.—Jack Tiller, Temple theatre, McCook, Neb.—General patronage.

The Bride's Play, with Marion Davies.—Please about 25 per cent. Could have been in five reels and made a better picture. Rental too high. Paramount still asks war price, but their pictures are not as good as formerly.—L. R. Creason, Palace theatre, Eufaula, Okla.

The Man Unconquerable, with Jack Holt.—Just a Jack Holt picture.—Jack Tiller, Temple theatre, McCook, Neb.—General patronage.

White and Unmarried, with Thomas Meighan.—A first-class attraction in every respect. Should go over in any town. Settings, photography and direction are excellent.—H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

The Great Impersonation, with James Kirkwood.—O. K. Please.—Grand theatre, Anamosa, Iowa.—Neighborhood patronage.

Get-Rick-Quick Wallingford, a Cosmopolitan Motion Picture.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

The Sheik, with Rudolph Valentino.—Did good business. Picture pleases.—J. Warming, Fine Art theatre, Waupun, Wis.—Small town patronage.

The Sheik, with Rudolph Valentino.—Was late running this owing to high price. As a drawing card it was all that has been sold in the town some time.—Geo. Vaughn, Grand theatre, Dunville, Ont., Canada.—General patronage.

The Easy Road, with Thomas Meighan.—A very good drama. Attendance fair.—A. A. Acri, Acri's theatre, Marietta, Pa.—Small town patronage.

The Home Stretch, with a special cast.—An excellent story done in Paramount's usual unimportant fair, ever, but pleased. Advertising—one six, one sixes.—S. Pace, Jette theatre, Texline, Tex.—Small town patronage.

O'Malley of the Mounted, with William S. Hart.—A fine Hart picture of a slightly different theme. Pleased nearly 100 per cent of last week's attendance.—Hart is well liked here and this boosted him.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

The Young Diana, with Marion Davies.—My patrons do not care much about these dream pictures, but this is one of the best of its kind. It has many woodsy type scenes.—Russell Armbrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Young Diana, with Marion Davies.—Lavish production, acting good. Story so improbable, and being a dream, flops. Will be all right for one night at regular admission.—D. E. Fitzon, Lyric theatre, Harrison, Ark.—Small town patronage.

O'Malley of the Mounted, with William S. Hart.—Best Hart I have seen. Can't groan with any criticism.—Tues Cranford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

The Woman God Changed, with Scena Owen.—Doesn't please. The producer will please it will please. I think it ranks among the best.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

An Amateur Devil, with Bryan Washburn.—Poor. Price is all right, but this print, like most that we have received from the New Orleans office, was terrible. They are "big advertisings" but "it doesn't do anything." No more Paramounts for us.—Miller & Carroll, Gayety theatre, Amory, Miss.—Neighborhood patronage.

Beyond the Rocks, with Rodolph Valentino and Gloria Swanson.—So many exhibitors panned this picture that I was afraid of it and did not advertise it much, but I consider it a fine picture. Will be a better profit maker. The audience that star-drew well together. Rental double what it is worth.—L. R. Creason, Palace theatre, Eufaula, Okla.—General patronage.

The Kentuckians, with Monte Blue.—Good funny pictures.—Jack Tiller, Temple theatre, Reserve, Kan.—Small town patronage.

White Oak, with William S. Hart.—It will do, but it is sure old. Even the women will like this one. A good moral to it.—Roy Dowling, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

The Spanish Jade, with David Powell.—A very poor production. My patrons said they liked it. Rental too high. Business poor.—L. R. Creason, Palace theatre, Eufaula, Okla.—General patronage.

Too Much Speed, with Wallace Reid.—Everyone well pleased. Wallace is well liked here.—V. Macheck, Jr., Liberty theatre, De Pue, Ill.—Neighborhood patronage.

Let's Be Fashionable, with a special cast.—Of all the funny ones we played, this about took the cake. It drew a lot of mighty fine comments and ought to please any audience.—M. D. Foster, Gen theatre, Williamsburg, Kan.—General patronage.

The City of Silent Men, with Thomas Meighan.—Will please because of Meighan.—H. J. Trainer, Pastime theatre, Reserve, Idaho.—General patronage.

The Lane That Had No Turning, with Agnes Ayres.—Just a picture. Did not see any big crowd.—J. Warming Davison theatre, Waupun, Wis.—Small town patronage.

The Green Temptation, with Bert Compton.—Good for one or two nights at regular admission. Well produce from every angle. Not a big picture like I was looking for.—D. E. Fitzon, Lyric

Film from Poem

Has Wide Appeal

Longfellow's poem "The Village Blacksmith," Fox Film Corporation, has a universal appeal with comedy and heart interest that is absolutely censor proof, the Fox Company declares. It is said to be a truly American story that applies to every village in the land, as it is described as doing for father what "Over the Hill" did for mother.

The part of the smity is played by William Meighan and with him in the cast are Bessie Love, Virginia Valli, Tully Marshall, George Hackathorne, and others. Pat Moore has the part of the smity's son.
EXHIBITORS HERALD

January 20, 1923

Theatre, Harrison, Ark.—Small town patronage.

Idols of Clay, with Mae Murray.—Pleased possibly 10 per cent, no more.

Gem theatre, Waterville, Minn.—Small town patronage.

The Witching Hour, with Elliott Dexter.—This picture did not please a large Sunday crowd. Rent too slow and uninteresting, also too long.—H. J. Trainer. Pastime theatre, Blue Mound, Ill.—Small town patronage.

The Whistle, with William S. Hart.—An impossible story and did not please Hart patrons.—J. Winninger, Davison theatre, Waupun, Wis.—Small town patronage.

The Cradle of Courage, with William S. Hart.—Bill makes just as good a policeman as he does a cowboy, and this is a good picture, but when Hart came back from France he brought his rifle right off the ship with him and went right home without being mustered out. How did he do that, ye ex-service men?—R. Reid. Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Travel’ On, with William S. Hart.—Plenty of action and gun play that should please the average audience. Fairly good fair.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

Always Audacious, with Wallace Reid.—This is a fair program picture but did not register at box office. Poor title kept many away. Reid used to fill my house but not any more.—H. M. Swain. Maynard Movies, Maynard, Minn.—Small town patronage.

The Bronze Bell, with a special cast.—This picture misses the mark considerably; in fact, a number of patrons said it was poor. The cast is good, but that is all out of it.—H. J. Trainer. Pastime theatre, Blue Mound, Ill.—Small town patronage.

Rent Free, with Wallace Reid.—Another good Reid picture and will please as Reid always does make a good picture. We played it. —M. D. Foster, Gem theatre, Williamsburg, Kan.—General patronage.

Rent Free, with Wallace Reid.—A comedy-drama that will please your crowd and make them want to come back again. It is not a special, but a No. 1 program picture. Glad we played it.—M. D. Foster, Gem theatre, Williamsburg, Kan.—General patronage.

The Inside of the Cup, a Cosmopolitan production. This picture should be shown in every theatre in the U. S. A.—R. Workman, Coliseum theatre, Marcellus, Ill.—Neighborhood patronage.

Bump My Wife, with a special cast.—A feature that pleased.—Gem theatre, Waterville, Minn.—General patronage.

Appearances, with David Powell.—The strategy of the picture is a bit thin on the other side of the pond. Those English actors are simply impossible.—H. J. Trapper. Pastime theatre, Blue Mound, Ill.—Small town patronage.

The Great Day, with a special cast.—We were agreeably surprised in viewing this picture. It is the best English made we ever saw, and it pleased too. Advertising—one six and one.—S. Pace. Jette house, Texline, Tex.—Small town patronage.

A Lady in Love, with Ethel Clayton.—An old picture, but much better than average program picture.—Will please the average audience.—Charles Morton, Family theatre, Mt. Carroll, Ill.—Neighborhood patronage.

Cappy Ricks, with Thomas Meighan.—This is the first Meighan I have played since Maie and Female that made me money. This one is a "Wow" and I think it pleased everyone. Advertise it and hang out the S. R. O. sign.—S. G. Jhde. Photoplay theatre, Ashland, Kan.—Small town patronage.

Experience, with Richard Barthelmess.—Very, very good and pleased practically every one. One preacher said it was exceptionally good and every young man in town should see it. I think this would be fine for Sunday show.—H. G. Scott, Jr. Odeon theatre, Chandler, Okla.—General patronage.

Back Pay, with Seena Owen.—About two reels too long.—too druggy in places. Personally I thought this a fair picture, but some of my patrons said it was fine. Others said the girl got her money too easy and too quick so that spoiled the whole thing.—S. G. Jhde, Photoplay theatre, Ashland, Kan.—Small town patronage.

The Testing Block, with William S. Hart.—This is the kind of picture my patrons like and, while it is only a fair program picture, made money for me, but to get these Hart pictures had to buy ten others. Let us pray.—Maynard Movies, Maynard, Minn.—Small town patronage.

The Teeth of the Tiger, with David Powell.—One of the best mystery pictures I have ever played. It was well acted and the story is expertly handled. I find that these old successful pictures are O. K.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

Nice People, with a special cast.—A picture that pleased because it certainly hit the present age. This may not please a few old maids, as they do not think such things happen.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Humoresque, a Cosmopolitan production.—A wonderful picture. You owe it to your patrons to show it if you have not already done so. A good box office attraction.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

Pathé

Nanook of the North, with a special cast.—This picture is just a story of Eskimo Life. It has no plot and if advertised to that effect it will please as it is an exceptional picture of Eskimo life and if you will get the kids the first day, it will go over fine.—B. W. Merrill, The Lyric theatre, Edgar, Nebr.—Small town patronage.

The Killer, with a special cast.—Good. Only drawback is the title.—Thos. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

The Power Within, with a special cast.—An A-1 production with a mighty good moral, as well as being a true to life story. Action a trifle slow, but nevertheless it holds interest to the end. Played as Christmas program at regular prices.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

The Isle of Zorda, with a special cast.—A good picture. Any exhibitor should get money with this one.—H. L. McDon- ald, Royal theatre, Malvern, Ark.—General patronage.

Selznick

One Week of Love, with Elaine Hammond and Conway Tearle.—One of the best that Selznick, as well as anyone.

Watch Out For

A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM
LLOYD HAMILTON’S new comedy for Educational publication is “No Luck.”

disc. Ins ever made. A fine cast and story with lots of suspense and thrills.
—Martin W. Operle, Armory theatre, St. Genevieve, Mo.—Neighborhood patronage.

Love Is an AWFUL Thing, with Owen Moore. —Old timers say: “Too mushy, youngster. ‘Great stuff.’” I thought it good, but it’s too long—Geo. K. Ziegl, Hartford theatre, Corpus Christi, Tex.—Small town patronage.

Why Announce Your Marriage? with Elaine Hammerstein. —This with a good two-reel comedy pleased great—J. W. Winninger, Davison theatre, Waupun, Wis.—Small town patronage.

The Way of a Maid, with Elaine Hammerstein. —With Nile Welch in the cast this makes a very fair picture. Where this pair is well liked this picture will please—H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

Evidence, with Elaine Hammerstein.—One of the best of its kind I ever saw. This is convincing. Not the kind they were used to working with. It should please—J. W. Botwright, Radio theatre, Ozark, Mo.—Neighborhood patronage.

Reported Missing, with Owen Moore.—One of those freak pictures full of entertainment, action, comedy, thrills galore. Not much to the story, but it pleases—J. W. Winninger, Davison theatre, Waupun, Wis.—Small town patronage.

Reported Missing, with Owen Moore. —Proved to be a record breaker for us. Played on Thanksgiving day to the biggest house we ever had. Charged fifteen and thirty cents. Picture pleased $3 per cent.—H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

A Woman of No Importance, with a special cast.—Good story—a little plain talk in subtitles—not a good picture for children. Would go twice as well if it had been done by American cast—J. W. Winninger, Davison theatre, Waupun, Wis.—Small town patronage.

Clay Dollars, with Eugene O’Brien.—Comedy drama of very light material.—J. W. Winninger, Davison theatre, Waupun, Wis.—Small town patronage.

Clay Dollars, with Eugene O’Brien.—A picture of small town life that will please. Has plenty of comedy and a good star.—H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

Handcuffs or Kisses, with Elaine Hammerstein.—Very nice program picture which will please your people—Geo. Starkey, Opera house, Montour Falls, N. Y.—General patronage.

Handcuffs or Kisses, with Elaine Hammerstein.—Patrons chin too many things started and not finished. Fair business—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

The Referee, with Conway Tearle.—Will please the men, but did not please the women. Lots of action and should be booked on nights you play this type of picture.—W. E. Elkin, Temple theatre, Morden, Miss.—Neighborhood patronage.

The Referee, with Conway Tearle.—Good picture of the prize ring and it carries with it a good lesson. If your patrons like fight pictures, book it.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.


After Midnight, with Conway Tearle.—Did not see this one, but patrons declare that picture wasn’t finished. It seemed to please otherwise. Played Leather Pushers with this one.—H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

Shadows of the Sea, with Conway Tearle.—Fair picture.—Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

A Girl from Nowhere, with Elaine Hammerstein.—A good program picture. Have paid three times the rental of this for pictures that were not as good—J. C. Rowton, Orpheum theatre, Quin- ton, Okla.—Neighborhood patronage.

Under Oath, with Elaine Hammerstein.—Good program picture. Pleased a good Thanksgiving crowd.—J. W. Winninger, Davis-on theatre, Waupun, Wis.—Small town patronage.

THE BIRTH OF A NATION, a D. W. Griffith production. —Have never shown this, as my theatre is in the ultra reform State of Kansas. However, as I read the ad of United Artists in the “Herald” I must boost it along on its revival. If you think your town centre Ever freedom of the press is not trampled upon by narrow reformers, by all means show it. It is wonderful.—M. Hillyer, Pastime theatre, Reserve, Kan.

The Three Musketeers, with Douglas Fairbanks. —Great! Everybody was pleased. Run it by all means. Business poor due to Christmas week.—A. A. Ace’s theatre, Marietta, Pa.—Small town patronage.

Little Lord Fauntleroy, with Mary Pickford.—Absolutely Miss Pickford’s best. Went good for two days. Third day dropped off due to bad weather. Buy it right and run it. Pleases every one from nine to ninety.—R. L. Behler, Royal theatre, Garrett, Ind.—Neighborhood patronage.

Way Down East, a D. W. Griffith production.—Without doubt or competition the greatest and finest picture ever shown here. Pleased 100 per cent. Every small town exhibitor should get this one.—M. Hillyer, Pastime theatre, Reserve, Kan.—General patronage.

Universal

The Loaded Door, with Hoot Gibson.
—For us Gibson is the best star Universal has. He certainly makes westerns that are different. Nothing impossible that only a super man could do.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Under Two Flags, with Priscilla Dean.
—A good box office bet. Pleased all who saw it. Some real action in this with pleasing story. Rental a little high, but picture should make good if exploited properly.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Her Night of Nights, with Marie Prevost.
—D Stories of 1923—As good a picture as L. B. Greenhaw, Strand theatre, Leslie, Ark.—Small town patronage.

Paid Back, with a special cast.
—First of "Winning Nine" and if the rest is not better I got hooked. Not as good as their regular program pictures. Very good picture just the same, and you had to get the start of it or you were lost all the way.—J. W. Boatwright, Radio theatre, Ozark, Mo.—Neighborhood patronage.

The Galloping Kid, with Hoot Gibson.
—Excellent program feature with good comedy injected—Gen theatre, Waterville, Minn.—Small town patronage.

Another Man's Shoes, with Herbert Rawlinson.
—A fine program picture. This will go good if your patrons like Rawlinson.—J. W. Andersen, Kobo theatre, Cozad, Neb.—Neighborhood patronage.

Wolf Law, with Frank Mayo.

Don't Shoot, with Herbert Rawlinson.
—An interesting crook story that pleased our patrons.—H. G. Stettmum, Jr., Deone theatre, Chandler, Okla.—General patronage.

Don't Shoot, with Herbert Rawlinson.
—One of Rawlinson's best. Much better than most Jewels.—Thos. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

The Trap, with Lon Chaney.
—I personally consider this a splendid picture and it played the highest 100 per cent. Business only fair. Ran it Friday and Saturday before Christmas.—George Vaughn, Grand theatre, Dunville, Ont.—Excellent-Good—Excellent-Good—Excellent.

Human Hearts, with House Peters.
—A very good program picture, but not a super special by any means. If you can buy it at a reasonable rental it offers good entertainment.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Human Hearts, with House Peters.
—A 100 per cent picture. People came to me with pleasing remarks for a week after.—F. A. Snauderhof, Rex theatre, Scooby, Mont.—Neighborhood patronage.

The Fire Eater, with Hoot Gibson.
—This is second Gibson picture I have ever seen and I think it pleased everybody. Better than the average Western picture.—S. G. Hude, Photoplay theatre, Ashland, Kan.—Small town patronage.

The Storm, with House Peters.
—Can only add one more O. K. to chorus of approval. Virginia Valli should come in for credit with Peters and Moore, however.—P. G. Fastie, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Storm, with House Peters.
—Greatest business in ten years and that with raise in admission from ten and thirty to twenty and forty cents. Used window cards and circus heralds in country roads.—W. F. Loibl, Chimes theatre, Cedarsburg, Wis.—Neighborhood patronage.

The Storm, with House Peters.
—Wonderful picture. You can give this one plenty of push and not have to wonder if you went too far.—F. A. Snauderhof, Rex theatre, Scooby, Mont.—Neighborhood patronage.

The Storm, with House Peters.
—Did better business on The Storm than Way Down East, Little Lord Fauntleroy or The Three Musketeers.—V. Machek, Jr., Liberty theatre, De Pue, Ill.—Neighborhood patronage.

The Storm, with House Peters.
—The type of picture that always pleases here. Good story, good acting with the best forest fire scene I have ever seen. I did not hear one adverse comment, which is unusual. rental was high, but I made some profit also.—Howard K. Allen, Rialto theatre, Harlingen, Tex.—Small town patronage.

The Trap, with Lon Chaney.
—A picture that lost good chance when it opened. No action except what you imagine only. Only program picture.—J. W. English, Seminole theatre, Mcateese, Fla.—Neighborhood patronage.

The Man Who Married His Own Wife, with Frank Mayo.
—Poor picture. No plot. Had good any kicks on this one. First time he failed here.—Herzog Bros., Select theatre, Hainesville, Ky.—Small town patronage.

Tracked to Earth, with Frank Mayo.
—Pretty fair program picture. Played to empty seats. 22 below zero. The best stories were more attractive than Mayo.—G. F. Rediske, Star theatre, Yegate, Mont.—Small town patronage.

Aired to Fight, with Frank Mayo.
—One of the best Mayo pictures I ever saw. Plenty of action in this. Don't be afraid to boost it, as it will make good.—K. A. Bechhold, Opera House, Martinsville, Ill.

Aired to Fight, with Frank Mayo.
—Five reels of action coupled with good acting and pleasing story. At the rental it costs you will prove a winner.—S. M. Southworth. The American theatre, Canton, N. Y.—Neighborhood and college patronage.

HEADIN' WEST, with Hoot Gibson.
—He drops 2,000 feet from an airplane via parachute, as he bucking broncho for a bone-breaking fall, rescues the girl on a mad run-away at the very edge of the precipice, (and the girl can ride), and rescues her again under fire. His flying mounts are a pleasure to the eye.

More knockouts than in the record of John L.—all rolled on five coils. The photography is sharp and clear, with the "art" whiskers cleaned off, and that's the best of all.—Dan Conners, Piper's Opera House, Virginia City, Nev.

The Bear Cat, with Hoot Gibson.
—Good Western but not as good as a lot of others. Did not draw very well.—Herzog Bros., Select theatre, Hainesville, Ky.—Small town patronage.

The Bear Cat, with Hoot Gibson.
—Another winner from Hoot. Extreme cold is knocking the waves out of business way off.—F. E. Sabih, Majestic theatre, Eureka, Mont.—Small town patronage.

A Delicious Little Devil, with Mae Hannon.
Murray.—This reissue sells, but did not make good for me.—J. W. English, Seminole theatre, Homestead, Fla.—Neighborhood patronage.

A Wonderful Wife, with Miss duPont.—About the best thing that she has done so far. Not an exceptional program picture but a good average one, and it will attract neighborhood audience. S. Allen, Casino theatre, Antwerp, N. Y.

Foolish Wives, with Eric Von Stroheim.—Good picture, but did not get the business for me to pay the price.—J. W. English, Seminole theatre, Homestead, Fla.—Neighborhood patronage.

Foolish Wives, with Eric Von Stroheim.—This picture is a big disappointment. I may get a few tickets for it, but I gave two days to very poor business. Had one call for it so we booked it. Five bucks would have been too much for it.—C. C. Walraven, Roche- ter, N. Y.—Neighborhood patronage.

The Storm, with House Peters.—Best picture ever in this town. You cannot go wrong on it. It ran for two weeks in 250 seat house. Good business at ten and twenty-five cents.—Sigma theatre, Johnstown, Ohio.—Transient patronage.

Red Courage, with Hoot Gibson.—(Carlo, May) Will please all of this type of picture.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Once to Every Woman, with Dorothy Phillips.—Very good offering. Some good acting by Miss Phillips, good settings, good photography, and will please 90 per cent.—Crosby Swierske, Rex theatre, Colby, Wis.—Small town patronage.

Sure Fire, with Hoot Gibson.—Good entertainment. One patron remarked that "Hoot's smile is contagious and you just couldn't keep from liking the son-of-a-gun."—H. G. Stettmud, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Wild Honey, with Priscilla Dean.—This would be a good program picture, but not a special. By the way, just what is a "special"?—Miss Riley, Willow theatre, Oberlin, Kan.—General patronage.

Wild Honey, with Priscilla Dean.—Big picture in a big town. How funny how Honey could spend hours on the veldt without a tear or wrinkle in her skirt and hoe. Honey could not retrace her steps in the sand. Her "lost" stunt was a scream.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Trap, with Lon Chaney.—Fine picture. While this picture is mostly Chaney alone, he certainly does fine acting. The scenery and photography wonderful. You won't go wrong on it.—Anderson & Weatherby, Gen theatre, Omaha, Neb.—Neighborhood patronage.

The Delicious Little Devil, with Mae Murray.—A very good picture presented by one of the best programs I have ever seen. Presented 90 per cent. Several good comments. With Mae Murray and Valentino, it makes a good drawing card. Can make a little money on this as should be able to buy it right.—Crosby & Swierske, Rex theatre, Colby, Wis.—Small town patronage.

The Man Who Married His Own Wife, with Frank Mayo.—Good action picture with some wonderful shots taken on the ocean during the ship-wreck scenes. It will please 100 per cent.—H. E. Swan, Empress theatre, Kearney, Neb.—Neighborhood patronage.

Trimmed, with Hoot Gibson.—A dandy program picture. Please fair business at twenty and forty cents.—E. L. Whar-
WOW!—Dust off the Seats!
BANG!—Oil up the Cash Register!
ZOWIE!—Strengthen the front of your house!
CRASH!—Get your cyclone cellar ready!

THE THIRD ALARM is coming!

Already the talk of the entire motion picture industry—already established as THE clean-up of 1923—already acknowledged the outstanding sensation of filmdom! Speak for it to your nearest F. B. O. exchange Today. Tomorrow may be just ONE DAY TOO LATE.

Naturally it is Distributed by
FILM BOOKING OFFICES
OF AMERICA, Inc.
723 Seventh Avenue, New York—BRANCHES EVERYWHERE
ORIENTAL SPLENDOR of settings adds to the interest in the Universal chapterplay of travel and adventure, "Around the World in Eighteen Days," by Van Beal, if you can get them in it will please 100 per cent. Paper we got on this picture was poor. Film was in fine condition.—H. M. Swan, Maynard Movies, Maynard, Minn.—Small town patronage.

The Old Oaken Bucket, with a special cast.—Not liked by our patrons. —G. Strasser & Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

State Rights


Watch Him Step (Goldstone), with Richard Talmadge.—We call this his best one. Dick gets better with each picture. This was our last one and we are sorry.—Anderson & Weatherly, Gem theatre, Omaha, Neb.—Neighborhood patronage.

Shadows (Lichtman), with Lon Chaney.—A very good picture, but a trifling drag, especially the last reel. Chaney is not a card in this town, therefore business was off, but we were able to write profit at the close of the week.

Just Dogs, Universal comedy, same bill. A really clever annual comedy. Newspapers and window cards only for advertising. Full week.—Frank L. Browne, Liberty theatre, Long Beach, Cal.—General patronage.


Silver Spurs (W. P. E. C.), with Les-
THREE PRINCIPALS, Stuart Holmes, Claire Windsor and Rockcliffe Fellowes, appearing in Marshall Neilan’s initial picture for Goldwyn distribution, “The Strangers’ Banquet.”

Serious

Winners of the West (Universal), with Art Acord.—A dandy serial. Holds interest all the way. If you are looking for a serial don’t pass this one.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

The Timber Queen (Pathé), with Ruth Roland.—Now in episode fourteen and going good. Best serial since The Lost City in the good old days, when anything went. It has been a pleasure to exhibit this serial. Ruth: you ven.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

The Timber Queen (Pathé), with Ruth Roland.—Every episode made us money.—Gem theatre, Waterville, Minn.—Small town patronage.

The Timber Queen (Pathé), with Ruth Roland.—There is about the best serial Ruth Roland or anyone ever made.—M. L. Guier, Auditorium theatre. Slater, Mo.—Small town patronage.

IN THE DAYS OF BUFFALO BILL (Universal), with Art Acord.—Now playing Number 14 and can say no other serial has ever created and sustained the same people at attendance like this has. The newness of the idea in building the story has never been shown in previous serials and the serial lover eats it up, yet the serial hater still continues to come just because of the clever story.

Don’t handle it like an old serial. Don’t cheapen other parts of your program, either. Place good, dependable subjects along with it, make the whole program better in educational and entertaining value, and you’ll be well repaid for it.

This I have done all through the serial and even now I am receiving questions that show they don’t care to have the end drawing so near. That means they like it. And it will make you money over any other attraction you could have placed in its position in the week.—R. E. Falkenberg, Majestic theatre, Lexington, Neb.

Go Get ‘Em Hutch (Pathé), with Charles Hutchison.—No good at all. Lots of action, but same old thing all the time. A failure for me.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Short Subjects

Harold Lloyd Reissues (Pathé).—I find these reissues to be uniformly good and personally think they are the best buys on the market for the small town as they are better than some two reels.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

THE LEATHER PUSHERS (Universal) with Reginald Denny.—I looked — then booked — now played Number 7. And I’ll tell the world they are a real Christmas present from that wise old bird, Carl Laemmle. That’s more interest, more novelty, more “kick,” more sympathy, more fun, more satisfaction, in these ones than the old six altogether. And don’t make the mistake of putting any old program along with them. You’ll have to cut out a complete show for the whole program. That’s the way to keep folks coming. How do you like a scorched spuds, weak coffee, then have a most delicious piece of mince pie? Well, you enjoy your whole the dinner — just cooked right with that delightful dessert?

Sure. We all would, and believe me, a good value you can put with these LEATHER PUSHERS will give your folks a more satisfied expression as they leave than any special put out so far. I don’t believe in educating people to the habit of coming only when a certain star or billing comes. I don’t believe in these LEATHER PUSHERS is on. But building up complete shows of quality will keep them coming. One good show always helps the next good one. Folks never get filled up on good ones. And I sure watch the quality of my short subjects.

So that’s why I want to pass along the satisfaction I have found with my people in showing the new LEATHER PUSHERS. If you’ll do your part with these they’ll make you friends.—R. E. Falkenberg, Majestic theatre, Lexington, Neb.

The Leather Pushers (Universal) with Reginald Denny.—The same as well as the men like these pictures, but I bought them too high and ha’ent made a cent out of them.—H. J. Trainer, Blue Mound, Ill.—Small town patronage.

MUD AND SAND (Metro) with Stan Laurel.—Good burlesque. Sent out a ballyhoo cow and koodoo—and it brought them out and the picture pleased them. It’s sure good burlesque.—Geo. K. Zinn, Harbor theatre, Corpus Christi, Tex.

The Mirror No. 1 (Universal).—Good program filler. Very well arranged and attracted a few extra customers.—Geo. K. Zinsz, Harbor theatre, Corpus Christi, Tex.—Small town patronage.

Christmas (F. B. O.), with De Havens.—Certainly a fine piece of production and especially for Christmas. We played this Christmas day with Shirley of the C.B.S. series and P. S. S. Fad theatre, Brookings, S. D.—Neighborhood patronage.

Day Dreams (F. X.), with Buster Keaton.—Dane up good comedy, three reels long. It kept the audience laughing and I guess the whole thing was plenty.—S. M. Southworth, The American theatre, Canton, N. Y.—Neighborhood and college patronage.

The Electric House (F. X.), with Bu-
As a Book It Sold In Millions—
As a Play It Drew More Millions—
As a Picture It Will Draw Most Million

MARIE CORELLI’S
Greatest Romantic
Love Story Made into
a Box-Office
Bonanza

The SERVICE F. B. O. gives you with “ELM” is merely a sample of the SERVICE you get with every F. B. O. release. The “THELMA” capsule is cram-jam full of practical ideas for putting on big picture in a big way—smashing newges, flaming heralds, sure-fire novelties, power post, lobby displays, etc., guaranteed exploitation of everything that a showman needs to pull crowds and get the profits.

STARRING
BEWITCHING

Distributed by FILM BOOKING OFFICES of America, Inc.
HERE'S the made-to-order crowd-getter of the season—the picture with the showman's smash advertising angle that will attract and satisfy an eagerly waiting audience of MILLIONS—the millions who read the book and the further millions who saw the play.

FOR, sensational as was "THELMA" as a book, overwhelmingly successful as it was as a stage play, as a motion picture it is a Goliath of entertainment that dwarfs even its own gigantic ancestors.

PRODUCED with lavish splendor and supreme artistry, Marie Corelli's immortal love story of the beautiful Norwegian girl who left her leak, native hills to become the glorious idol of brilliant London society as been brought to life on the screen in a dazzling blaze of smashing drama, stirring spectacle and glittering color.

AND, just as nothing has been left undone in the making of the picture, nothing has been left undone by F. B. O. in furnishing you with a press sheet whose aids will help you sweep "THELMA" on a tidal wave of inundating profits. BOOK IT—PLUG IT!—AND SMILE AT THE RECEIVING TELLER.
MARRIAGE scene in Jane Novak's new F. B. O. picture, "Thelma," a Marie Corelli story.

Johnny Hines.—A mighty good comedy with the punch that gives them what they want. The prize fight in the end is a whale of a funny one. —E. L. Frank, Odeon theatre, Williamsburg, Kan.—General patronage.

The Rubberneck (Universal), with Lee Moran.—We thought this two-reel comedy might come off, but... —M. D. Foster, Gem theatre, Williamsburg, Kan.—General patronage.

Cops (F. X.), with Buster Keaton.—Not as hilariously funny as some of his, but a good comedy nevertheless.—E. L. Frank, Odeon theatre, Ajo, Ariz.—Neighborhood patronage.

By Heck (F. X.), a Mack Sennett comedy.—Fair comedy. Fair business. —G. Strasser & Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.


School Day Love (Educational), with a special cast.—One of the funniest we have ever shown. The acting of the animals and the children as well as the entire cast were first-rate. —W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Fast and Furious (Fox), with Al St. John.—This comedy made the biggest hit of anything I have run this year. The best drawing card for me I can get. Don't fail to book this.—R. D. Troutman, Ethel theatre, Ethel, Mo.—Neighborhood patronage.

All Wet (Fox), with Al St. John.—Judging from the laughs, this comedy is there in every way.—J. C. Rowton, Orpheum theatre, Quinton, Okla.—Neighborhood patronage.

The Tourist (Vitagraph), with Jimmie Aubrie.—A very good comedy. A good laugh in every foot. Plenty of good original stunts that put it over with a bang. The best we have ever had from Vitagraph.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Gymnasium Jim (F. X.), a Mack Sennett comedy.—Very good comedy. Some fine trick photography in this one.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Canada.—Neighborhood patronage.

A Pair of Kings (Vitagraph), with Larry Semon.—Larry always gets the dough. He brings the crowds and laughs, too. Absolutely the best on the market.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

Battling Torchy (Educational), with

Johnny Hines.—A mighty good comedy with the punch that gives them what they want. The prize fight in the end is a whale of a funny one. —E. L. Frank, Odeon theatre, Williamsburg, Kan.—General patronage.

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The Bar Cross War (Pathé), with Leo Maloney.—This two reel Western subject pleased 160 per cent. We have run eight of the series and would advise any exhibitor to buy them out.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

Hello Mars (Universal), with a special cast.—Patrons commented on this subject as something different and hence pleasing.—W. F. Lobil, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

Never Weaken (A. E.), with Harold Lloyd.—A good comedy, but not in the same class as Among Those Present or New or Never, although in three reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Canada.—Neighborhood patronage.

Cheerful Credit (Universal), with a special cast.—Not at all bad. The smile and please kind—polite comedy.—Dan Connors, Pipers Opera House, Virginia, Nev.—General patronage.

Speed 'Em Up (Universal), with Harry Sweet.—Believe this is the best Harry Sweet comedy I have shown. It got the laughs.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

Speed 'Em Up (Universal), with a special cast.—They laughed long and loud at this.—Dan Connors, Pipers Opera House, Virginia, Nev.—General patronage.

The Suitor (Vitagraph), with Larry Semon.—Larry is the boy that gets 'em for us. Just as good as any two reel slapstick that you can buy.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

Among Those Present (A. E.), with Harold Lloyd.—Could not ask for anything better in comedy. Played the Christmas night with an all comedy program consisting of a two reel Johnny Jones and one reel Gaylord. The only thing I did not like about it was that the Lloyd three reeler made the other comedy look like thirty cents.—J. J. Kudlacek, Swan theatre, Swanton, Neb.—Neighborhood patronage.

Among Those Present (A. E.), with Harold Lloyd.—This is more than good and kept my audience in a scream. Lloyd pulls a few of Doc's stunts and then old Bill, the goat, gets in his work and the audience raises the roof another foot.—H. W. Merrill, The Lyric theatre, Edgar, Neb.—Small town patronage.

One Terrible Day (Pathe), with Our Gang.—Good clean fun. This will strengthen any program and don't cost a fortune either. Put this with one of the weak sisters and send 'em home smiling.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Spooks (Educational), with a special cast.—One of those good comedies that makes the patron feel he has received his money's worth. A little over the so-called.—W. F. Lobil, Chimes theatre.

STRIKING WILD ANIMAL scenes are being made at Universal City by Maj. Jack Allen for a series of one reels for the Universal short subject program.
Play it RIGHT NOW when the whole world is thinking and talking romance! Play it because it's a fine, roaring, whizzing show with Johnnie Walker as a swagger young patriot—a veritable D'Artagnan of ancient Spain—in spurs and sombrero—dancing to the music of castanets and guitars—fighting in the thick of revolution—wooing a bewitching senorita—risking his young head in duels and on the backs of plunging horses!

Another big one all dressed up with box-office exploitation in the usual thoroughgoing F. B. O. manner.
USE THIS BLANK

Box Office Reports Tell the Whole Story.

Join in This Co-operative Service Report Regularly on Pictures You Exhibit And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors

Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

Title ........................................
Star ........................................
Producer ....................................
Remarks .....................................

Cedarburg, Wis.—Neighborhood patronage.

The Paleface (F. X.), with Buster Keaton. Good comedy, but not near as good as those released by Metro. This is the first one we have run of the latest National series—J. J. Kudlacek, Swan theatre, Swanton, N. B.—Neighborhood patronage.

The News Maker (Universal), with a special cast. A slight lemon. The optics have been abstracted before it was made. Don’t buy it for a comedy. — Roy J. Dowling, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

Sawing a Lady in Half (C. B. C.), with a special cast. An expose of the vaudeville act, and it was a good thriller. Was really entertaining. — R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Our Gang (Pathé). — Not so good. A few laughs, a few stunts, two thousand feet of film. That’s all. — E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Small Town Stuff (Fox), with Al St. John. — A good comedy, liked by all. Book it and send them home laughing. — R. D. Troutman, Ethel theatre, Ethel, Mo.—Neighborhood patronage.

Cold Feet (Educational), with a special cast. — Clever comedy. — Dan Conners, Piper Opera House, Virginia, Nev.—General patronage.


I Do (A. E.), with Harold Lloyd. — This is the best comedy we have run since The Boat by Keaton. Is an absolute knockout. They laugh every minute from start to finish. A perfect series of laugh producers. — E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Lazy Bones (Fox), with Clyde Cook. — “The funniest man on earth is right. Always registers.” — Dan Conners, Piper Opera House, Virginia, Nev.—General patronage.

Bow Wow (F. X.), a Mack Sennett comedy. — The best Sennett I have seen in a good while. It’s a real one. My advice is grab it. — Roy Dowling, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

The Battle of Jutland (Educational). — A remarkable historic production, and strange to say, very interesting. It will make a very good attraction if a strong short subject program is built around it. I made the mistake of raising admissions and didn’t draw. — M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

The Haunted House (Metro), with Buster Keaton. — Sure some comedy. Played with Gibson in Sure-Fire (Universal), Made fine program. — T. B. Crawford, Strand theatre, Griswold, Ia.—Neighborhood patronage.

The Sportman (Vitagraph), with Larry Semon. — Larry is the boy that gets the laughs out of our patrons. Ran this with our Sunday program. Everybody pleased. — Anderson & Weatherby (com) theatre, Omaha, Neb.—Neighborhood patronage.

Shoulder Arms (F. X.), with Charles Chaplin. — This famous comedy is still as funny as ever, even and better to play it again. However, on account of the coming holidays when I played it, I did not even take in enough to pay running expenses. Present in excellent condition. — M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

No Immoral Pictures Shall Pass Muster

Screen Opinions took the first stand against the immoral. Clean pictures help.

You are safe when you read Screen Opinions.

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GENERATOR SET FOR SALE

FORSALE; 60 Ampere 110 V. or 220 V. 60 cycle, one phase. Halford Motor Generator Set 575.00 if taken at once. H. J. Winkler, 6031 Hecker Ave. Cleveland, Ohio.

SLIDES EXCHANGER

U.S. GOVERNMENT UNDERWEAR

2,500,000 pcs, New Government Wool Underwear purchased by us to sell to the public direct at 75c each. Actual retail value $1.50 each. A size, Shirts 34 to 46—Drawers 8 to 44. See exact sizes. Payment in one lump sum in full. If we do not take a money order. If underwear is not satisfactory we will refund money promptly upon request. Dept. 24, The Pilgrim Woolen Co., 1476 Broadway, New York, N. Y.

FOR SALE
FOR SALE: Theatre chairs—new and used. Can replace your broken seats and backs. Buncy, 6259 Park Ave., Chicago, Ill.
Carter De Haven Comedies

PRESENTED BY P. A. POWERS

Every new release adds hundreds of exhibitors to the already large list of shrewd showmen who recognize the Carter De Haven Comedies as the super de luxe comedy material of the entire motion picture industry. These marvelous laugh and money-getters are sweeping their way into the finest theatres in the land.

Grab This Latest Laughing Fest

It's a howling hurricane of hilarity—a towering typhoon of rib-tickling gags—a liltting landslide of honest-to-God LAUGHS. It's cram-jam packed to over-flowing with the sort of comedy surprises that start a laugh way down in the pit of your stomach and roll it out in a pealing sunburst of gloom-shattering shrieks.

Its atmosphere of "class" adds immeasurably to the power of its claim for a place on the program of the finest theatres in the world, and its general appeal makes it just as gigantic a bet on Main Street as it is on Broadway.

Book and Boost

"A RINGER FOR DAD"

It's a Knockout
In America’s Foremost Theatres

The “Twin” Theatres, The Selwyn and The Harris of Chicago, are equipped with American Seating Company Theatre Chairs. Their design, arrangement and installation were the work of our Theatrical Engineering Seating Department.

These two theatres are accounted among the most beautiful and most perfectly equipped for their patrons’ comfort and pleasure. No money or pains were spared to make them so.
THEATRE CONSTRUCTION
AND EQUIPMENT

ACTIVITIES IN REVIEW

The Equipment Distributor

Dealers and distributors of motion picture equipment are confronted with big possibilities this year. With the formation of their new organization last July they are in a position to make themselves an even more integral part of the industry and a closer ally of the theatre owner.

This latter phase of the equipment man's work is an all important one. The distributor, to more completely establish himself with the theatre owner in his territory must be more than a source of supply of various products. He must render efficient service and be able to give worth-while advice and suggestions in connection with the installation and operation of the product. This means, naturally, that it behooves him to thoroughly understand quality, limitations and effectiveness of the product he is marketing, enabling him to better serve both the exhibitor and manufacturer.

Directors of the equipment men's association will meet in Chicago next month to discuss future plans. With a firm determination to establish the business on a better basis, equipment men can face 1923 with a knowledge that it holds forth big opportunities for them.

Getting Ideas By Mail

Elsewhere in this department is published a letter from Dwight Baker of Circle Amusement Co. announcing a proposed theatre. Mr. Baker in forwarding this information realizes that its publication will bring in many suggestions and much valuable literature covering new equipment and other features in which he would naturally be interested.

This is a good practice for other exhibitors to emulate. This department is glad to receive and publish announcements of theatres which exhibitors propose to erect.

Canada Exhibitor Says Radio
Is Not Proving Satisfactory

Ralph Gribble, Who Has Conducting Experiments for
Past Year and Is Now Using Big Set. Explains
Drawbacks as Public Entertainment

Exhibitors who have been bitten by the radio bug and are contemplating furnishing this service to the patrons will be interested in the following letter from Ralph Gribble, Grand theatre, New Hamburg, Ont. Mr. Gribble can be considered an authority in view of his past experience and his enlightening letter follows:

"I noticed another request for information on radio for the show, in a recent issue of EXHIBITORS HERALD and have seen no reply as yet so am taking it upon myself to further enlighten brother exhibitors on this subject.

"Radio is a coming attraction without a doubt, but as yet, for public entertainment, it is not there, and following I will give my reasons for believing this to be the case. I speak with some authority as I have spent about a year experimenting with most of the different 'hookups' and now have a set that is very sensitive and am receiving concerts a distance of 2,000 miles.

"First, if you have a broadcasting station nearby you can hand out concerts every night during the cold months but not in the summer as the static is so bad that it spoils music entirely about two nights out of three.

"Also, when you have a station near you every kid has a crystal outfit, and so it does not draw at the theatre.

"Secondly, if you have no station near you, you have to have a more powerful set to bring in the concerts and then you will find great difficulty in tuning out what you do not want. My set is very selective but I imagine there are over 100 stations that I get in regularly all sending on two wave lengths, namely 360 meters and 400 meters and these are all trying to come in at once.

"I can usually get one or two stations clearly when I sit with the phones on my ears and keep adjusting, but one can readily understand that would not do for professional work. Imagine what would happen in the audience if a fine orchestra like the W. W. J., Detroit was coming in with selections from 'The Tales of Hoffman' and some other station butted in with 'Up in the Air About Mary'.

"Third, the different loud speakers advertised are loud enough. You could have mine a city block away, but I have yet to hear one that is pleasing. They are worse than any gramophone.

"But with the phones the music and voice comes in so perfect and that as you can hope for, as well as speeches, sermons, etc. By all means get one.

"Radio is a very fascinating thing and I am still working at it in my spare time and getting a lot of enjoyment out of it. I shall keep trying and if I ever succeed in discovering a 'hookup' that will give satisfactory results for show purposes I shall most certainly let you know at once through our valuable magazine, EXHIBITORS HERALD."

RALPH R. GRIBBLE.

Organizes Theatre Insurance Company

Frank L. Travis, retiring superintendent of insurance in Kansas, is one of the chief promoters in a mutual insurance company to be known as "The Theatre Mutual," which will write fire and explosion insurance for theatres, principally picture houses. Some of the Kansas exhibitors have complained that they cannot get the right sort of coverage for some of the business they want from the old line insurance companies, such as booth and films.

The new company will write insurance on everything in the theatre, charging the field rates on lines now covered by old line companies and special rates on the new lines.

New York, N. Y.—MacDougal Amusement Company has opened the new Fugazy theatre, erected at a cost of $600,000 and seating 1,800.

SEEKS IDEAS FOR THEATRE

Equipment Editor.
EXHIBITORS HERALD.

Dear Sir:

"I know that you are always glad to announce new theatre construction, and in this case it is ourselves as we have purchased a plot of ground 67 by 152 feet adjoining the Circle Theatre Building on Main street, on which erection of a new theatre and office building will be started next year.

"Plans have not been drawn and if you will announce this in your regular columns it may bring in ideas by mail which we could not reach, prior to having plans drawn. You are the first paper and only one to be given this news unless it should drift back to the others through the film circle."

Dwight B. Baker,
President and manager, Circle Amusement Company, Ottumwa, la.
What $50,000 in Remodeling Will Do for An Old Playhouse

HOW would you like to get a virtually new theatre, seating capacity 1,000, with everything in ship-shape order, bright and modern, for $50,000? That is what F. W. Fischer of Fischer Brothers Theatres Company, Inc., Madison, Wis., is going to have on completion of a rejuvenating program about to be launched at the Grand theatre, Madison, one of the oldest playhouses in that city, which he recently acquired. Fifty thousand dollars will be spent in remodeling the Grand, which will then be renamed "The Madison.

Summarized following are some of the transformations and improvements to be made that will put the old house in a class with the finest.

* * *

An entire new front and canopy will be built, the construction to be of cream colored tile.

Glass doors will line the front of the theatre and stairways, to the right and left, guarded by cupids figures holding a shower of frosted lamps, will run up to the balcony.

The floor will be left as it is, but the auditorium will be widened considerably, and three feet will be added to its depth.

The seating capacity will be increased to 1,000, with new seats provided.

A new stage with polished floor and full electrical equipment will be installed.

A spacious rest room will be provided.

There will be a new ventilating system, the fresh air being washed and carried by ducts, coming into the house through grills.

A huge electrical sign will flash the words "The Madison" in front of the building.

The entire interior will be artistically decorated and a new Barton organ costing $18,000, will be installed.

* * *

A color scheme of rose and ivory will be carried out in the auditorium under the direction of Robert L. Bowen of the decorating department of Mandel Brothers, Chicago. For the stage the design of the decorations will be Moorish. A large curving arch will be flanked by two smaller pointed ones on each side, the latter supported by a cluster of pillars between which oriental silk lamps will be suspended.

For purposes of decoration, circular stairs will rise from the stage and a prismatic color effect will be used, obtained by having the top step transparent and lights playing underneath. Artistic bronze gates will open under the arch and on either side of the stage will be holders containing candles five feet high.

Endicott, N. Y. House
To Install Big Organ;
Improvements Planned
Benjamin Dittrich, manager of the Lyric theatre, Endicott, N. Y., announces that arrangements have been completed for the installation of a new Link organ at the Lyric. Construction of the instrument is in progress and it will be completed and installed some time in January.

Other equipment, including a new screen, is also to be provided at the theatre. Next month construction on a marquee will begin which will extend to the edge of the sidewalk.

At present business men of Endicott are making an effort to break the zoning law of the city.

New Projects

Enid, Okla.—Work of rebuilding the Criterion theatre, destroyed by fire about six weeks ago, has been started. Full new equipment will be installed. L. Weil will operate the theatre.

Milwaukee, Wis.—Plans for the $850,000 theatre to be erected by Wisconsin Real Estate Development Company at Sixth street and Grand avenue have been completed by Martin Tellgren & Sons, architects, in association with Rapp & Rapp, Chicago architects.

Indianapolis, Ind.—Construction of a new theatre is contemplated by Circle City Construction Company of this city. It will cost about $25,000.

Brunswick, Md.—A theatre costing $8,000 will be erected by Brunswick Amusement Company. Plans for the structure have been prepared by Otto Simonson, Casualty Building, Baltimore.

Lometa, Texas.—It is reported that a new theatre will be erected in this city to replace the one recently damaged by fire.

Marshfield, Ore.—Many improvements are planned for the Xohle theatre, owned by Marsden, Jr., and John C. Noble.

Sheridan, Wyo.—A theatre to cost $65,000 is proposed for Sheridan.

Madison, Wis.—F. W. Fischer of Fischer Brothers Theatres will spend $50,000 in remodeling the Grand theatre which will be renamed the Madison. It is also reported that negotiations are under way for the construction of a new theatre in Spring by Fischer Brothers.

Oakland, Cal.—George Roos, San Francisco merchant who has interests in Oakland real estate, will erect a $100,000 motion picture theatre on his property on Grand avenue, between Broadway and Webster street. Plans are being completed and the house will be leased by Eugene L. Perry, at present manager of the Franklin theatre here.

Lincoln, Ill.—The new Lincoln theatre in this city is reaching a stage of completion which will enable decoration of the interior within a few days. The house seats 1,200 on the main floor.

Ownership Changes

Summer, Wash.—John Bruet has purchased the Summer theatre in this city from J. W. Sutton.

Harper, Kas.—The Gem theatre has been purchased by Thurman & Sons by Anthony Kas, from Mrs. H. Robinson. A new theatre at Cambridge, Kas., is scheduled to be opened soon.

Curryville, Tex.—C. Mason has purchased the theatre in this city for a presentation of motion pictures.
The Man Behind

The best equipped theatres—those having good orchestras, up-to-date lighting effects for stage and auditorium—draw the crowds.

Back of the scenes—unseen by the audience, the stage electrician and his Cutler-Hammer Dimmers play no small part in the general success.

With C-H Dimmers, he controls the various currents singly, in groups, or as a whole—producing harmonizing lighting effects, synchronizing the beautiful colors and brilliances with the orchestra and stage programs.

C-H Dimmers for the “continuous” theatre are actually continuous duty dimmers—designed expressly for this service. The construction and high grade of workmanship are well known to the veteran stage electricians, since C-H Dimmers have been in use since electric lights were first used for the “foots” more than a quarter of a century ago.

C-H sales engineers are ready to consult with you and your stage electrician.

THE CUTLER-HAMMER MFG. CO.
Works: MILWAUKEE and NEW YORK
Offices and Agents in Principal Cities
Northern Electric Co., Ltd., Can.

THEATRE DIMMERS
Plan Exposition at National Convention Committee Named to Arrange For Biggest Event in Industry's History

The Illinois Motion Picture Theatre Owners have launched preliminary preparations for the annual convention of the Motion Picture Theatre Owners of America, which will be held in Chicago in May.

A feature of the convention will be an exposition, which, according to its sponsors, will be the biggest event of its kind in the history of the industry.

Producers will be approached with a view of having a number of the screen's most prominent stars in attendance. It is the plan of the committee in charge to present at the exposition a comprehensive display which will give the public a clearer conception of the industry and its workings.

The following committee has been appointed to make arrangements for the exposition:

George A. Hopkinson, L. M. Ruben, president of the state body, Joseph Hopp, Sam Abrahams, Louis Frank and Glenn Reynolds.

Well Known Exhibitor E. B. Rice Passes Away

The many friends of E. B. Rice, owner of the Seely and Hamlin theatres on the Northwest side, were shocked to learn of his sudden death last Wednesday, Jan. 3.

Mr. Rice was well known in Chicago film circles, having conducted theatres for a number of years. He was in business in 1911 with Ernie Grobe, the Fox salesman at the Lawndale theatre, and later purchased the Seely and Hamlin.

Death was due to blood poisoning caused by an infected carbuncle. He left a wife and one child. The funeral services were held at the church, 2151 N. Irving Park Blvd., Friday, Jan. 5. Many film salesmen and exchange managers attended the services to pay their respects. The burial was in Waldheim cemetery. Mr. Rice was 52 years of age.

"Broken Chains" Had Successful Week's Run

Walter De Nealond, the Goldwyn exploiter, is happy over the outcome of his campaign for "Broken Chains," which played a week's engagement at the Chicago Theatre. All the papers were good to him and the picture stood "em out all week, according to Walter. Nealond was in South Bend, Ind., for five days on the same picture where it is to play the Blackstone Theatre starting January 10.

New Theatre

Morgan Park is to have a new motion picture theatre. Work is now under way on a 1,000-seat building at Monterey and Homewood avenues, Morgan Park, designed by Burett H. Stephens. It will have a seating capacity of 1,000 and will have a 5x1000 lobby on Monterey avenue. The theatre will be completed by March 1 it is said.

Guts First Run

Ralph W. Crocker, of the Star Theatre, Elgin, Ill., says the Chicago theatres may boast of first runs in the Central west, but last week he gave the first showing in America of Gene Stratton Porter's seven red feature, "Michael O'Halloran." This picture was directed by J. Leo Meehan, former newspaper man of Elgin, now located at Hollywood. Mr. Meehan witnessed the special showing and left for New York with the print.

Rothacker Attends Meeting

Douglas D. Rothacker, of the Rothacker Film Company's practical pictures division, is in Washington, D. C., attending a meeting of the National Commission of Associated Advertising Clubs of the World. On this mission Mr. Rothacker represents the Screen Advertisers' Association, of which he is president. He will spend a few days in New York following the convention.

Fox Sales Meeting

Clyde Eckhardt, assistant general manager of Fox Film Corp., called a meeting of all roadmen in this territory and managers from Kansas City and Minneapolis, last Thursday. E. F. Tardieu, of Minneapolis, and Pete Edwards of Kansas City attended. Mr. Eckhardt left for St. Louis on Friday.

Chicago Personalities

By J. R. M.

J. PALEY opened his new Imperial theatre, at Madison and Western aves. December 29.

Harry Burn, Fox News cameraman, is back on the job. So is Alie Kohn, publicity man.

Joe Campbell, the Goldwynner, who has been sick with a severe cold is up and around again.

Roberts almost made off with all the Saturday, Sunday and New Year's day receipts of the Harvard theatre, last week. They broke into a large safe and got $20 but the small round safe defied every effort according to manager James Coston.

D. O. K. Richardson, has enlarged his New Century theatre, Laporte, Ind., from 800 seats to 1,100, and added a few boxes for extra measure. The house now presents a cozy and inviting appearance.

Frank Mantke, American Releasing manager, announces he will hold regular theatre showings of American Releasing pictures in the Fulton-Schafer projection rooms on Thursday of each week at 1:30 p. m.

Bill Danziger, the Paramount exploiter, was busy last week showing Barrett Kiesling, Cecil DeMille's personal representative, around town. Mr. Kiesling is here to exploit "Adam's Rib" DeMille's new production.

Ralph T. Kettering, special representative of Jones, Linick & Schafer, and John J. Jones, who books all J. L. & S. attractions returned on Tuesday morning from French Lick Springs, Ind., where they spent four days rest from the holidays.

Norman Field, general manager of the J. L. & S. enterprises, is stopping at the Morrison Hotel, having been quarantined from his home by a case of diphtheria.

Exhibitor Chapman from Iowa City was a caller at the American Releasing exchange, last Thursday.

Jack Barry, salesmanager of American Releasing, has been given the title of the fighting Irishman, following a recent engagement on the north side.

Floyd Brockwell, general manager in charge of distribution of First National, is expected in Chicago this week.

Morris Helfman, president of Reelcraft Film Exchange, announces he has purchased "Reclaimed," "Wolves of the Range," "Judge Her No. 2," "Father, Why?" and "Sacred Flame," "Your Daughter and Mine," "Hatting King," and "Shadows of the Law" for Indiana and will release "Your Daughter and Mine" and "Reclaimed" in Illinois. The latter have Niles Welsh and Mabel Julian Scott as stars.

Ralph Bierhoff, the Hodkinson representative in Detroit, called at the local exchange last week.

Max Levy left on Friday for New York, where he will purchase some short subjects, for use in home projectors.

G. P. Smith, former Pathe salesman, is handling the South Side territory for Vitagraph.

Manager J. A. Steinhoff, Vitagraph, is enthusiastic over the bookings being received on "The Nineteen and Nine," the new Vitaphone special. More dates have been secured on this picture in a shorter period of time than any former special they have ever handled. District Manager Duncan adds that the same holds good in Omaha and Oklahoma City.

W. D. Burford, of Aurora, newly appointed Secretary of the Theatre Owners' Distributing Corporation, has just returned from a meeting of that body in New York City.

At the installation of officers of the Iliion Lodge, A. F. & A. M., at the Hotel Auditorium, Friday, Jan. 5, Edgar Hopp, son of Joseph Hopp, succeeded his father as Worthy Warden for 1923. The retiring officer was presented with a beautiful Elgin watch.

Al Hoffman, the peppy F. B. O. salesman, was surprised out of his boots last Friday upon receiving a communication from the K. K. K. (?) After preparing to
spend the night in the exchange, he was
upped off it that it was all a joke, and the
drinks were on Al.

JACK STEIN, poster boy at the F. B. O.,
composed his latest letter to furnish anyone
buying "The Third Alarm" with a flashy
sign for the lobby that will surely attract
attention. He has one on display at the
exchange.

W. W. BRUMBERG, country sales manager
First National, is preparing to furnish a new
system of routing his salesmen by means of
route tickets. So far "Bill" says it is
working out wonderfully well.

AL SOLBER, First Nation's publicity man,
is "Oliver Twisting" these days. He made
Pecora last week.

MORRIS HELLMAN, president Reelcraft
Film Exchanges, left for New York on
Wednesday. He will have an announce-
ment of a picture a week beginning
February 1 upon his return, he says.

Did anybody see JOHN KEMPSON of the
Linden theatre, last week. The boys around
exchange want to know.

E. C. ROHR, of the Dixon Theatre,
Dixon, Ill., was a caller along Film Row
January 4.

We have to apologize to PERRY BARR,
or leaving his name off the Christmas list of
Educational salesmen. Mr. Barr is still selling
Christies, etc., and you can meet him most any
day on the 4th floor of 831 So. Walshave.

GEORGE WARE, the Vitagraph exchange
manager, St. Louis, called upon J. A. Sten-
on of the local exchange, last week.

GEO. W. TAIT, assistant manager, Vita-
graph, "Bob" Lucas and a committee of
other film men called on Harry Granmp,
& DeCatur, Ill., one day last week. Just
New Year's call, we understand.

CARL LEISERMAN, Universal salesman,
offering him to his foot Christmas night,
hide crossing Washington Park and was
hit up for several days.

S. J. GREGORY, of the Grand Theatre,
Gary, Ind., believes in advertising. Mr.
Gregory's latest stunt is to hire a trolley
or five hours a day with a sheet mounted in
each side, to boost the current attrac-
tion at his theatre. You just can't miss it
you are in Gary.

There was an attempted robbery at the
antheon theatre, Hammond, Ind., last
Tuesday, but the arrival of the manager
kicked out the day's receipts.

I. LEISERMAN, manager of country sales
universal exchange, was down state
tuesday and Thursday.

WALTER HYLAND's nifty Essex coupe
offered a severe job shot from a Ford truck
last Saturday week, and as a result Walter
is driving a Lizzie until the Essex is re-
quired.

Mr. and Mrs. ROBERT DELACEY are at
the Shubert studio, Chicago, doing the final
schedules on "Edwin Drood" by the Great
national production "Mighty Lak a Rose."

McCurdy in Chicago

ROLAND G. McCURDY, publicity director
the Des Moines branch of Universal and
formerly connected with the local change,
passed through Chicago Sat-
day on his way to Buffalo, N. Y.

FILM LAUGHS FROM
TOPICS OF THE DAY
SELECTED BY
TIMELY FILMS INC.

Japers—My brother has been in Africa
for the last year, and has just come home.
He has been hunting tigers. Buads—How
strong was Japers? Rather—Rather! He never met any tigers.

"Topics of the Day" Films.

* * *

Her roommate—Why do you always look
under the bed to see if a man's hiding there?
You'll never find one. Miss Oldsmith—
No, I suppose not. I never was lucky.

"Topics of the Day" Films.

* * *

"Why is 'E' an unfortunate letter?" I have
no idea, Mr. Tambo. "Because it's never
in luck and always in debt."—New
York Evening World.

* * *

Ray—Well, I am going over to the hos-
ital to be operated on tomorrow. May
Charl's luck to anything comes
out all right. —"Topics of the Day" Films.

* * *

Mrs. Speedo—I really believe I'm in
luck this time. My new maid is a perfect
treasure—clean, economical, easily
managed and capable as can be.

Mrs. Peppo—Ah! And how long have
you had her Mrs. Speedo? Mrs. Speedo—
She's coming tomorrow.—"Topics of the Day" Films.

* * *

"Did your wife go for you when you
got home late last night?" "No; for one
night after the door were having a spat and my wife was
busy listening."—Guelph Evening Mercury.

Here's an Idea With
a Kick

(Continued from page 58)

matter who they happen to talk to on
the phone.

Oftentimes, while waiting on the
phone, I read anything that happens to
be handy, and it occurred to me that the
months, especially the current month
would be read several times in a month
by people who never give our troubles
a thought, and I think I am doing some
good.

I also send you copy of advertise-
ment I used in combating the mis-
leading statements of a semi-religious
organization that is opposed to me be-
cause I saw fit to open my theatre on
Sunday, and after reading all the advice
published by the leading advisors of the
picture industry, both exhibitor and pro-
ducer. I want someone to tell me just
exactly what you can be bought, or cooper-
ate with, people who, under the guise of
religion, would stoop to defraud the
public.

It can't be done. My experience with
reformers convinces me they are only
busy-bodies who don't really know what
they do want.

Yours very truly,
(Signed) W. P. CUFF.
GUIDE to CURRENT PICTURES

AMERICAN FILM COMPANY

State Rights Productions
The Marriage Bargain, five reels. Mary Miles Minter.
The Loggers of Hell-Roarin' Mountain, five reels. Silent Shelby, five reels, with Frank Borzage.

AMERICAN RELEASING CORP.
The Three Buckaroos (Fred Balshofer), five reels. The Pillagers, six reels (Dinah Harris). Seven reels. Revenge of the Bride (Chautauqua), seven reels. Deating's Isle (Wm. P. Shearer), six reels. Starring Edna Turner, seven reels (Frosthorn Production).
The Mohican's Daughter, five reels (S. E. V. Tay-
lor Prod.).
The Great Alone, five reels (Monroe Salisbury).
Mr. and My Gal, five reels (Welsh Pearson Prod.).
The Amazing Lovers, six reels (Jana Prod.).
The Proof of Innocence, five reels (Louise Dus-
ky Prod.).
The Trail of the Axe, five reels (Dustin Farnum).
Four of Fortune, six reels (Russell Simpson).
Thomas' Quest, six reels (Dirigi Prod.).
Foot of Fortune, six reels (Davis Chautauqua).
The Woman He Loved, six reels (Frosthomgton).
Queen, the Moulin Rouge, seven reels (Pyra-
mid Prod.).
The Sign of the Rose, six reels (George Behan).
When the Desert Calls, six reels (Pyramid).
Man and Woman, five reels (Jana Production).
The Half-Hearted, six reels (Dennis Cassinelli).
The Pillagers, six reels.
The House of Solomon, six reels.
Flapper Love, five reels.
The Other Side, six reels (Hugh Dierker).
The Merlinsheads, six reels (Sacramento Prod).
At the Cross Roads, six reels (Seena Owen).
The Strange Odyssey, six reels, (Carroll Myers).
The Marriage Chance, six reels, All-Star cast.
Beyond the Jordan, Biblical.
The Super-Sex, six reels, (Hillyer Prod.).
With Fools Men Are, six reels (Terrillige Prod.).

ARROW FILM CORP.
The Girl from Porcupine, five reels, with Fair
Baroness and God's Country and the Law, six reels, Gladys
Leeds.
Love, Hate and a Woman, six reels, Grace Davison.
A Yankee Go Getter, five reels, Nelly Gerber.
Dangerous Paths, five reels, Nelly Gerber.
Price of Youth, five reels, Nelly Gerber.
Ten Nights in a Bar Room, eight reels, John
Ford.
The Innocent Cheet, six reels, Roy Stewart.
Chain Lightning, five reels, Ann Little.
A Woman of Porcupine, six reels, Roy Stewart and
Marjorie Daw.
Back to Yellow Jacket, six reels, Roy Stewart and
Kathleen Kirkham.
The Broken Silence, six reels, Zena Keefe.
The Splendid Lie, six reels, Grace Davison.
The Double-O, five reels, Jack Holt.

ARTCLASS PICTURES CORP.
After Six Days, ten reels.

ASSOCIATED EXHIBITORS

Distributed through Pathé Exchanges

Handle with Care, all star cast, five reels.
Woman, Wake Up! (Florence Vidor), six reels.
Don't Doubt Your Wife (Leah Baird), five reels.
Leaves, six reels.
Siwash, six reels.
Sala Marner, seven reels, All-Star.
The Red Avenging, five reels, Florence Vidor.
When the Devil Drives, five reels, Leah Baird.
Dusk to Dawn, five reels, Florence Vidor.
When Husbands Deceive, six reels, (A. F. Beck).
Grandma's Boy, five reels, Harold Lloyd.
Up in the Air About Mary, five reels, All-Star.

PLAYGOERS, INC.
Jan. 15—Reckless Chances, five reels.
Feb. 17—Drum Man, six reels.
Apr. 5—Sunshine Harbor, six reels.
Apr. 19—A Pasted Board Crown, six reels.
Aug. 19—Someonne's Gorgeous, five reels.
May 17—Tracks, six reels.
The Girl from Porcupine Came Back, five reels, Special.
The Man She Brought Back, five reels.
Face to Face, five reels.
Through the Smoke, six reels.
The Isle of Devils, six reels.
Her Majesty, five reels.

ASSOCIATED PHOTOPLAYS, INC.
Crossing Trails, five reels, with Pete Morrison.
Ghost City, five reels, with Helen Holness.

Too Much Married, five reels, with Mary Ander-
son.

C. B. C. FILM SALES

The Victon, six reels.
Dangerous Love, five reels.
Cultivating Mary Parstairs, five reel (Norma Talmadge Prod.).
The Heart of the North, five reels, Roy Stewart.
Life's Greatest Question, six reels, Roy Stewart.
More to Be Pitted, six reels, All-Star cast.
Only a Shop Girl, seven reels, All-Star Cast.

EQUITY PICTURES

Straight From Paris, five reels, with Clara Kim-
ball Young.
Charge It, five reels, with Clara Kimball Young.
Where Is My Wandering Boy Tonight? six reels,
Cullen Landis.
What No Man Knows, Clara Kimball Young.
The Worldly Madonna, Clara Kimball Young.
What's Wrong With the Woman, special cast.

FAMOUS PLAYERS-LASKY

Borderland, six reels, Agnes Ayres.
The Dancer (Wallace Reid), 5291 feet.
The Young Diana (Marion Davies-Cosmo), 7444 feet.
If You Believe It's So (Thomas Meighan), 7444 feet.
The Bonded Woman (Betty Compson).
The Top Hat (Marvin McCarthy), 1145 feet.
The Lover of Phasou (Ernest Lubitsch), 7699 feet.
Her Gilded Gaze (Gloria Swanson-Sam Wood Prod.), 6229 feet.
Nice Providence (Fred Mille Prod.), 6494 feet.
Blood and Sand (Roland Valentino-Fred Niblo Prod.)
The Valley of Silent Men (Cosmopolitan Prod.), 654 feet.
The Siren Call (Dorothy Dalton-Irvin Willat Prod.), 5515 feet.
While Silent Sleeps (Jack Holt), 6069 feet.
Manslaughter (Cecil B. DeMille Prod.), 3081 feet.
Missing Mav (Richard Arlen), 7070 feet (Aliee Brady).
Above All Law, 7177 feet.
End Gods, 7962 feet.
The Old Homestead, 7696 feet, all star.
Face in the Fog, 8906 feet (Lionel Barrymore).
Burning Sands, 6619 feet (Geo. Melford Prod.),
The Ghost Breaker, 3180 feet (Wallace Reid).
Cowboy and the Lady, 4018 feet (Mary Miles Minter).
To Have and to Hold, 7516 feet, Bert Lytell.
When Knighthood Was In Flower, 11618 feet (Mary Pickford).
The Man Who Saw Tomorrow, 6993 feet (Thomas Meighan).
On the High Seas, 5050 feet (Dorothy Dalton-Irvin Willat Prod.).
The Young Rajah, 7955 feet (Roland Valentino).
Anna Ascends (Alice Brady), 5645 feet.
Clarence, 6225 feet (DeMille Prod., Wallace Reid).
The Impossible Mrs. Bellow, 7155 feet (Gloria
Swanson-Sam Wood Prod.).
The Pride of Patience (Cosmopolitan), 7494 feet.
Ehe Tide (George Melford Prod.), 7396 feet.
Outcast (Elise Ferguson).
Singed Wings (Pernhuy Stanlows Prod.-Bebe
Daniels), 7788 feet.
Back Home (Bruce Meighan),
A Daughter of Luxury (Agnes Ayres), 4538 feet.

FIRST NATIONAL

Polly of the Pollies, with Constance Talmadge.
Her Mad Bargain, with Annie Stewart.
Woman's Side, with Katherine MacDonald.
Love's Redemption, with Norma Talmadge.
The Beautiful Lie, with Katherine MacDonald.
The Song of Life, seven reels (John M. Stahl Pro-
duction). The Smiling Man, six reels (E. Frank Moss). The Man in the Lead, six reels (S. E. V. Taylor Prod.).

JOHN GILBERT SERIES

Glam o' Dawn, 4173 feet.
Arabian Love, 4410 feet.
Honor First, nine reels.
In Calvert's Valley.
Love Gambler, five reels.
A California Romance, five reels.

20TH CENTURY BRAND

Whatever She Wants. (Eileen Petty).
Smiles Are Trump (Maurice Flynn), five reels.
Extra! Extra! (Walker-Murphy), five reels.
Every print deserves all the photographic quality that can be put into it.

EASTMAN
POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
GOLDWYN PICTURES CORP.

The Night Rose, six reels. (Leroy Scott.)
Be My Wife, five reels. Max Linden. Doubled for Romance, six reels.
Theodora, special cast, eight reels.
The Gloria, six reels. Man with Two Mothers, five reels, Mary Alden.
His Back to the Wall, the five reels, Raymond Hatton.
When You Step, six reels.
Grand Larceny, six reels.

PATH EXCHANGE, INC.

JERSEY D. HAMPTON PRODUCTIONS
Half a Chance, seven reels, with Mahlon Hamilton.
Her Unwilling Husband, five reels, with Blanche Sweet.

BOBT, BRUNET PRODUCTIONS
The Devil to Pay, six reels, with Frizzi Brunett and Roy Stewart.

GEORGE B. SEITZ, INC.

Rogues and Romance, six reels, with Geo. B. Seitz and June Caprice.

FEDERAL PHOTOPLAYS, INC.
The Heart Line, six reels. (Arthur F. Beck Prod.)
The Power Within, six reels. (Achievement Films.)

PACIFIC FILM CO.
The Call from the Wild.
The Fatal 30.
The Able Minded Lady.
The Girl Over the Point.
The Forest King.

PRODUCERS SECURITY CORP.
When Dawn Came, six reels.

HUGO BALBIN PRODUCTIONS
East Lynne, seven reels, with All Star Cast.
The Fourth of July Star Cast.
Jane Eyre, seven reels, Mabel Ballin.
Other Oxygen Productions, six reels, Mabel Ballin and Raymond Bloomer.

WARD LASCHELLE PRODUCTIONS
Rio Van Winkle, seven reels, Thomas Jefferson Affinities.

WINNIEP PRODUCTIONS, INC.
Gibson's City, six reels, Gaston Glass.
Camerion of the Royal Mounted, six reels, Gaston Glass and accompanied by Gibson.

HOLTIE PRODUCTIONS
French Heels, six reels, Irene Castle.
Free Trespassing, six reels, Irene Castle.

BERG-KAHLERT PRODUCTIONS
Turansky's, six reels (Carl Rogers)

HOLLANDIA FILM CORP.
Bulldog Drummond, six reels (Carly Blackwell and Evelyn Greely)

JANS PICTURES, INC.
Wings of Pride, five reels.
Man and Woman, five reels, with Diana Allen.
The Amazing Lovers, five reels, with Diana Allen.

AL LICHTMANN CORP.
Rich Men's Wives.
Shadows.
Thoros and Orange Blossoms.
The Hero.
Are You a Failure?

METRO PICTURES CORPORATION

METRO SPECIALS

Jan. 9—Fourteenth Lover, six reels, Viola Dana.
Jan. 23—The Days of Asenda, six reels, Gareth Hughes.
Feb. 6—The Golden Gift, six reels, Alice Lake.
Feb. 20—The Right That Failed, six reels, Bert Lytell.
Mar. 6—Glass Houses, six reels, Viola Dana.
Apr. 3—Kisses, six reels, Alice Lake.
Apr. 30—The Man Between, six reels, Bert Lytell.
May 1—Stage Manager's Believing, six reels, Viola Dana.

NATIONAL EXCHANGES, INC.
Welcome Children, five reels, Elsie Albert.
Shadows of the West, five reels, Hedda Nova.

REPORTED MISSING (Owne Moore), 6,099 feet.

UNITED ARTISTS CORPORATION
Dream Street, nine reels (D. W. Griffith)
Through the Back Door, seven reels, Mary Pickford.

CARNIVAL, six reels (Harley Knolles production).
Dream Town East, eleven reels, Frank Lose.

DIAIRELL, seven reels, George Arliss.

DUCHESE, eight reels, with Mahlon Hamilton.
Iron Trail, seven reels (Ray Beach).

LITTLE Stories, two reels, Mary Pickford.
The Three Musketeers, twelve reels, Douglas Fairbanks.
A Doll's House, seven reels, Nazimova.

TRUE PASSING, seven reels, George Arliss.

ROYAL, seven reels, Mary Pickford.

Orphans of The Storm, twelve reels (D. W. Griffith).

The Three Must-Get-Theres, three reels, Max Linder.

UNIVERSAL ATTRACTIONS

Caught Bluffing, five reels, Frank Mayo.

UNIVERSAL - JEWEL PRODUCTIONS

Conflicting, five reels, Priscilla Dean.

VITAGRAPH

EARL WILLIAMS PRODUCTIONS

Lucky Carson, five reels.

VITAGRAPH SUPER-FEATURES

Gypsy Passion, six reels.

WILLIAM DUNCAN

No Defense, five reels.

WARNER PICTURES

Ashamed of Parents, all-star cast, six reels.
Paradise Curtains, six reels.

WILLIAM DUNCAN

No Defense, five reels.

WARNER PICTURES

Ashamed of Parents, all-star cast, six reels.
Paradise Curtains, six reels.

WILLIAM DUNCAN

No Defense, six reels.

Western Stories, six reels.

WILLIAM DUNCAN

No Defense, five reels.

WARNER PICTURES

Ashamed of Parents, all-star cast, six reels.
Paradise Curtains, six reels.

WILLIAM DUNCAN

No Defense, six reels.

Western Stories, six reels.
Hodkinson Pictures

A MAURICE TOURNEUR Production

WHILE PARIS SLEEPS

with LON CHANEY
The Year's Greatest
Made by the same studio
that made "In the Dark"

Soon to be presented by
CARL LAEMMLE

Art Acord

Oregon

Directed by EDW. LAEMMLE

There's a mint of money in
UNIVERSAL'S coming chapter play

The Phantom
CHAPTER PLAY

EXHIBITORS who reaped a harvest of shekels with "BUFFALO BILL" won't have to be urged to get next to this marvelous box-office sensation! Made by the same star and director who produced that masterpiece, it is even bigger, more thrilling and packed with a more smashing punch! Look before you book — then BOOST IT BIG—and CLEAN UP big!

UNIVERSAL CHAPTER-PLAY

Things You'll See!

More than 4000 horsemen in the various Indian wars and plains battles!
Thousands of real Indians in war regalia, in camp and on the war path!
Hundreds of "prairie schooners", wending their way into unknown dangers!
Scores of great Americans of history, re-incarnated, shaping the destinies of an empire!
Countless Indian battles, outstanding incidents of America's thrilling history, vividly and graphically portrayed in faithful accuracy!

Starring

William Desmond
Directed by Robert Hill
Get ready for your share
WE'RE GOING

2,250,000

PERSONS

FOUR TIMES

ABOUT THIS ONE

The Film Guild presents

GLENN HUNTER in

'SECOND FIDDLE'

with MARY ASTOR

"There is no real excuse for poor motion pictures!"

--The Film Guild

"SECOND FIDDLE" is the first of a series of productions, sponsored by the Film Guild, designed to answer once and for all the demand of press and public alike that the screen resume the function originally planned for it -- the providing of clean, wholesome entertainment

Who hasn't played "Second Fiddle" in the family? All the pent up hopes of younger brothers, the shattered dreams of daughters, the side-tracked ambitions of their elder sisters are safely launched -- these tragedies of youth will find the medium of the screen a generously human tug at the heart.

You all remember Harry Leon Wilson's "Mirror of the Nation". Glenn Hunter is creating the success of his career in the stage version of this novel. He is also the star in "Second Fiddle", the new picture by Mary Astor and one of the most successful productions of the past two years.
THE FILM GUILD INC. presents
GLENN HUNTER in
"SECOND FIDDLE"
with MARY ASTOR

BACKED UP BY THIS EXTENSIVE SATURDAY EVENING POST CAMPAIGN PRESENTS TO YOU ONE OF THE BEST BUYS OF THE SEASON
This advertisement is made from the 4-column cut that you can get at your exchange.

Jack Holt's first comedy. Made from the big Broadway comedy success of last season. It's sure to win new admirers for this star, as he is as good in comedy as in the more serious roles.

The great supporting cast includes Wanda Hawley and Julia Faye.

From the play by William Le Baron. Directed by Wallace Worsley. Scenario by Beulah Marie Dix.

The Super 39
Paramount
Has Completed
The Great Epic
Drama of
America's Making

"THE COVERED WAGON" has been completed. Out in the Utah desert, eighty miles from a railroad, the Paramount company of three thousand people went through untold hardships for over three months. This week the final scenes were taken.

The filming of this story, which is from Emerson Hough's novel, has been the most stupendous undertaking in the history of motion pictures. The company of three thousand, together with one thousand Indians, six hundred oxen, a thousand horses, and a production staff of hundreds, endured floods, blizzards, zero temperatures and sometimes lack of food.

Some of the thrilling scenes are an Indian attack, in which a thousand Indians took part; a buffalo hunt, in which the only remaining herd of bison was used, numbering over five hundred; a prairie fire, covering miles of territory; the fording by three hundred wagons, of a mile-wide torrent; and the discovery of gold in California.

"The Covered Wagon" is not merely a spectacle, but a heart-moving, fascinating love story of the men and women who opened America up to civilization. The featured players are J. W. Kerrigan, Lois Wilson, Charles Ogle, Ernest Torrence, Alan Hale, Tully Marshall, Guy Oliver, Ethel Wales and John Fox.

It is a James Cruze Production, adapted by Jack Cunningham.

It is the picture the world has been waiting for.

It's a Paramount Picture

There's a GOLD MINE AHEAD!
PUTTING

Lithographed Blotter, Four Colors.

Police Cap Novelty, Two Colors.

Wesley Barry Folding Puzzle, producing twenty different poses of Barry in character.

Shadow Box Lobby Display, Papier Mache, Illuminated From Rear.

Window Card, Lithographed, Four Colors.

Papier Mache Lobby Stand, Five Feet High.

Die Cut Herald, Two Colors. Theatre Imprint on Back.

EXHIBITORS HERALD

January 27, 1923
IT OVER!

A Problem That Confronts Every Showman

It Is One Thing To Get A Good Box-Office Attraction — It Is Another Thing To Sell It To Your Public!

WESLEY BARRY

in

Heroes of the Street

is backed up with a line of advertising accessories and exploitation novelties that can't fail to impress the public mind with the real signness of the production itself.

Left and Below: Unique attractive cooperative cut-outs in four striking colors, each 10 x 15. Suitable for use as counter stands or in window.

WESLEY BARRY

in

Heroes of the Street

Door-knob Hangs, two colors, theatre imprint on back.

WARNER BROS.

Classics of the Screen
EUGENE H. ROTH presents

HUNTING BIG GAME

IN AFRICA

WITH GUN AND CAMERA

By H. A. SNOW

SWEEPS INTO PHENOMENAL SUCCESS OVERNIGHT

What the Foremost Critics Say About It:

"In 'Hunting Big Game in Africa with Gun and Camera,' H. A. Snow poked his camera right up under the noses of the wildest animals of the African jungles and came away with pictures of the whites of the beasts' eyes. This is an extraordinary film."

—Quinn Martin, N. Y. World.

"A picture which thrilled, delighted and entertained us as much as anything in years. It is absolutely fascinating from the opening shots of a million penguins flying into the ocean to the close-up of a giant African elephant charging into the camera. All in all we consider this the best film entertainment in New York today."

—P. W. Gallico in Daily News.

"The most complete—which means the most instructive and the most thrilling—motion picture of wild animal life ever made. The beautiful, the ugly, the swift, the ungainly—they are there, singly and in herds, at water holes and darting across the plain or diving into the jungle undergrowth. Comedy is introduced to relieve the tense action."


"Most satisfying pictures of wild animal life yet taken."—Don Allen, Eve. World.


"By all means see this picture and take the children, for if you don't they'll never forgive you, if they ever find out about this show."—Daily News.

"All the excitement, thrills and chills of 'Hunting Big Game in Africa' are there. No one between the ages of seven and seventy should miss this picture."—N. Y. Eve. Post.

"A marvelous panorama of wild life."—Evening Mail.

"No Zoo in the world is able to produce as large a number of wild animals as these pictures show."—Louella O. Parsons, Morning Telegraph.

"A vivid record of the thrills and chills of the jungle."—Rose Pelswick in N. Y. American.

"In the midst of most exciting adventures one suddenly realizes that during all this hazard the camera man was there bravely cranking, cranking, cranking."—N. Y. Eve. Journal.

"'Hunting Big Game in Africa with Gun and Camera' has virtually swept the town off its feet. The press went wild over the picture and stated it was the biggest entertainment in New York."

—Variety of Jan. 12th.

"The most fascinating animal picture ever seen. It even exceeds in entertainment power Paul J. Rainey's classic. It is exciting and humorous. Crashes between the Fliver and wart hog are funnier than the antics of Lloyd or Chaplin."

—N. Y. Sun.

"An example of the cinema at its best. A more uniformly interesting and sensationally thrilling set of pictures has not been shown on Broadway in many a day. It crowds more real drama into its ten reels than 90 percent of so called super-specials."

—E. V. Durling in the Globe.

"The flat statement predicting a long showing for 'Hunting Big Game in Africa with Gun and Camera' is based on a number of things foremost of which are these—Tense, thrilling moments, punctuated with mirth provoking scenes and great lessons from nature."

—Evening Telegram.

LYRIC THEATRE

42nd Street
West of Broadway

NIGHTS 25c, 50c, 75c, $1.00 and $1.50
MATINEES - 25c, 50c, 75c, and $1.00

ALL SEATS RESERVED

Prices:

2.30-8.30
Marion Davies

When Knighthood was in Flower
When Knighthood Was in Flower, a Cosmopolitan production starring Marion Davies, stands as the supreme motion picture achievement of all time. Produced at a greater outlay than any other film, with the finest cast ever assembled and the most marvelously beautiful settings ever conceived, every dollar spent upon it is apparent on the screen. Coming at a time when great things were needed, it represents one of the outstanding epochs in picture-making. William Brandt summed up its importance, when, addressing the Theatre Owners’ Chamber of Commerce, he declared:

“The industry needed something to buoy it up—some big thing that would restore confidence. Right at this crucial moment comes William Randolph Hearst with a great picture, When Knighthood Was in Flower, one of the few really wonderful pictures ever made. Its effect has been magically beneficial. The entire industry owes a vote of thanks to Mr. Hearst.”

Beginning its pre-release engagement at the Criterion Theatre in New York on Sept. 14, and at the Scala Theatre in London with the Prince of Wales in attendance, “Knighthood” is still the sensation of Broadway, reflecting its glory along the famous street and actually bringing prosperity to other pictures because of its unprecedented success.

Not since “The Birth of a Nation” has a photoplay attracted such attention nor scored such a success. Never has there been such unanimous praise from the critics. Never such glowing approbation to a star’s work as has been heaped upon Marion Davies in the role of Mary Tudor. From city to city as other pre-releases followed, the peans of praise continue—praise for the cast, for Joseph Urban’s exquisite settings, for Robert G. Vignola’s direction, for the delightful love story of Charles Major, for its historical accuracy, for the sumptuousness of it all. There has not been one dissenting voice. All have acclaimed
When Knighthood Was in Flower has stirred the critics of the daily newspapers in leading cities to the highest pitch of enthusiasm. Here are a few excerpts culled from scores of glowing tributes to this wonder picture:

“When Knighthood Was in Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes her- self, while Lyn Harding is a joy. Such a King! Such a King!”—J. O. Speering, N.Y. Times.

“It seems to us that this picture is every bit as important to see as any play on Broadway. It marks a high point in the art of entertainment and in the art of the American motion picture studio. We whole-heartedly commend it to every man, woman and child to whom romance and beauty are not mere words in dictionaries.”—N.Y. Daily News.

“When Knighthood Was in Flower is one of the greatest film epics ever made in America, in fact, the picture merits visit after visit to grasp all its glories.”—Robert G. Wright, N.Y. Evening Telegram.

“The most amazingly beautiful motion picture ever screened. Moves swiftly, never wearying, and leaving at the last a regret that it is over.”—N.Y. Mail.

“When Knighthood Was in Flower is everything that a spectacular photoplay should be. It is beautiful, exciting, vivid and authentic. It is a great picture.”—R. E. Sherwood, Life.

“If the motion picture public fails to appreciate When Knighthood Was in Flower, then its plea for better films is all a sham.”—Boston Post.

“For gorgeousness and sheer beauty, there probably has never been another photoplay that can equal this one.”—Boston Globe.

“A gorgeous spectacle not to be missed.”—Boston Traveler.

“Neither time, thought nor expense has been spared to make When Knighthood Was in Flower what it is—a truly gorgeous spectacle.”—Mae Tonne, Chicago Tribune.

“One marvels at the settings, at the immensity of the picture.”—Chicago Journal.

“One of the most glittering and magnificent screen plays ever produced. When Knighthood Was in Flower does not disappoint, but sends its audience from the theatre thrilled and enchanted.”—Detroit Free Press.

“It is the richest, most entertaining and by far the most spectacular photoplay that we have ever seen.”—Detroit Times.

“Marion Davies is a star of the first magnitude, and When Knighthood Was in Flower is one of the half dozen finest pictures ever screened.”—Milwaukee Journal.

“Even better than we were led to expect.”—Washington Star.

“Marvelously beautiful.”—Washington Herald.

“One of the most beautiful specimens of the film producers' arts that the world has ever seen.”—London Daily Telegraph.

“When Knighthood Was in Flower is indisputably the most brilliant photoplay of a season strikingly illuminated by brilliant photoplays.”—Gay Price, Los Angeles Eve. Herald.

The New York Mail declares When Knighthood Was in Flower sets a new standard in magnificence.
"MARION DAVIES gives a performance of the modern, stubborn, adorable Mary that is not only the best thing she has ever done, but one of the finest performances ever given by any actress."—Lonella O. Parsons, Morning Telegraph.

"MARION DAVIES as the merry little sister of bluff King Hal shows new artistic skill. She mingle comedy and pathos of the quality of Mary Pickford."—N. Y. Evening Telegram.

"This picture is all that has been claimed for it, and Marion Davies acts as well as she looks in the role of the spirited young queen. The people simply burst into applause again and again."—Harriette Underhill, N. Y. Tribune.
"Miss Davies is wonderfully clever. She is one of the most beautiful girls I have ever seen on the screen. What else has she appeared in? I would like to see them all."—Edward Albert, Prince of Wales.

"The scene showing Marion Davies in an attitude of prayer as her beloved goes to the axe, is one of the finest moments which we have seen in the cinema, and the underplaying, rather than the overdrawing of Princess Mary’s bedroom scene, is something to be thought about."—Quinn Martin, N. Y. World.
HEN Knighthood Was in Flower, which has justly earned the reputation of "the most beautiful picture ever made," is also the most costly. It was filmed in 1,211 working days at an expense of $31,224,921.20. This represents $24,634.32 a day or $954.29 an hour for an eight-hour working day.

More than three thousand actors, including fifty-five principals, appeared in one scene. For this the largest indoor set ever filmed was constructed. It covered 28,000 square feet of floor space and contained 32 separate buildings.

No picture has ever had such a great cast of splendid actors recruited from both stage and screen. Lyn Harding, who plays the role of King Henry VIII, was brought over from England especially for this picture.

Every object used in the magnificent court scenes is a genuine antique or an exact duplicate of one. Both Europe and America were scoured for art objects which would give the exact atmosphere of Tudor times.

The great hall of Hampton Court palace is reproduced exactly as it was in the time of King Henry VIII.

Genuine gothic tapestries valued at $230,000 were used.

Ancient armor came from some of the most famous collections of Europe.

Antique jewelry and silverware used are worth $1,000,000.

Three thousand costumes of the Tudor period represent an expenditure of $100,000.

The wedding dress alone worn by Miss Davies when, as Princess Mary Tudor, she became the bride of old King Louis XII of France, cost $1,500 and is so heavily laden with gems it weighs twenty-five pounds.

Twenty expert swordsmen engaged in the thrilling duel scenes.

One of the most spectacular feats ever filmed is where Princess Mary and Charles Brandon on horseback jump off a bridge thirty feet high into the river to escape the king's pursuers.

Thirty-three cavalry horses are used in this scene.

Director Robert G. Vignola and Assistant Director Phil Carle were aided by fifteen assistants, so stupendous were the demands of the production. In all the big sets a complete telephone system was installed through which the directing was done.

**CAST**

- Lyn Harding: Henry VIII
- William Norris: Louis XII
- Forrest Stanley: Charles Brandon
- Pedro de Cordoba: Duke of Buckingham
- Ernest Glendenning: Sir Edward Cathedon
- William H. Powell: Duke Francis
- Arthur Forrest: Cardinal Wolsey
- Macy Harlan: Dac de Longueville
- Johnny Dooley: Will Summers
- William Kent: King's Tailor
- Gustav von Seyffertitz: Grammont
- Charles Gerard: Sir Adam Jasion
- George Nash: An Adventurer
- Arthur Donaldson: Sir Henry Brandon
- Theresa Maxwell Conover: Queen Catherine
- Flora Finch: A French Lady in Waiting
- Ruth Shepley: Lady Jane Balingham
- Marion Davies: MARY TUDOR

Scenario by Luther Reed from the story of Charles Major

**SETTINGS DESIGNED BY JOSEPH URBAN**
NEVER have the trade papers been so unanimous in their endorsement of a picture as they have been of "Knighthood." Here is some of the comment:

"What a picture! What a production! What a cast! Everybody. In this industry. From executives. To errand boys. Should see it. And feel proud. That they are in the picture business. Lord knows. You don't get that chance. Too often."—Danny in The Film Daily.

"Cosmopolitan's stupendous picture When Knighthood Was in Flower has made screen history. It is not only Cosmopolitan's greatest achievement, it is one of the greatest achievements of the silver sheet. It stands as a monument for the industry. None have excelled it in its appeal to the eye, the heart and the imagination. Very few have equalled it."—William A. Johnson in The Motion Picture News.

"It is safe to say that never has a picture been produced of greater beauty. It will cause you to believe the advance statements of its huge costs, for it all shows in the film."—Moving Picture World.

"It is a picture of tremendous beauty. For sheer pictorial appeal, it sets an enviable standard. It is enacted by as competent and satisfying a cast as could be wished for. It is, on the whole, the sort of production that reflects glory upon everyone who has had a hand in achieving the final result."—Martin J. Quigley in The Exhibitors' Herald.

"Let us give our homage to When Knighthood Was in Flower. William Randolph Hearst has made a great picture—a picture that the entire motion picture industry can be proud to claim. If there were more like it, we should not now be fighting a set of paid reformers and a lot of fanatic legislators."—N. Y. Morning Telegraph.

"When Knighthood Was in Flower far exceeds anything that was anticipated. It easily bears out all the things that have been said for it. The production is gorgeous, the direction excellent, the acting masterful, and it is real entertainment. Furthermore, the picture looks like the money that is claimed to have been spent on it. Put your order in and get ready to have it work for you."—Film Daily.

Directed by Robert G. Vignola
In

When Knighthood
Was in Flower

Copyrighted 1922 by William Randolph Hearst

A Cosmopolitan Production

Prints of When Knighthood Was in Flower are now in all Famous Players-Lasky exchanges, which will supply you with all information regarding the picture. Arrange for YOUR date at once.

A PARAMOUNT PICTURE
JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson; Photography by Harold Rosson

Mother Love and Sweetheart Love,
The two great ruling factors in every person's life, form the golden threads that bind together one of the tenderest, most endearing, most compelling heart stories of the screen in

Jack Pickford's "Garrison's Finish"
A picture full of romance for all ages and both sexes; a film of rare pathos, thrills and smiles—and yet with plenty of action, adventure, mystery and magnificent scenes from the famous Kentucky Derby and the great Metropolitan Handicap.

A Wrong Righted
Through patient and long-suffering Mother love which braves poverty, ceaseless toil and hardship to find the son unjustly accused of crime.

A Young Girl's
Tender first love is put to harshest test while she struggles against big odds to clear the Boy she loves of charges that smirch name and character.

A Woman's Jealousy
Then sifts through a maze of mystery and intrigue. In seeking revenge she exposes the real villain and thus brings happiness to all.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
- A Branch Office located in each United Artists Corporation Exchange-
Read this! — Then look at the Strangers' Banquet

Marshall Neilan has reserved a seat for you at the Strangers' Banquet

TO WHOM IT MAY CONCERN:

The opening two days of Marshall Neilan's "The Strangers' Banquet" have established a record for attendance at the Capitol Theatre.

The gross receipts on Sunday, December 31st, 1922 were $13,559.80

The gross receipts on Monday, January 1st, 1923 were $10,324.10

Very truly yours,

Managing Director.

STORM TO BIBBOPR MI, NOTARY PUBLIC, JAN. 2, 1923

Marshall Neilan requests the pleasure of your presence at "The Strangers' Banquet" to be held at the Capitol Theatre, corner Broadway and 31st St., New York. During the week commencing Sunday, December 31st.

Novel mailing card

A BOOK OF TOASTS

Front and back of ruler

Marshall Neilan's "STRANGERS' BANQUET"
STARTING SUNDAY, DECEMBER 31ST
23 STARS, CAPITOL THEATRE. A Goldwyn Picture

16 page booklet of pictures and witty sayings

Ask
these Exploitation Aids!

MENU
THE
STRANGERS' BANQUET
CAPITOL THEATRE
1922 1923

SUNDAY, DECEMBER 31st
11 A.M. TO 11 P.M.
TWENTY-THREE STAR COURSES

Rockliffe Fellowes Canteloande
Claude Gillingwater Noodle Soup
Eleanor Boardman Fruit Cocktail
Stuart Holmes Filet Mignon
Hobart Bosworth Fortune Salad  Arthur Hoyt French Peas
Claire Windsor Roasted Spring Chicken
Thomas Holding Cold Slaw
Dagmar Godowsky Spanish Omelet
Lucille Ricksen Tartar Sauce
Nigel Barrit Tenderloin  James Marcus Celery
Ford Sterling Fresh Beef Tongue
Philo McCullough Olives  Violet Joy Wine
Jack Curtis Radishes, Aileen Pringle Croquettes
Eugenia Beamerer Ices  Jean Herscholt Ox-tail Soup
Edward McWade Fancy Scallops
Lillian Langdon Viennese Tarts
Cyril Chadwick Mushrooms  Brinsley Shaw Shrimp Salad

GOLDWYN PICTURES
Caterers
MARSHALL NEILAN
Chef

MARSHALL NEILAN'S
SUPREME SCREEN ACHIEVEMENT OF 1923
"THE STRANGERS' BANQUET"
CAPITOL THEATRE
STARTING DECEMBER 31
A GOLDWYN PICTURE

Stunt menu for restaurants

Tooth-picks

Clever bottle herald with theatre name on back

Goldwyn

Paper napkins
KEYSTONE
COMEDY REVIVAL

Everybody Remembers Keystone Comedies
Everybody Wants To See Them Again

We are going to release during the next six months an initial series of twelve of the best of them, re-edited and re-titled by a well-known comedy producer, and protected as such by copyright.

All theatres are warned against the use of dupes or unauthorized prints of these subjects, as all violations will be vigorously prosecuted.

We are ready to negotiate with men of good business standing and financial responsibility to become our representatives in the following cities:

| Portland, Me. | Memphis, Tenn. |
| Manchester, N. H. | Nashville, Tenn. |
| Boston, Mass. | Louisville, Ky. |
| Providence, R. I. | Columbus, Ohio |
| New Haven, Conn. | Cincinnati, Ohio |
| New York City, N. Y. | Cleveland, Ohio |
| Brooklyn, N. Y. | Toledo, Ohio |
| Albany, N. Y. | Detroit, Mich. |
| Syracuse, N. Y. | Indianapolis, Ind. |
| Newark, N. J. | South Bend, Ind. |
| Wilkes Barre, Pa. | Peoria, Ill. |
| Pittsburgh, Pa. | Milwaukee, Wis. |
| Baltimore, Md. | Minneapolis, Minn. |
| Washington, D. C. | Des Moines, Ia. |
| Richmond, Va. | Kansas City, Mo. |
| Charlotte, N. C. | Wichita, Kan. |
| Columbia, S. C. | St. Louis, Mo. |
| Atlanta, Ga. | Joplin, Mo. |
| Jacksonville, Fla. | Little Rock, Ark. |
| Montgomery, Ala. | Houston, Tex. |
| New Orleans, La. | Dallas, Tex. |

San Antonio, Tex.
El Paso, Tex.
Oklahoma City, Okla.
Omaha, Neb.
Sioux Falls, S. D.
Fargo, N. D.
Denver, Colo.
Butte, Mont.
Salt Lake City, Utah
Los Angeles, Cal.
San Francisco, Cal.
Fresno, Cal.
Portland, Ore.
Seattle, Wash.
Spokane, Wash.
Vancouver, B. C.
Calgary, Alta.
Regina, Sask.
Winnipeg, Manitoba
Toronto, Ont.
Montreal, Quebec
St. Johns, N. B.

TRI-STONE PICTURES
Straus Building
565 Fifth Avenue, New York City

Triangle Pictures
H. E. Aitken
Oscar A. Price

Keystone Comedies
S.L. Rothafel's Choice — and He Chooses Most Carefully for the World's Greatest Theatre

CAPITOL THEATRE
WEEK JAN. 7-13
ONE WEEK OF LOVE

The Current ELZNICK SUCCESS
p-Starring LAINE HAMMERSTEIN
and CONWAY TEARLE

STORY BY EDWARD J. MONTAGNE
DIRECTED BY GEORGE ARCHAINBAUD
PRODUCED BY MYRON ELZNICK
"The most thrilling phases of old French criminal life are graphically depicted in 'Secrets of Paris,' an absorbing version of Eugene Sue's masterpiece, at the Cameo Theatre. Those who crave adventure and hair-raising excitement will find it."—Grena Bennett, The American.

"As Sue's story is presented on the screen it is a rousing melodrama. It is in truth an all-star cast, all of the parts were sanely played."—Hariette Underhill, The Tribune.

"The exciting scenes hold the attention, they are intensified by a number of stirring impersonations."—James Spearing, New York Times.

"All the care that would go into the making of an 'Oliver Twist' has been used and the acting is splendid. It is an unusually exciting melodrama."—Evening Sun.

On Sunday, January 7th, did biggest business in months at B. S. appearance and the world premiere of "Peacock Alley." Opening
RITICS PRAISE

Read 'em and reap!

Eugene Sue's Mysteries of Paris

"All the thrills that go to make up life in the Paris underworld are unreelced in the story. Shared honors with Johnny Hines in 'Battling Torchy' on a splendid program."—Evening Telegram.

"A thoroughly entertaining picture. Sue's book is filled with the sort of material precisely suited to the screen. Good direction is coupled with an unusually capable cast."—Ben F. Holz- man, Evening Mail.

"It has everything necessary to tickle the spine and move to tears. The acting was uniformly excellent."—E. V. Durling, Evening Globe.

"Acted with such perfectly fine characterization that you are likely to experience the shiver-a-minute the producers intended."—Quinn Martin, The Morning World.

"The story itself moves crisply and the romance adapted from this old-fashioned novel is picked out clearly. A cast of excellent actors."—Gertrude Chase, The Morning Telegraph.

Words by G. CLIFTON BINGHAM.

Love's Old Sweet Song.

NORCA PICTURES, INC.
presents

A LUND PRODUCTION

"LOVE'S OLD SWEET SONG"

Inspired by Molloy's famous old song of the same title.

Directed by Oscar Lund

Presented with an exceptional cast including

LOUIS WOLHEIM
HELEN LOWELL
HELEN WEIR
DONALD GALLAHER
and other stage and screen favorites

THIS TITLE HAS BEEN DRAWING INTEREST FOR YOU FOR TWO GENERATIONS. WHY?

Because the song has been sung in millions of American homes, by the parents and grandparents of your prospective patrons. So when they see the title in front of your theatre—they are going in! They will go in expectant. They will come out satisfied. The story, the excellent cast and artistic direction will hold them.

Book Now Through Your Nearest Exchange Handling Norca Productions

NORCA PICTURES, Inc.

1540 BROADWAY, NEW YORK CITY, LOEW BUILDING
Wyndham Standing's amusing characterization in "The Inner Man" is the most novel feature of a production that is interesting. It will be entertaining to many—

There is much action in the picture, especially when it gets under way in the mountain locale. The "bad men" of the district, in which the hero owns a mine, set out to frighten away the youth, but instead they set off the spark of manhood and there are some stirring fistic and gun bittles—
Burr Nickle Presents
The First Features Ever Filmed Without The Use of Make-Up

12 Powerful Pictures for 1923

By Famous Authors
E. Phillips Oppenheim
A. S. M. Hutchinson
E. Temple Thurston, etc.

"Once Aboard The Lugger"
"The Kinsman"
"City of Beautiful Nonsense"
"Cobwebs"
"Reputation"
"Aylwyn"

"Tansy" Full of Long-Interest and Gorgeous Photography

First 3 Now Ready

Also Twelve Two Reelers
"People and Things"

Want Sales Manager
of proven ability in each territory.
One who is financially responsible can secure
a liberal proposition that will enable him
to make a "Killing" during 1923.

Burr Nickle Productions
Robert A. Brackett, Sales Manager
1012-1018 Story Bldg. Los Angeles Calif.
A Promise Fulfilled

The staff of the HERALD promised the motion picture industry the most serviceable, the most interesting—the best trade paper ever published for the film trade.

Compare recent issues of the HERALD, department by department and page by page, with all that has been offered from other sources and you will realize that—

The HERALD has made good its promise.

[Signature]
Publisher
B. P. Schulberg presents

KATHERINE MacDONALD

The American Beauty in

"THE WOMAN CONQUERS"

ONE of the star's best, and a wondrous tale of a society girl's battle for life and love in the snow wastes of the far North. The story of a girl who told her aristocratic sweetheart, "You are a weakling," only to meet him again in the Arctics, where, in the fight against the raging elements, the wild beasts, and men worse than beasts, he proved himself superior to them all. This is the kind of picture every audience will thrill to. An artistic and entertaining photodrama by Violet Clark and directed by Tom Forman; produced by Preferred Pictures, Inc.

A First National Picture
Katherine Mac Donald

The American Beauty in the Lucky Four. Book them all now and announce them to play a month apart. Pictures that appeal especially to women. Fine for evenings, great for matinees. The last word in artistry and entertainment with the world's most beautiful woman starring.

"THE WOMAN'S SIDE"
Just a girl, forced to fight a woman's battle, against the man who would sully her father's honor and leave her nameless, for the sake of her father and every hope he had in the world, and for the love of a youth brought strangely into her life. A drama of a woman's instinct and a woman's motives. Story and direction by J. A. Barry.

"HER SOCIAL VALUE"
Here is drama with the ring of the human note—today a sales girl—tomorrow the wife of a society man. And after that the woman who learns the bitterness of the realization that she is "not good enough for her husband." From poor girl to rich wife—here's a theme that will interest everyone in your audience. And Katherine MacDonald makes both portrayals as magnetic as any she has ever done. From the original story by B. P. Fineman and J. A. Barry; scenario by Gerald Duffy and Jerome Storm; Directed by Jerome Storm.

"DOMESTIC RELATIONS"
This is the simple, but tensely dramatic story, of a man who drove a woman from his life but who could not drive her from his heart. A picture which will make both men and women wonder, because they have all seen some of it in their own lives. Gorgeous gowns, sumptuous settings, backing up a real drama that starts where others finish. Your patrons will love it. Story and scenario by Violet Clark; directed by Chet Withey.

"STRANGER THAN FICTION"
A society girl caught in the toils of a crook and how she escapes—with a fight on the wing of an aeroplane, 5,000 feet in the air. A take-off from the roof of a sky-scraper. A parachute jump from a burning plane—a man caught in mid-air in a leap from one airship to another and finally hauled to safety. The greatest air circus ever filmed. Story by Charles Richman and Albert Shelby LeVino; Directed by J. A. Barry.
Thomas H. Ince presents

Bellboy

with

Douglas MacLean

Directed by William Seiter

Distributed by Associated First National Pictures Inc.
THERE are many fine pictures—pictures of great force, of strong heart appeal—pictures with spectacular thrill.

But once in a long time comes one that is outstanding, that has that indefinable something, that mysterious human quality that reaches right out and grips every heart—that sweeps everything before it in an avalanche of popularity.

Such a picture was "Humoresque."
Such a picture was "Tol'able David."

And now comes Edwin Carewe's "Mighty Lak a Rose."

It is just such a picture!
EXHIBITORS HERALD
The Independent Film Trade Paper

Vol. XVI January 27, 1923 No. 5

IN THIS ISSUE

OF SPECIAL INTEREST
"Five Reels," an editorial by Martin J. Quigley, Starts Wide Discussion ........................................ 28
J. P. Lannon, Cedar Rapids Exhibitor, Asks Opinions on Exploitation Men ........................................ 43
A Review of "Fury" by J. Ray Murray .................................................. 55

NEWS OF THE WEEK
Jackie Coogan and Buster Keaton Sign with Metro Pictures ......................................................... 27
Lynch Sells Independent Exchanges to Jenkins and Quillian ......................................................... 27
Lawrence Goldman Resigns as Secretary of M. P. T. O. of Missouri ................................................. 29
Principal Pictures Buys Vidor Studio; Acquires Rights to Cohan Plays ........................................... 30
Warner Brothers and David Belasco Form Production Affiliation .................................................. 30
Samuel Goldwyn Resumes Production; Signs George Fitzmaurice .................................................. 30
James J. Walker to Sever All Affiliation with Exhibitor Bodies ....................................................... 31
Chicago Scene of Picture Production After Long Idleness ............................................................... 32
John S. Evans Resigns Exhibitor Office Following Clash with Cohen ............................................... 32
One Fatality Results When Vandals Darken City and Bomb Theatres ........................................... 33
Arbuckle Begins Production in the Face of Protests ........................................................................... 34
First National Collecting Data on Receipts and Rentals ................................................................. 34
C. C. Griffin Reelected President of Northern California M. P. T. O ................................................. 34
Governor of Iowa Proposes Burdensome Tax on Theatres .............................................................. 41
Paramount Executives Honor Zukor on Fiftieth Birthday ................................................................. 41
Will H. Hays Writes Informative Article for "Reviews of Reviews" ............................................... 42

PICTURES OF THE WEEK
Pictorial Section .............................................................................................. 35
Snapshot of Blair Coan's Company Which Is to Produce in Chicago .................................................. 32
Selected Scenes from Four New C. C. Burr Productions ................................................................. 61

WRITTEN-BY-EXHIBITORS DEPARTMENTS
What the Picture Did for Me ............................................................................. 67
Letters from Readers ...................................................................................... 66
Money Making Ideas ..................................................................................... 42
Theatre Letters .............................................................................................. 48

SERVICE FEATURES
The Theatre, a department of practical showmanship ................................................................. 43
Reviews, staff appraisements of current offerings .............................................................................. 55
Public Rights League, a workable defense of the screen ................................................................. 65
Theatre Construction and Equipment ............................................................................................... 85
Guide to Current Short Subjects ....................................................................................... 90
Newspictures, making the screen a newspaper ............................................................................... 53

MISCELLANEOUS DEPARTMENTS
The Week in New York by John S. Spargo ................................................................. 49
Purely Personal, of special interest to exhibitors .............................................................................. 64
With the Procession in Los Angeles by Harry Hammond Beall .................................................... 63
The Film Mart, production progress and distribution news ............................................................ 59
Chicago Trade Events by J. Ray Murray ...................................................................................... 88
Topics of the Day, briefs for the program ................................................................................... 64
Retakes, the lighter side of things, by J. R. M ............................................................................ 26
An Exhibitor Opinion

Mr. Dwight B. Baker, head of an Iowa theatre circuit, has written to us a very thorough and well-poised analysis of the Arbuckle situation from the viewpoint of the theatreman.

Mr. Baker makes a strong case against the return of Arbuckle pictures to the screen and he does it with full charity and sympathy toward the unfortunate player, but also with full insistence that the theatre he so mad to suffer any further from the Arbuckle incident.

In his representative community of Ottumwa, Mr. Baker says that the predominant sentiment is against the return of Arbuckle pictures. His interpretation of the sentiment is that the people feel that the screen stars owe a debt to the public in so far as their public conduct is concerned and obligation is the penalty for failure to meet this debt.

Mr. Baker has suffered through the Arbuckle incident by the criticism that it has directed against his enterprises and by the loss through it of the goodwill of leading people of his community which he needs. Hence, his resentment is well taken.

He may find full relief, however, in the fact that even before the verdict of the public can be taken the exhibitors of the country will have their say.

The Lynch Deal

The important deal represented by the acquisition of the Lynch houses in the South by Famous Players has several interesting aspects for the trade generally.

Famous Players in making the big investment called for by the deal and also in assuming the heavy responsibilities which the deal entails, appear in a decidedly optimistic light. Being party to such an operation makes very plain that Famous Players is thoroughly confident about the future of the business.

Distributors may view the acquisition of the Lynch houses by Famous Players as a favorable development because while they may not encounter the smooth sailing they would like to have in placing their product in those houses, they may reasonably expect that conditions certainly will be no more difficult than they were under the Lynch regime.

New Recognition

A recent proposal of the "Chicago Tribune" that Mr. Will H. Hays endeavor to get produced a motion picture version of "Romeo and Juliet" with Mary Pickford as "Juliet," Douglas Fairbanks as "Romeo" and Adolph Valentino as "Mercutio" is particularly interesting.

This great newspaper seems sincere and genuinely interested in the proposal. It believes that a picture produced with these famous players as principals and otherwise done in a consistent manner would be a great attraction, appealing to millions of people the world over and making this play of Shakespeare a beautiful reality to millions of people who would never know of it in any other way.

The interest and enthusiasm displayed, rather than the suggestion itself, is the thing of much interest. Those familiar with the tastes and temperament of the motion picture public cannot permit themselves to get enthusiastic over the prospect of Shakespeare in pictures. The fate of Metro's "Romeo and Juliet," enacted principally by the then very popular team of Bushman and Bayne, is remembered.

But the "Chicago Tribune" in this suggestion reveals a changed attitude toward pictures. Only a short time ago particular pictures or pictures in the abstract could hope for nothing better from this newspaper than a sort of benign tolerance. If they escaped abuse and derision they were lucky, indeed. But with the "Tribune" now pointing the way to great possible accomplishments of pictures a new order seems to have commenced.
Coogan and Keaton Signed

By Metro; Navarro to Star

Company to Produce and Distribute Jackie's Films; Buster to Make Feature Length Comedies

Under Terms of New Contract

(Special to Exhibitors Herald)

NEW YORK, January 16.—Metro Pictures Corporation has emerged the victor from the most spirited and stubborn bidding contest the industry has ever known for the services of a star. Jackie Coogan has been signed by Metro and that organization will both make and distribute the pictures starring the "million dollar kid."

Official announcement of this and two other unusually important contracts was made last week at the Metro offices. The other contracts bring Buster Keaton and Ramon Navarro into the galaxy of Metro stars.

Buster Keaton returns to Metro banner. Will appear in feature length comedies.

Lynch Independent

Exchanges Sold to Jenkins and Quillian

(Special to Exhibitors Herald)

ATLANTA, GA., Jan. 16.—William K. Jenkins and John W. Quillian have purchased Enterprise Distributing Corporation from S. A. Lynch Enterprises. This deal, involving eight exchanges with territories covering fifteen states, was closed shortly after announcement was made that Mr. Lynch had surrendered control of Southern Enterprises to Famous Players-Lasky Corporation.

Jenkins and Quillian have been associated with the Lynch organization since 1919, and during the past few years have determined the policies of Enterprise Distributing Corporation.

Exchanges of the company are located at Atlanta, New Orleans, Charlotte, Dallas, St. Louis, Kansas City, Oklahoma City and Omaha.

Shamrock is Producing at San Antonio, Texas

(Special to Exhibitors Herald)

SAN ANTONIO, TEX., Jan. 16.—Shamrock Photoplays, with studios at Terrell Wells, will begin producing here shortly, the first picture to be "The Germ," a story based upon a scientific realise on "germs." It was written by L. S. Warnock. P. S. McGeeeny will direct.

Arbuckle Films Are Shelved

NEW YORK, Jan. 16.—The board of directors of Famous Players-Lasky Corporation has reaffirmed its decision of last April to shelf the three "Fatty" Arbuckle pictures which have never been published. In reaffirming its decision the board decided to write off the amount involved as a complete loss.

Published Reports Place Offer at Half Million

For some time within photoplay circles there have been constant reports of new affiliations for Jackie Coogan. When it was learned that his present contracts had expired practically every producing company of any standing presented unusually attractive offers. Recently newspapers published accounts to the effect that a prominent distributing concern had offered the young celebrity $500,000 a year in addition to percentage of profits. It is known that similar bids were presented to the child's guardians, but all had been refused.

No statement has been made concerning the financial arrangements which have been concluded between Mr. and Mrs. Jack Coogan, parents of Jackie and Metro. Of the many offers that were made Mr. and Mrs. Coogan selected Metro's because they stated that they preferred to be associated with a company making only big productions, and which had the facilities and experience to provide the young star with stories that would do justice to his genius.

Unlimited possibilities are presented to the child star through his affiliations with Metro. The company that at the present time distributes many of the importance of the Rex Ingram productions as well as those of Fred Niblo and Reginaid Barker, has ample resources to surround the talented star with a complete staff and equipment.

No Director Engaged

No director has yet been engaged to take charge of Coogan's forthcoming productions, although it is known that several of the most prominent men who are qualified by experience to assume responsibility for the unique actor's films are at the present time being considered.

Negotiations between Metro representatives and Jackie's guardians are known to have been pending for some time.

Marcus Loew, president of Metro, recently spent several weeks in Los Angeles and it is likely that the time he had under consideration details of the proposed arrangements for the production and distribution of the Jackie Coogan photoplays.

The contract whereby Buster Keaton again becomes a Metro star provides that his pictures will be of feature length and produced by Joseph M. Schenck.

Schenck Continues As Producer

Mr. Keaton's return to Metro is in the nature of a homecoming for his earliest comedies were published by this company. His reputation as a stellar screen comedian was established during his affiliation with this organization which has always taken pride in the fact that it helped to make the comedian the favorite that he is today.

No details were made known concerning the contract which has been signed by Mr. Schenck with the Metro representatives, but plans have been set in motion for the production of a series of full length feature comedies which are destined to place Keaton among the most successful of artists of his type.

Ramon Navarro signed a long term contract to appear in photoplays distributed by Metro. This young Spanish screen actor, discovered sometime ago by Mr. Haring and Mr. Schenck the Metro representatives, but plans have been set in motion for the production of a series of full length feature comedies which are destined to place Keaton among the most successful of artists of his type.

Blumenthal-Haring

Playhouses Reported Sold to Loew Chain

(Special to Exhibitors Herald)

NEW YORK, Jan. 16.—Although no official statement is forthcoming, it is reported that negotiations have practically been completed by a part of the Haring and Blumenthal circuit will pass to the ownership of Marcus Loew.

The theatres included in the deal are the Monticello, Theatre de Paris and Lincoln, all located in Northern New Jersey.

Considerable interest in the matter has been attracted as these theatres are included in the "A. B. C.,” organized for the purpose of a booking war with Loew and other big chain owners. Officers of the A. B. C. declare that the theatres are bound to the A. B. C. for one year, even if sold.
Excessive Length in Features Detrimental, Says Hammons

President of Educational Lauds Publisher of "Herald" on His Editorial "Five Reels"

A newspaper editorial by Martin J. Quigley, under the title, "Five Reels," in the January 20 issue of EXHIBITORS HERALD, has precipitated a discussion in the industry which promises to bring forth a general expression of opinion on the question.

Mr. Quigley pointed out that "despite the suggestions, pleadings, and demands of exhibitors, whom the producers profess to serve, feature pictures have been getting longer and longer." After discussing the difficulty of exhibiting features of five reels, he states that "it is only the unusually big subject that cannot be most effectively done in five reels.

Among the first to send a thoughtful comment on the subject is E. W. Hammons, president of Educational Film Exchanges, Inc. Mr. Hammons declares that the feature picture of excessive length is a great detriment to the business and predicts that when evil is corrected, you will see the attendance increase.

His letter follows:

I have read this editorial with a great deal of interest and must compliment Mr. Quigley on his business sagacity in being able to put his finger on a very vital issue for the Motion Picture Industry.

"Necessarily, I have studied the 8, 9 and 10-reel features very closely and I am sure if you will call a given number of people together who constantly see pictures, that the unanimous opinion will be that there are very few pictures which can hold or sustain interest from 8 to 10 reels in length. They further will tell you that there are a great many pictures that they have seen of 8 reels in length that tired them out, whereas if those pictures had been in 5 reels they would have left the showing shooting praise to the house-tops as to what a remarkable picture they had just seen.

"Of course, the 8 and 9-reel picture that is made today (where it should have been in 3 reels) is due to the ego of certain directors. They think because one director made a picture in 10 reels that they are as good as the aforesaid director and consequently must make their particular picture in 10 reels, regardless of whether or not the material justifies it. Of course, the first to suffer from this kind of picture is the exhibitor, who tires out his audiences, and necessarily they lengthen the interval between visits to the theatre. This means that the receipts must fall off. Then the exhibitor must ask for reductions from the distributor. The distributor, in turn, being compelled to grant these reductions, is unable to send the director the money for the next picture that the director desires. The cycle then repeats itself until the box comes right back to a direct loss to the director who today insists on making 7, 8 and 9 reels of a picture, the material of which will only support a 5-reel production.

"I feel quite confident that there are a number of showmen who are waking up to this fact. I recently received a letter on January 8 from a man who controls one of the largest circuits of theatres in the United States. He writes:

"We find that most all the productions we are getting at the present time can anywhere from seven to nine reels in length making it impossible for us to use a two-reel company and the show through on schedule time. Is there any way that these producers can be convinced that a six reel feature is far more acceptable to the exhibitor than one of a greater length?

"It is my opinion that the exhibitor is the only one who can correct this evil by protest and making his voice heard and if necessary, refusing to run pictures of this unjustified length. If this evil is corrected, you will see the theatre attendance increase because an exhibitor will then be able to build up a real show and give real entertainment to his patrons. When they get this real entertainment, they will come more frequently to the theatre.

Censor Bill Expected
By Washington Solons

SPOKANE, WASH., Jan. 13.—Introduction of a bill empowering a censor board maintained and empowered by the state at the present session of the legislature which opened at Olympia today. The bill is being framed at the instigation of Seattle and Spokane women's clubs, it is reported. A drastic bill was defeated at Olympia two years ago. The new bill, while it is more lenient, is not expected to pass.

Hanshaw Is Directing
Branch Reorganization

NEW YORK, Jan. 16.—Dale Hanshaw has been assigned reorganization of the exchange system of Second National Pictures Corporation. Important changes in the system are planned at Cleveland, Indianapolis, Washington, Baltimore, Philadelphia, Chicago, Milwaukee, Providence and San Francisco.

Following this work, Mr. Hanshaw will return to the New York office where he has been assigned an important post.

Millions Involved
In Lynch Transfer
Transaction Is Officially Confirmed in Statement Issued by Paramount

ATLANTA, GA., Jan. 16.—According to published reports here $5,700,000 is involved in the transfer of the holdings of S. A. Lynch and his associates to Famous Players-Lasky Corporation whereby the latter will assume management of approximately 200 theatres controlled by Lynch interests. It is also reported that Frederick G. Loew, the former president of the Irish Trust Company of New York, will be president of the new organization.

Paramount Office Confirms Deal

NEW YORK, Jan. 16.—Official confirmation was made at the Famous Players-Lasky Corporation office that negotiations were in progress between S. A. Lynch and his associates and Famous Players-Lasky Corporation for the purpose of terminating the managerial contract of S. A. Lynch and his associates of Southern Enterprises. If these negotiations are satisfactorily concluded, Famous Players-Lasky Corporation will take over the direct management of Southern Enterprises, which company it has owned for over three years.

It was stated that this transaction had nothing to do with the acquisition by Famous Players-Lasky Corporation of any additional theatres, but was simply the transferring to it of the direct management of theatres which it has owned for some time past.

Rousing Cheers for
Hays at Universal's Annual Party in N.Y.

NEW YORK, Jan. 16.—More than 500 employees of Universal, including the president of the company, were greeted Will H. Hays with rousing cheers at the annual supper-dance tendered him by the company for President Carl Laemmle. In a brief address, Mr. Hays paid a high tribute to Mr. Laemmle, as well as to the latter's employees.

The affair was held at the Hotel Pennsylvania, and was by far the most elaborate ever staged by Universal. Mr. Laemmle had reserved the entire roof garden of the hotel and by special arrangement the Waldorf Astoria orchestra was engaged to play.

E. H. Goldstein, treasurer of the company, was master of ceremonies. He was assisted by R. S. Biggert, Jack Gartman, Joe Ludwik, Paul Koliner, Sydney Singerman, Mrs. M. F. Todd and Harry H. Zinher.

Seanger and Richards To Tour Around World

NEW ORLEANS, LA., Jan. 16.—Julian H. Seanger, general manager of Picture Corporation and E. V. Richards, general manager, accompanied by Mrs. Richards will sail from New York on January 25 on the S. S. Samaria, on a cruise around the world.

The party will not return until May 25.
Goldman Quits Post
With Missouri Body
Other Business Demands Time
of Secretary and Counsel—
Was Ardent Worker

(Special to Exhibitors Herald)

KANSAS CITY, MO., Jan. 16.—The M. P. T. O. Missouri has lost one of its
hardest workers in Lawrence E. Gold-
man, secretary and counsel, who
has tendered his resignation. For
the past several weeks Mr. Gold-
man has refrained from tendering his
resignation, due to efforts of Mis-
souri exhibitor of-
officials to prevent
his withdrawing
as secretary of the
association.
Is Prominent
in Politics
A post as as-
sistant county prosecutor attorney also
was offered Mr. Goldman, and this was
under consideration several weeks, the
offer finally being declined. Mr. Gold-
man, who recently has become prominent
as a Democratic leader in Kansas City, is
being mentioned for the position as
county counselor.
Since the organization of the Missouri
body in 1906, Mr. Goldman has been one of
the most conscientious workers in the
association. His relation as counsel for
the organization will not be entirely sev-
ered, as he has extended an offer to serve
in any legal capacity whatsoever.

Offers Three Suggestions
Three constructive plans are outlined in
Mr. Goldman’s resignation; plans
which in all probability will be adopted.
They consist of the appointment of a
directorate, composed of seven members,
the appointment of a business manager
and the establishment of a semi-monthly
confidential bulletin.

Boycott of Exchanges
Who Show Own Films,
Is Exhibitors Threat

(Special to Exhibitors Herald)

SPokane, WASH., Jan. 16.—The policy of the larger producers and distribu-
itors of renting a local house to show pictures which have been passed up by
other first-run theatres who regularly buy from those interests, is irritating
leading theatre managers of Spokane.
Boycott of the offending exchanges is
being discussed with all seriousness by the
exhibitors.
It is reported that “Knighthood,” as
an example, was priced too high and had
too high an admission price clause for
the Clemmer, Liberty, Casino or others
to buy the picture. Paramount, placed it
in the Auditorium, a road show house,
for Christmas week, and received less
than what it was bid in at by the regu-
lar buyers of Paramount, it is claimed.
The fault, as the exhibitors see it, is
not alone with Famous Players-Lasky.
Some exchanges are going to find it hard
sledding if the police is pursued, the man-
gees state.

St. Louis Unit Moves

(Special to Exhibitors Herald)

ST. LOUIS, MO., Jan. 16.—The Motion
Picture Exhibitors League of St.
Louis and Eastern Missouri has moved
into new headquarters at 3308 Olive
Street.
warners to produce
belasco successes
noted theatrical manager to
cooprate in filming
stage plays
(special to exhibitors herald)

new york, jan. 16.—David belasco, one of the greatest theatrical producers in this country, has signed an agreement with Warner brothers whereby the latter company will film the belasco stage successes.

under the terms of the contract belasco will collaborate in the preparation of the plays for the screen and will supervise cutting and titling.

First three announced

The first three Warner-Belasco productions will be “The Gold Diggers” by Avery Hopwood, “Deburau” by Sascha Gryn, and “Daddies” by Lessing Hubbell.

Warners, under the arrangement, will have the use of the original manuscripts, costumes and settings.

Negotiating since fall

Negotiations for the Belasco product hit the skids under way since last fall. According to reports the deal involved something like a quarter of a million dollars in an arrangement whereby belasco will share in the profits from the pictures.

Bringing of Belasco to the motion picture industry is considered one of the achievements of the year. He has been approached from time to time by other producers and distributors but until now no offer has moved him.

Allan Dwan is engaged
by paramount to make
series under his name
(special to exhibitors herald)

new york, jan. 16.—Famous producer-lasky corporation has signed a contract with Allan Dwan for a series of Paramount productions to bear his name. Mr. Dwan, who directed Douglas Fairbanks in “Robin Hood,” has long been recognized as one of the leaders of his profession.

The first production to be made by Mr. Dwan under his new contract will be “Lawful Lascivious,” Samuel Shipman’s play which was produced by Al Jolson and ran the good part of a year at the Republic theatre in New York. Edmund Goulding has been engaged to write the screenplay.

The picture will be started shortly after the completion of “The Glimpses of the Moon,” which is well under way under Mr. Dwan’s direction.

Williams goes east

j. d. williams, who recently formed ritz-carlton pictures, passed through Chicago on Saturday, January 13, en route to New York, from Los Angeles.

Principal pictures
 buys vidor studio
company gets screen rights to plays produced by
George M. Cohan
(special to exhibitors herald)

Los Angeles, Jan. 16.—Two deals of importance have just been closed by Principal Pictures Corporation.

One is the purchase of the King Vidor studios in Hollywood, and the other is the acquisition of the screen rights to all of George M. Cohan’s stage plays.

Quarter million involved

A quarter of a million dollars is involved in the purchase of and contemplated alterations to the Vidor plant. Productions scheduled to be made at this studio this year will involve an expenditure of $2,300,000, it is said.

The first of the Cohan plays to be produced will be “The Meanest Man in the World.” It also will be the initial picture filmed at the Vidor plant.

The deal for the Vidor studio was handled for Principal by Sol and Irving Lester and Michael Rosenberg. This plant covers an area of fifteen acres and adjoins the studios of Douglas Fairbanks and Mary Pickford.

Now under one banner

Although it was announced some time ago that Western Pictures exploitation Company would join forces with Principal Pictures, it is stated now that this affiliation has just been completed. This brings under one banner two large producing and distributing organizations.

Twelve features will be made by Principal during this year. Each of these, it is said, will cost in excess of $150,000. The first will be an adaptation of Harold Bell Wright’s “The Recreation of Brian Kent.”

New house makes no
inroads on receipts
(special to exhibitors herald)

Albany, N. Y., Jan. 16.—Seemingly matters have adjusted themselves in the neighboring city of Schenectady, where the theatre owners were plunged into gloom with the opening of the new state, a 2,500 seat house of the Strand Circuit. All of the houses are now doing a good business, the owner of one house, located about four blocks from the new theatre, remarking this week that the only losing week which he had this winter was the one in which the State had opened, and that he was making as much money these days as before.

The same condition prevailed two or three years ago when the Mark Spencer opened in Albany. Apparently there are enough persons to go around, and that with good bills, every owner will make money, the amount depending a good deal on the attention the owner gives his business.

S. A. Lynch to make
pleasure trip abroad
(special to exhibitors herald)

Atlanta, Ga.—January 16.—Stephen A. Lynch of Southern Enterprises has left here for New York, where on January 23 he will sail for Europe. By that time Mr. Lynch hopes to have business matters entirely consummated and the trip abroad will be for purposes of rest and recreation.
Walker to Sever All Active Affiliations With Exhibitors

Resignation Address Is Expected to Touch Upon
Sydney S. Cohen's New Plan of Distribution
by Theatre Owners Organization

(Special to Exhibitors Herald)

NEW YORK, January 16.—Senator James J. Walker, who has loomed up in the affairs of exhibitors for the past three years, will end soon all his motion picture affiliations. This action will be taken in the form of submitting his resignation as general counsel of the theatre owners concern.

In this it is said that Senator Walker will place that his business and political affairs require all his time and attention, and no matter how much his heart will be with the exhibitors he no longer can look after their legal matters.

Result of Recent Election Forces His Decision

Senator Walker has had this move under consideration for a long time, but the decision was not reported until after the recent election. In this the victory of Governor Smith and the fact that the Democratic party obtained a majority in the state senate forced the decision.

Senator Walker is now majority leader in the senate and the personal representative of Governor Smith in all legislative matters. This together with an extensive law practice, Senator Walker's friends assert, is about big enough job for one man, even as big a man as "Jimmy" has proved himself to be.

Work Causes Delay

It was expected that Senator Walker's resignation would be read at last week's meeting of the T. O. C. C. but the stress of work, it is said, incidental to getting the 1923 state legislature under way, prevented him from taking sufficient time to prepare all he wants to say in his resignation. It is now expected about February 1.

Just what will be the nature of Senator Walker's final message to the exhibitors cannot be stated definitely, but it can be said on good authority that it will be an intelligent document. It is not unlikely that he will pay considerable attention to Sydney S. Cohen's proposed exhibitor distributing organization. Said a prominent exhibitor who

South Is Solid On One Point

They called it the "Solid South" long before motion picture trade papers were published. Today the theatre men in the South are solid—solid for the HERALD.

Two letters from new subscribers illustrate the point:

"We failed to receive last week's issue of the HERALD," writes Miller and Carrall, owners of the Gayety theatre at Amory, Miss., "although we are a few weeks behind this city, we did not know how we missed it until it failed to come just one week. Please send one."

"In my estimation, the HERALD is the greatest magazine ever published for exhibitors," writes W. F. Gibson, manager of the Lilly theatre, Grand Saline, Tex., "I am enclosing a check for my subscription. I don't know how I have overlooked the HERALD as long as I have. Let's go and shoot straight for 52 weeks."

Hiers and Bride Reach
Atlanta on Honeymoon

(Special to Exhibitors Herald)

ATLANTA, GA., Jan. 16.—Walter Hiers, his famous smile broader than ever, arrived here today accompanied by Miss Hiers, his bride of several days, formerly Adah Williams of Syracuse. The couple was visiting Mr. Hiers' uncle and aunt.

They will only remain here for a short time, leaving for Savannah, after which they will visit Cordele, his home town, and other places in Georgia where Hiers has relatives and friends.

The star, who was recently promoted by Paramount, was married in Syracuse on January 12. The present honeymoon trip he is taking is in the nature of a ceding gift from the Famous Players-Lasky organization.

Receipts Drop When Storm Hits New York

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 16.—A snow storm that started in the early part of last week and which continued day after day, cost the motion picture theatre owners of this section thousands of dollars. The aggregate in one place attracted an audience of less than a handful. The one exception appears to have been Oscar Perrin, manager of the Roxy. He played his straight six days of "One Week of Love" to record-breaking crowds.

JAMES J. WALKER, who shortly will drop all active participation in exhibitor organization affairs.
Chicago Scene of Production After Long Idleness

Players from West Coast in City Making Feature for Blair Coan at Essanay Studios

CAMERAS are grinding. The director is issuing orders. Chicago, which has been a place of motion picture production has been idle for many years, has arisen from the ashes of its past and is again the scene of picture making. At the Essanay studios on the north side Blair Coan productions, Inc., of which Blair Coan is president, has started filming of "The Little Girl Next Door" a six reel feature.

PLAYERS, technicians and property men arrived in Chicago from Los Angeles last week. The cast included Pauline Starke, James Morrison, Carole Myers, Mitchell Lewis, Ed Kennedy and others. W.S. Van Dyke is directing the story, which was originally produced about seven years ago by Mr. Coan and George K. Spoor. According to Mr. Coan, the early picture enjoyed an unusually successful run, netting approximately $400,000 at the low admission prices of those days.

In its new form "The Little Girl Next Door" will be based on the same theme—the stories told by Bishop Samuel Faltows. The treatment, however, will be radically different and instead of the series of incidents that were woven together in the first production, the new feature will evolve around only one event.

"It will be a big mystery story," says Mr. Coan. "No expense is being spared to give this production even greater box office value than its predecessor, which certainly was a winner from every angle.

With improved facilities in production at command I am confident it will prove a revelation when it is completed." Exterior scenes are being made at Morton Grove and Glen View, Illinois, a short distance from Chicago. The greater part of the story, however, calls for interior views and at the Essanay plant a corps of carpenters and electricians are at work preparing and building sets.

Benjamin F. Swift Is Buried at Dayton, O. (Special to Exhibitors Herald)

DAYTON, O., Jan. 16.—Funeral services were held here for Benjamin F. Swift, 50 years old, of Rushville, Ind., who for the past year has been owner of the Mystic theatre in that city. Mr. Swift died following a week's illness of pneumonia at Rushville.

He is survived by his wife, mother and four sisters. He was a Mason and belonged to the Blue Lodge and Chapter Spring City, Tenn.

BLAIR COAN'S company which is producing "The Little Girl Next Door" in Chicago. Left to right are Andre Barlatier, C. J. Chic, C. A. Luperti, Pauline Starke, Director W. S. Van Dyke, James Morrison, Ed Kennedy and Blair Coan. Picture taken on location the first day of production.

Visit New Branch At Expense of "U"

WASHINGTON, D. C., Jan. 16—Scores of exhibitors from all parts of the Washington territory were visitors at the new headquarters of the Universal exchange here at the invitation of Manager Harry S. Brown.

The affair was in the nature of a "house warming." Out-of-town visitors were reimbursed in cash for their railroad fare by the company.

Evans Resigns After He and Cohen Clash

Quits Manager's Board at Meeting and Tries to Withdraw from Unit (Special to Exhibitors Herald)

PHILADELPHIA, PA., Jan. 16—Following a crash with Sydney S. Cohen, John S. Evans, member of the board of managers of the Civic Theatre, Owners of Eastern Pennsylvania turned in his resignation at a meeting of the league here and sought to withdraw as a member of the exhibitor organization.

While his resignation from the board was accepted, and Boyd Chamberlain pledged to take his place, those present prevailed upon him to remain with the organization.

Officers Are Nominated

At the nomination of officers for the election which will take place Friday of this week the following men were named: President, Dr. H. J. Schad, Reading; vice-president, William C. Hunt, Philadelphia; second vice-president, Floyd Hopkins, Harrisburg; secretary, George P. Arons, Philadelphia; treasurer, William J. Butler, Philadelphia; board of managers, three years each, George Klime Harry Stephenson, Dr. Morris.

Evans' resignation was the cause of much interesting discussion. He has been a leading figure in the activities of the organization and was president of the league until a year ago, and has also served as national committeeeman for this district.

Disagrees With Cohen

While he has been regarded as a Cohen supporter, it is said that recently the two have come to a parting of the ways in many matters.

Foy Increases Chain To Eight Playhouse

(Special to Exhibitors Herald)

DALLAS, Tex., Jan. 16.—Two theatres, the Ro-Nile and Haskell, have been acquired by Foy Neighborhood Theatre. This acquisition brings the Foy holding here to eight theatres, the others being the Colonial, Ideal, Parkway, Columbia, Bluebird and Rialto.

Hughes' Daughter Ill

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 16.—Mrs. Rupert Hughes, wife of the author-director, is enroute to New York to be with her daughter, Mrs. John Monk Saunders, who is to undergo an operation for a pellagritis in the Eastern city.
One Fatality When Vandals Darken City, Bomb Theatres

Unidentified Gang Runs Riot in Council Bluffs, Iowa; Three Motion Picture Houses Targets for Stench Containers; No Cause Is Assigned

(Special to Exhibitors Herald)

COUNCIL BLUFFS, I.A., January 16.—Vandalism ruled in this city a week ago when unidentified persons threw the city into darkness by pulling switches which controlled the electric system, bombed three theatres with stench containers and robbed scores of pedestrians. One man is dead as a result of these pernicious activities.

Any Suspects Arrested to Be Held on Murder Charge

No arrests have been made. Police officials are holding two stench bombs for identification purposes. Murder charges will be lodged against any suspects arrested. The theatres, doctors and the electric light company have offered $2,500 reward for information leading to the arrest of guilty persons.

The one fatality was caused by the flashing off of the light, just as an operation was being completed in Mercy hospital here. The operation had been performed successfully by officials of the hospital said, but delay in getting lights brought on death.

Order Is Maintained

Bombing of the motion picture houses apparently was a well-planned piece of strategy on the part of the vandals who hoped to create a state of disorder which would assist them in their thieving activities. At least, no other cause has been conjectured.

If this was the purpose of the bomb throwing the vandals were disappointed for the managers of the houses maintained order until their auditoriums had been cleared.

The bombs were made from electric light bulbs filled with a dark brown substance. They were thrown in the liberty, Garden and Strand theatres. It is believed that the presence of a police patrol in front of the Majestic kept the vandals from that house.

Exhibitor Is Arrested

A. C. Smed of the Strand and Liberty theatres was arrested on a charge of violating the parking ordinance when he drove his automobile to the front of the Strand to supply light during the exit of his patrons in order to avert a panic.

"I figured that the light for the forthcoming crowd was more important than the parking ordinance at that moment," he said following his arrest.

Both the city and electric company officials are convinced that the vandals are members of a well-organized gang. Ropes, used to pull the switches on the two main lines coming from Omaha which supplies this city with electricity, were found by workmen who were rushed to locate the trouble.

The city was darkened at 9 o'clock p.m.

Moral Censorship of Picture Folk Seen in Teachers' Resolution

(Special to Exhibitors Herald)

PORTLAND, ORE., Jan. 16.—A suggestion to censor the moral behavior of screen players, directors, producers and others of the industry, was included in a resolution adopted at the convention of the Oregon State Teachers Association. The resolution reads in part:

"The time has come, in view of the rising tide of juvenile crime in America, which the educated world must denounce with alarm, the questionable moral life of those who are participating in the motion picture industry, and the continued exploitation upon the screen, which the immature, weak, of our land, of the most debasing exaggeration of sex relations and general crime achievements."

Another section of the resolution contained a protest against Arbuckle's pictures on the ground that they would constitute a "most pernicious influence for evil."

Martin J. Quigley on Visit to West Coast

Martin J. Quigley, publisher of the Herald, left Chicago on January 13, for Los Angeles, where he will remain for several weeks observing current producing conditions.

Following his stay in Los Angeles he will visit several of the important exchange centers in the West.
Arbuckle Begins Production in Face of Protests

First Comedy Will Be "Handy Andy"—Reported Pictures To Be Handled on State Right Market

LOS ANGELES, January 16.—After several weeks of preparation, Roscoe "Fatty" Arbuckle last week commenced production in a comedy that will hold him back into public favor. The picture, "Handy Andy," a typical Arbuckle two-reel comedy, which will be produced at a cost of $7,500, it is said. Production will require about six weeks.

MOLLY MALONE, who played opposite "Fatty" in a number of productions prior to his enforced retirement from the screen several months ago, will support the comedian in his newest creation. The production is being financed by a group of San Francisco capitalists, headed by Gavin McNab, the attorney who defended Arbuckle during his trial in San Francisco. The concern is to be known as Technicolor Comedy Company of which Jo Paige Smith, prominent vaudeville booking agent, is manager. Space has been taken in the Buster Keaton studios in Hollywood.

"Handy Andy" was written by Arbuckle and Joseph A. Mitchell. It will be filmed under the direction of Herman C. Raymaker. No arrangements have been made as yet for the distribution of the initial Arbuckle picture but it is believed that it will be distributed on a state right basis.

Comedies Barred in Better Film Lists

NEW YORK, Jan. 16.—The National Committee for Better Films of the National Board of Review has issued a statement saying that it will "not recommend or place on its selected lists issued to committees, exhibitors and others for entertainment purposes any films with which Mr. Arbuckle is publicly identified.

The committee announced that this action was taken because of the "wave of public resentiment that has greeted the suggestion that Roscoe Arbuckle be allowed to resume his occupation as motion picture actor."

Spokane Cens to Pass Comedies

SPOKANE, WASH., Jan. 16.—Arbuckle pictures may be shown in Spokane if they pass the city censor on the same basis as other pictures, in which leniency is shown, Maurice Smith, commissioner of public safety, has announced. Technically there is no ordinance preventing the pictures to be booked here if they are clean pictures. The Ministerial Association is considering taking action on the affair but nothing has developed as yet. No local exhibitors have booked the pictures as yet.

D. A. R. Opposes Hays Decision

KANSAS CITY, Mo., Jan. 16—The Daughters of the American Revolution, chapter of Independence, Mo., a suburb of Kansas City, have adopted a resolution disapproving of the action of Will Hays in permitting pictures of "Fatty" Arbuckle to be redistributed. The members pledged themselves not to attend such pictures and to use their influence to prevent others from doing so.

Griffin Again Heads Northern California Theatre Owner Unit

S. C. Griffin has been returned for another year to the president's chair of the northern California division of the Motion Picture Theatre Owners of America. This will be Griffin's third term in the chair. Griffin's cabinet will be Allan E. King, first vice president; H. W. Jacobs, second vice president; Harry C. Seipel, third vice president; George Man, fourth vice president; H. Golbin, secretary-treasurer, and Maurice Klein, financial secretary.

On the executive board are: Joseph Baurer, Robert A. McNeil, Aaron Goldberg, Ellis Arkush, S. E. Levis, Sam Perlin, and M. Blumenfeld.

Approved Pictures to Be Boosted by Women

KANSAS CITY, MO., Jan. 16.—A new plan of supporting better pictures will be launched in Kansas City, the middle of this month by the motion picture committee of the Women's City Club. What is to be known as "approval nights" will be designated each week by the committee and exhibitors with whom the committee is working. On these nights the committee will review pictures and if approved the productions will be strongly advertised by the club and every effort made to obtain as large a patronage as possible. The committee is composed of the following women: Mrs. Eleanor Walton, chairman; Mrs. Ralph Swafford, president of Alphe Women's City Club; Mrs. Philip E. Elliott, chairman of the 6ives committee; Mrs. Susan H. Martin, secretary; Mrs. John T. Murding, Mrs. Edward Hubbell, Mrs. George Harvey Davis, Mrs. O. C. Mossman, Mrs. Kimbrough Stone, Mrs. Henry Sanborn, Mrs. Franklin Murphy, Miss Lucy Smoot and Miss Catherine Harvey.

President of Vitagraph Reaches West Coast to Supervise Big Picture

LOS ANGELES, Jan. 16.—Production activity at the Vitagraph studios has taken on an added spurt with the arrival here of President Albert E. Smith who will personally supervise productions of the company's program this season. This is Mr. Smith's first trip to the West Coast since he returned from England.

Next on the Vitagraph list is "Massel of Men" from Morgan Robertson's story, direction of which has been signed to David Smith for this season.

Players chosen for this production include Earle Williams, Alice Clough, Cullen Landis and Wanda Hassel. Much of the story's action occurs in the harbor of Havana, Cuba.

First National Will Get Data on Rentals

Floyd Brockell Is Visiting Exhibitors to Discuss Receipts and Rentals

NEW YORK, Jan. 16.—For the purpose of gathering data which will further cement First National and exhibitor harmony as well as to take up the question of better service from exhibitors and first run houses and other phases of rentals as compared with receipts, Floyd M. Brockell, manager of distribution of First National has started on a trip that will take in all the key cities of western United States and Canada.

Itinerary Is Given

Mr. Brockell has gone to Chicago, and from there will go to St. Louis, New Orleans, Mexico City, San Francisco, Kansas City, Des Moines, Omaha, Denver, Salt Lake, Los Angeles, San Francisco, Portland, Seattle, Vancouver, Calgary, Winnipeg, Minneapolis, Milwaukee, back to Chicago, returning to the New York office March 17.

He will seek, too, information on just what percentage of the cost of a first run theatre's program may be safely paid for the feature picture.

He begins his trip with the same feeling as recently made public in an official franchise announcement, by Robert Lieber, president of Associated First National who declared: "The motion picture industry requires, more than anything else, the spirit of good will and fair dealing between all engaged in it."

Facts Are Sought

Before leaving New York Mr. Brockell said: "Exhibitors are demanding big pictures and everyone knows it costs big money to make them. We want to learn the facts and square up with the rentals. I hope to have many heart to heart talks with picture showmen to learn facts on the subject of rentals and the type of pictures the exhibitors want First National to put out next season."
Film News in Pictures

PICTORIAL SECTION of Exhibitors Herald
Issue of January 27

OUR ANIMAL ACTORS

This dancing bruin will give you a good laugh in Edward (Hoot) Gibson's new Universal feature, "Heads Up." This is a circus story.

These strange partners appear in the next Earl Hurd comedy which C. C. Burr is presenting through Educational Film Exchanges. The title of this short subject will be "Chicken Dressing." These two animal actors form an unusual combination.

Esther says Pal, important member of cast of C. B. C.'s "Only a Shopgirl," objects to paucity of his publicity. All right, Pal, here's your picture.

Dorothy Phillips whose next First National picture is "The White Frontier." Allen Holubar produced this novel by Jeffry D. Deprend before its publication as a book.

Josef Swickard as he appears in "Bavu," the Universal-Jewel picture Stuart Paton is making from Earl Carroll's weird play of modern Russian life.

Margaret Livingston, new Universal leading woman now playing role of Princess of Thorwald in "The Social Buccaneer," Universal's serial of modern finance and intrigue.
REAL NEWS—REAL PLAY

CAPTURE OF SLACKER BERGDOLL EXPECTED

The
SELZNICK MOVING TO LOS ANGELES

John Zanft, general manager of William Fox theatre circuit, honored with honorary membership by Detective Endowment Association of N. Y.

NEW photograph of Wanda Hawley, engaged for an important role in Vitagraph's "Masters of Men," a big sea story.

They were all there to wish their friend, Dr. A. H. Giannini, prominent banker, bon voyage on his departure from the Coast for New York. Left to right: Harry D. Wilson, Jackie Coogan's publicity representative; Joseph Schenck, J. D. Williams, Sol Lesser, Dr. Giannini, Irving Lesser and Charles Christie.

We have with us James C. Scoville, president of the Scoville-Esick and Reif Circuit at Cleveland, O.

Another who is prominent in exhibitor circles in Cleveland—Joe Deutsch, owner of the Regent theatre.

Pages 1 and 2 of the "Los Angeles Times," showing the play given the announcement that Selznick would transfer its production and distribution general offices to the Coast. This illustrates that there are newspapers which give big space to motion picture news other than scandal.
Dramatic scene from "The Enemies of Women," the Vicente Blasco Ibanez story which is being produced by Cosmopolitan with a cast of prominent players including Lionel Barrymore, Alma Rubens and others.

Edward Costello (left) proved to Don Allen, screen reviewer, "New York World," at showing of "Douglas Fairbanks in Robin Hood," that it was possible to read lips of actors. Story in news section.

One of the highlights in "Mighty Lak a Rose," the title finally selected for the new Edwin Carewe attraction which will be distributed through the exchanges of Associated First National Pictures.

B. C. Steele, general manager, Euclid Theatre Company at Cleveland.

Another of enterprising showmen of Cleveland, Ohio — B. E. Mahen, owner of the Lucier theatre.

Max Marcus of the U. S. theatre at Cleveland, Ohio.

Showing a little form in Round 1 of "Fighting Blood." This is one of new series of H. C. Witwer pictures which are being distributed through the exchanges of Film Booking Offices. Featured in these stories of the ring are George O'Hara and Clara Horton.

Lloyd Hamilton has made a comedy revolving about the life of a newspaper man. This is a scene from the picture which will be distributed by Educational.
Three of the novel and artistic posters used in advertising the run of Nazimova's "Salome" at the Criterion theatre in New York. These posters were the creation of Vyvyan Donner, and followed somewhat the style of Aubrey Beardsley who illustrated the original Oscar Wilde text of the drama. Use of these posters demonstrated very strongly the effectiveness of high class lobby and theatre front display in building capacity business. An extensive advertising campaign preceded the opening of the picture. This was planned and executed by S. Edward Manson, exploitation director of the campaign. "Salome" is an Allied Producers and Distributors publication. Photos by White Studio.

Walter Hiers didn't like one scene in his first Paramount starring vehicle, "Mr. Billings Spends His Dime," so he used a cow. Walter was married last week, you know.

You're wrong. It's not what you think. It is one of Reginald Bark er's cameramen dressed in asbestos suit preparatory to filming raging forest fire in Mayer-Metro picture, "Hearts Aflame."

They let a Redskin try his luck at the camera during filming of Universal's "The Oregon Trail" under the direction of Eddie Laemmle. Art Acord heads cast in this serial.
Baby Peggy, the little Century star, is coming back after quite an absence from the screen. This is scene from "Peg O' the Movies."

Baby Peggy in her clever portrayal in "The Kid Reporter," one of the first group of six which Universal Pictures will distribute shortly.

Baby Peggy in "Sweetie." Century and Universal state that the little star's comedies will not be published as specials as was first announced.

The three Niblos—Fred, producer of "The Famous Mrs. Fair," a Louis B. Mayer picture for Metro; Mrs. Niblo, known as Enid Bennett professionally; in the carriage is the youngest member of this prominent screen family.

Jackie Coogan doesn't seem to be enjoying bath night any better than the majority of other youngsters. This is a scene from the star's new picture, "Daddy," which will be distributed by First National. Photo by Les Rowley.
The WEEK in NEW YORK

THE Third Annual “Naked Truth” dinner of the Associated Motion Picture Advertisers, Inc., will be held at the Hotel Biltmore on the evening of April 28.

This is the one occasion all the year when the advertising and publicity men get away from their desks and their bosses to say what they think about their bosses during the other three hundred and sixty-four days of the year. The atmosphere of the dinner and the fact that the film magnates are the target for all the witicisms and near witicisms is explanatory of the method of getting even, or once in their checked career they tell the truth.

Committees are already at work and it is thought the dinner may well be one of the most successful as the previous truth telling dinners pale into insignificance when compared with the one that will go down in history as the big film event of 1923.

And if you will look up your calendar you will find that April 23 falls on a Saturday. Deep thought messages given the same day that week is if it is not several members of the committee tried to find a date where a holiday fell on a Saturday of last week. The idea was that it might be wise to give the bosses two days to forget what happened at the dinner.

NAT ROTHSTEIN, publicity and advertising manager of P. B. O., was the special “barker” at last week’s A. M. P. A. luncheon and his selection for speaker was Kenneth Webb, president of the Motion Picture Herald Association. Mr. Webb told the advertisers that he believed in and preferred to make the kind of pictures which lend themselves to box office success. The idea was that he made it very clear that he didn’t believe in extravagant expenditure on a basis of “art for art’s sake.” Mr. Webb said he thought the directors could learn a great deal from the men who handle advertising and publicity problems and said he would try to see that he develops more cooperation between them.

Many of the Ampas agreed with Mr. Webb’s dictum of “learn a great deal” stuff but their innate modesty prevented them from saying so.

FRED E. BAER has been appointed to handle the publicity of the A. M. P. A., which announcement is more important than appears upon the surface. The A. M. P. A. has always had a publicity person, but his identity has always kept a secret. And to further shroud his identity with mystery, this publicity person refrained from writing anything or otherwise allowing anyone who wasn’t at the meetings from learning what happened. With Fredy Baer on the job we can put away the jimmies and x-ray machines.

Bob Hage, who has been in First National’s publicity department man and boy for the past year, has resigned and gone back to his old home town. The Poster Advertising Association has been fortunate enough to secure his services for its Chicago office. It is believed the places that once knew Bob will know him some more. If they don’t he can blame a guy named Volstead.

And now they have hung another medal on S. L. Rothafel, who guides the destinies of the Capitol theatre. Last week he was made an honorary member of the local NO 2, of the American Federation of Musicians, being the only theatrical manager in New York to be so honored.

Harry Reichenbach says as soon as he gets his distribution plans for Sendaform, to say the world’s greatest emblems go at top speed, he expects to retire from the film industry and live forever after off the fat of the land.

Fred Myers, one of the important stars of the sales organization of Commonwealth Films, is the daddy of a brand new baby girl. At present writing he is undecided whether he will have heir grown as a famous beauty, or a motion picture star.

Who says this film business isn’t gathering to itself a lot of class? One day last week all the trade paper reviewers were invited to an informal tea given by Dr. Lilian Delger Powers, producer of Squirrelville Comedies. The scribes were olonged at the producer’s stately White Plains.

Edgar Lewis, who has just completed a picture for C. Burt, accompanied by Mrs. Edgar, is en route to the coast where he will at once begin work on a series of pictures. The first will be “Right of the Stronger” from a story by Charles Seymour Green.

Wonders never cease. Here the Schoolkopf five hundred dollar jewel robbery case has occupied first page position in the New York newspapers for the past ten days and now one newspaper has discovered a “beautiful moving picture actress” figuring in the investigation.

Now it is “Colonel” Messmore Kendall. The president of the corporation which owns the Capitol theatre was notified last week that he had been appointed an aide to the Governor of the Commonwealth of Kentucky, with the rank of Colonel. And being a Kentucky Colonel is supposed to make it more binding.

MADGE KENNEDY, stage and screen star, sailed last week for a trip to Japan, via Panama. She was accompanied by her mother who will continue for a tour around the world. After completing “The Purple Highway,” Miss Kennedy returned to the stage in “Spite Corner” which engagement closed last week.

P. A. Powers, head of F. B. O., returned from the coast last week enthusiastic over the production schedule, there being eight units at work. A big crowd trying to jam its way into the Astor theatre to see “The Third Alarm,” didn’t appear to dampen Mr. Powers’ enthusiasm the least bit.

THOMAS J. Hamlin, for three years managing editor of Motion Picture Journal, has resigned to devote his time to Tom Hamlin Inc., advertising agency serving the eighteen regional film trade journals of the United States and Canada.

Lawrence A. Urbach, for many years associated with Mr. Hamlin on Motion Picture Journal, has resigned his editorship of that publication while Marion D. Weber, formerly associate editor of Motion Picture Journal is secretary-treasurer of Tom Hamlin Inc.

—John S. Sparog.
Honor President Zukor on Fiftieth Birthday.
(Special to Exhibitors Herald)

NEW YORK, Jan. 16.—Executives and department heads of Famous Players-Lasky gave a dinner at Delmonico's in honor of President Zukor on the occasion of his fiftieth birthday.
John C. Flinn presided as toastmaster.

"We are here to do honor to Mr. Zukor, our friend. But in paying him tribute tonight we are really paying tribute and honor to something greater than he. We are paying honor to our country, the United States of America, which has made possible such a brilliant and useful career as he has achieved in the past fifty years. I venture seriously to doubt whether I am sure that every man in this room will sustain my point of view, that no other country in the world could produce a career to be called as that of Mr. Zukor."


Paramount Executives See New Goldwyn Film
(Special to Exhibitors Herald)

Many exhibitors will be present from a territory served by the New York district and other exchanges. A special presentation will be arranged by S. L. Schaefer.

United Audience Will Attend Sesi-Centennial
(Special to Exhibitors Herald)

PHILADELPHIA, Pa., Jan. 16.—Several pictures will be an important feature of the Sesqui-Centennial exhibit to be held in Philadelphia in 1926. Actual filming of pictures will be shown by many stars will be by the New York district and other exchanges. A special presentation will be arranged by S. L. Schaefer.

They All Want Honor in N. Y.
(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 16.—Apparently realizing the amount of political prestige which will come to the man who introduces the bill which will be the one eventually putting an end to motion picture censorship in this state, two assembliesmen introduced bills the past week, asking the repeal of the present law. The first of these bills, introduced by Assemblyman Louis Cuiviller of New York, known as a fighter for state, has already been quickly by another bill, almost identical, introduced by Assemblyman Frank A. Miller, a booking agent living in Brooklyn, and Mr. Cuiviller a Democrat. Both bills are now in the hands of one of the assembly committees.

It is expected that a bill calling for censorship repeal will be introduced in the senate at once by Senator James Walker of New York, the leader of the upper house, and a man who has consistently fought censorship in this state year after year. As soon as bills have been introduced in both houses, action may be expected in bringing the bills out of committees.

It is generally understood that the fight to prevent passage of any bill calling for censorship will be fought in the Assembly by Walter F. Clayton of Brooklyn, who introduced the bill creating the motion picture commission. At one time, however, Mr. Clayton was not over friendly with some of the Republican leaders, who were his hands for political purposes and shoved it through to passage.

Just what will be the feelings of some twenty-five or more persons who recently passed examinations for the position of reviewers and inspectors, can only be imagined these days. When Governor Smith made himself so plain, both during the campaign and in his annual message to the legislature of January 3, announcing that motion picture censorship would continue in this state, received the jail of his or her life.

Reform Lieutenant in Missouri Lobby
(Special to Exhibitors Herald)

JEFFERSON CITY, MO., Jan. 16.—The Rev. Howard P. Bailey, secretary of the Church Federation of St. Louis, is here lobbying in the interest of the censorship bill which that organization and the Committee of Fifty has framed for Missouri.

It contemplates a board of three members, two men and one woman. It will be authorized to review all films before they are shown in the state and to eliminate objectionable features or reject the film in its entirety.

Of course the bill proposes a footage tax sufficient to cover the cost of censorship. The expenses would include fat salaries for the commissioners and their travelling expenses as well, as for clerks hired.

"There is no fanaticism in this movement," Billman explained.

Civic Bodies Are Opposing Censorship
(Special to Exhibitors Herald)

KANSAS CITY, MO., Jan. 16.—An effort to draw Kansas City civic organization into the censorship fight at Jefferson City thus far has failed. Kansas City exhibitors, with the inglorious fate (Concluded on page 42)
Motion Picture Is Institution of Service, Says Hays

"Review of Reviews" Commends Article to Members of Various Churches and Racial Groups

THAT the public may be rightly informed about the great motion picture industry, the "Review of Reviews" in its current issue publishes an instructive article by Will H. Hays, president of the Motion Picture Producers and Directors Association. Mr. Hays touches in an interesting manner upon the many phases of the industry, declaring that it should be thought of by the public as "a great institution of service, just as the postal establishment, the newspaper, the public school and the church."

ADDELING weight to the article is the editorial comment of the magazine which "strongly commends to adherents of different churches, or members of different racial groups, the remarkable article that Will H. Hays contributes."

In touching upon the mission of the industry President Hays writes: "Evil pictures have been produced—yes—but inestimable good has been accomplished. The motion picture has carried the silent call for virtue, honesty, ambition, patriotism and hope, love of country and of home to audiences speaking twenty different languages but understanding in common the universal language of pictures. "There may be fifty different languages spoken in this country but the picture of a mother is the same in every language. It has brought to narrow lives a knowledge of the wide wide world; it has clothed the empty existence of far off hamlets with joy; it has been the benefactor of uncounted millions."

"It is our earnest purpose to stimulate the development of the spirit of service among all branches of the industry."

He says that the operator, the exhibitor, the actor, the director, the cameraman and all others assisting in making, distributing and exhibiting pictures must know "that he is a partner in this industry without whose wholehearted cooperation we cannot succeed."

Speaking of the exhibitor, the producer chief says: "The motion picture theatre owner builds a structure in which to show pictures, but he also builds an institution to exert an influence for good. The motion picture theatre is an asset to a community."

In presenting his subject Mr. Hays calls attention to the public's attitude toward pictures in that the motion picture is an institution operating all around us, with which we are all familiar yet about which we know potentialities are recognized by few, and by many they are entirely misunderstood. "These are some of the statistics he quotes: Industry represents an investment of $500,000,000; annual salaried total $50,000,000; annual production expenditures, $200,000,000; annual admissions paid $600,000,000; there are 15,000 theatres in this country, employing 50,000 persons. In 1921, 14,057,545 linear feet of film was exported. This was valued at $6,513,567.

Reformers Will Talk Censorship on Jan. 18

WASHINGTON, Jan. 16 (Washington Bureau, Exhibitors Herald) — Robert Watson, president of the International Reform Bureau, announces that a conference of representatives of various churches will meet here on January 18 to discuss the Reform Bureau's measure which proposes a federal motion picture commission to license films for interstate commerce after they have been previewed.

Watson has urged members of congress to support the measure, declaring that the public must look to congress, not Will H. Hays, "for protection."

Governor of Iowa Proposes Burdensome Tax on Theatre

(Concluded from page 43)

of the last censorship bill still fresh upon their memories, have little fear the censorship will be adopted in the state. The Missouri Sunday School Association is said to have sent out letters urging the support of the censorship bill. M. P. T. O. M. officials are inclined to discount this, as the Missouri school and M.P.T.O. are now on the verge of entering an agreement whereby all small town theatres of the state would become community centers on Sundays.

It's Becoming a Habit in Indiana

(Special to Exhibitors Herald)

INDIANAPOLIS, Ind., Jan. 16—The legislative action against motion picture pictures was taken up in the general assembly Friday through a bill introduced by Senator Claude Steele, of Laporte and Starke counties. This bill is similar to one introduced in the lower house in 1921 by Mrs. Julia D. Nelson, representative for Muncie, which bill was defeated in the senate.

Senator Steele's bill would provide a license fee of $2 for the first 1,000 feet of film and $1 for each additional 1,000 feet. For duplicate films the license would be $1 for the first 1,000 feet at 50 cents for each additional 1,000 feet. This bill provides also for a commission to be appointed by the governor. This commission would have the right to a point advisory commissioners and defer to commissioners to inspect the films.

MONEY MAKING IDEAS
Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By H. G. STETTMUND, JR.
(Odeon Theatre, Chandler, Okla.)

I do not remember if this form of advertising has appeared in your columns or not. We got some post card views of Oklahoma City and wrote on each "Dearest, I have just seen the best picture, 'Hail the Woman,' and I sure want you to see it," signing various girl names in order to create the impression the card was from a sweetheart. We sent these to the exchange and they mailed them. We did this in order to have the Oklahoma City cancelling stamp on them. These cards were addressed to various married men in town. The mail carrier delivered them to the residence so the wife would be sure to get hold of the card. The result was some near-domestic riots that in the course of time spread all over town.

When the participants understood it was an advertising stunt they told about what they thought and said when the cards were first received. We also carried newspaper ads and readers about the picture. Business first night was not quite as good as anticipated; second night was better than we expected. This stunt is excellent advertising and is inexpensive.

By GEORGE K. ZINSZ
(Harbor Theatre, Corpus Christi, Texas)

Book "Mud and Sand" as near "Blood and Sand" as possible. Rent a cow, muley or other wisp—put a banner on each saying, "He don't kill 'em, He throws 'em. See Rubarb Vaselino in Mud and Sand."

Your Theatre Today.

Hire a man to lead the cow around the business part of the town. Dress him up in some phoney toreador costume. Let him carry signs reading, "I am Rubarb Vaselino, the champion bull tosser of Giles County," and you will be surprised how many will come around.
THE THEATRE
A department of practical showmanship

"What Have 'Exploiteers' Done for You?" Pertinent Question Asked Exhibitors

"I wonder," writes J. P. Lannon, Isis theatre, Cedar Rapids, in a Theatre Letter this week, "what experience the average exhibitor has had with exploitation men?" He then describes his experience with Charles Raymond, "Goldwynner," in detail.

Mr. Lannon’s implied question is a pertinent one and one that should be answered by exhibitors generally.

The company exploitation men ("exploiteer") is a term coined by Paramount and here employed in its broad, accepted sense) occupy a somewhat ill-defined position in the trade. To date attempts to definitely catalogue them, while there have been many, have been confined chiefly to private discussion among exhibitors. The topic has been accorded a secrecy for which no good explanation is apparent.

One type of showman argues that the exploitation man is a sort of barnacle, "wished onto" the exhibitor without his permission and drawing sustenance from the all-comprehensive item, film rental.

Another type declares that the exploitation expert is a valuable addition to the industrial personnel, giving his whole time to the matter of exploitation and discovering and perfecting new methods of selling theatre entertainment to the public.

Between these extremes range the mildly interested element which gives voice to no opinion.

Mr. Lannon’s letter is the first devoted solely to the question of the exploitation man’s value that has been received. The Theatre believes that many showmen have positive opinions in the matter and tends its Theatre Letters forum to these for the purpose of discussion.

If the exploiter is a barnacle he should be removed. If he is an asset he should be encouraged and his numbers multiplied. Certainly it is not good business to continue longer his present vague status.

What have the "exploiteers" done for you?

A Better Theatre Platform

6. Theatre Fidelity

Practically every theatre has one or more ready-made nights each week—nights when the business of filling the auditorium consists chiefly in lighting the lobby and offering tickets for sale.

A good many exhibitors mis-use these nights, usually Saturday or Sunday, to "work off" inferior attractions accumulated through loose booking or, worse, to exhibit bad product booked because cheap.

That isn’t business.

That is equivalent to feeding a Whiskaway bad oats; to housing 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 that dependable ready-made night crowd as an indestructible machine donated for their specific aggrandizement and deem it devolvent upon themselves merely to collect its money outflow with tolerant 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 punishment is of necessity a promise of endurance. As a matter of fact it is purest folly to permit continuance of such a policy.

Viewed on a cash basis, the practice is a losing proposition. The real motion picture enthusiast doesn’t attend on these nights, having learned

(Concluded on page 51)
MAKE EVERY DAY
FIRE PREVENTION DAY

LOOK OUT FOR

"The Third Alarm"

The THIRD ALARM, F. B. O., drew this card from the fire chief of Jackson, Mich. The picture was shown at the Casino Card 11 by 14, black on yellow. Any fire chief ought to do as much.

THE THIRD ALARM, Fox, announced in 4 columns by the Terminal, Newark.

THE FLIRT, Universal, was advertised in Vanity Fair style by the Randolph, Universal house, Chicago.


THE STRANGERS' BANQUET, Goldwyn, build over notice, done in 2 columns, by the California theatre, Las Angeles.

One More Week!

One More Chance for you to be entertained by the Master of all—MARSHALL NEILAN. The cause of his direction, the superb handling of this thrilling story of prodigality, makes "The Strangers' Banquet" a veritable eye feast! You must see this! It will add the finishing touch to your holiday pleasures.

PLEASE COME EARLY:

P. S.—ELINOR's Holiday Concert will fill your cup of pleasure to the brim. His music adds a delightful flavor to the feast. Your returns will reveal in its rhythm, a voice, its beauty

OBEY THAT IMPULSE—TODAY

CONCERTS 2:30, 4:30, 7 and 8:15 p.m.

Marshall Neilan's

The Strangers' Banquet

Magnificently Intervenied—A product of Picture-Postcard Pictures, Inc. Directed by Marshall Neilan, written by John W. Fersell, Made with the Co-Application of the National Board of Review.

Show Today 11, 1, 3, 5, 7, 9 and 11 a.m.

THE STRANGERS' BANQUET, Goldwyn, build over notice, done in 2 columns, by the California theatre, Las Angeles.
Welcome the New Year
Amid Egypt's Lure
2 Complete Performances Tonight, 7:15
and 10:15. No Advance in Prices

DOUGLAS FAIRBANKS IN ROBIN HOOD, announced for New Year's Eve show by Grauman's Hollywood. A segment of a spread.

Dr. Jack, Pathe, wrote letters to Omaha citizens from the Sun theatre. A 2 column ad used is produced at the left. The letter copy is readable. Read it. Letter paper was used.

The DANGEROUS AGE, F. N., prompted the Kinema, Los Angeles, to this imposing stacked up design for the Christmas bill announcement, in 5 columns.

THE SIR FLOOD, Goldwyn, advertised by the Circle, Indianapolis, in 3 columns. Note admirable use of stock cut.

When a Great Actress Is "Born"
COLLEEN MOORE

Broken Chains, Goldwyn, opened at the Chicago with this page deep ad in the "Daily News." The newspaper ran the contest that netted the story.
QUINCY ADAMS SAWYER, Metro, drew this unique prologue at the Capitol theatre, New York. A story giving details will be found on page 31 of this issue. Note use of 24-sheet. An adaptable innovation.

EAST IS WEST, F. N., Packer's Soap tie-up, Strand, Waco.

THE FAST MAIL, Fox, announced by Capitol, Charleston, W. Va.

MISSOURI theatre, St. Louis, poster tells own story.

ONLY A SHOP GIRL, C. B. C., comes to exhibitors well supplied with exploitation accessories.

HEROES OF THE STREET, Warner Bros., exploited by charity newsboys for the Branford, Newark.
THE FLIRT was represented by seven girls, obtained through advertisements, who distributed copies of the book, cigarettes, etc., to hospitals and visited department stores when the picture was shown at the Randolph, Universal's downtown theatre. (See story on page 8.)

EAST IS WEST, F. N., was subject of this semi-concealed lobby display by the Strand, Lansing, Mich., prior to opening.

BROTHERS UNDER THE SKIN, Goldwyn, Miller's, Wichita.

THE SILENT CALL, F. N., prompted this effective facetiousness by the Flash theatre, Tonawanda, N. Y. Pardonable deceit.
Theatre Letters

Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

Theatre Staff
Promises Back Talmadge Film

One really likes those one calls by Christian names.
A well liked theatre personnel is an asset.
Good management, and advertising, produces it.
THEATRE EDITOR,
EXHIBITORS HERALD,
Dear Sir:
We submit herewith a display advertisement on "Smilin' Through," which might prove a bit of novelty in small towns where everybody knows everybody else's first names and calls them by them.
Cashier, doorman, pianist, operator, and manager are listed in order.
F. C. HINDS,
Cresco theatre, Cresco, la.
+ + +
DEAR MR. HINDS:
We think it is more than a novelty, as you term it. If it is true that your staff is so well known as the advertisement indicates, it ought to be worth while to march them out, singly, in pairs and occasionally altogether in support of a picture that warrants it. Of course it wouldn't do to use any of them, even, on another kind.
The layout is exceptionally good, we think, and we invite further contributions. — W. R. W.

What Have the "Exploiteers" Done for You?

"Exploiteers," "Goldwynners," exploitation representatives of film companies generally, are employed for the specified purpose of inducing exhibitors in profitably exhibiting motion pictures.
Do they do it?
In the following letter a new contributor states that at least one of them does.
What has been your experience?
THEATRE EDITOR,
EXHIBITORS HERALD,
Dear Sir:
I wonder what experience the average exhibitor has had with exploitation men.
Here's one I had:
I had a date on "The Sin Flood," a Goldwyn picture, and wrote the Omaha office to send out their man to outline the best things to be done with the subject. Charlie Raymond arrived and without any flourish went on the job. He didn't tell me what he was going to do; he did it. The one big thing in the campaign that was outstanding was the tie-up with the Northwestern Bell Telephone Company.
Raymond called the manager, Mr. J. M. Rider, on the phone and asked him to come to the theatre and see the trailer on "The Sin Flood" in which a telephone operator is seen sitting at the switchboard sending out the warning that the flood is coming. This was enough for the telephone operator and with a little persuasion he was induced to loan us anything he had in the telephone exchange that could be used. He also posted a notice reading to this effect:
"EVERY TELEPHONE OPERATOR SHOULD SEE THE SIN FLOOD. IT SHOWS THE IMPORTANCE OF THE WORK OF THE OPERATOR IN THE EVENT OF A GREAT CRISIS."
This is the first time any notice, except one regarding the telephone company, had been posted on this board and the response from the operators was unanimous. We decorated the lobby with the telephone apparatus, which attracted much attention, and the first op-

Smilin' Through

WITH
Norma Talmadge"
MONDAY AND TUESDAY
January 8th and 9th
ADMISSION: 10c and 40c
including tax
REGULAR PERFORMANCES EACH EVENING

Cresco Theatre

—NOW PLAYING—
"Love's Boomerang"
with David Powell
And "Go Get Em" Hatch

—FRIDAY AND SATURDAY—
January 5th and 6th
ZANE GREY'S
"The Mysterious Rider"
And a Bennett Comedy

SMILIN' THROUGH, F. N., won the endorsement of the personnel of the Cresco theatre, Cresco, la. F. C. Hinds, manager, published their comments in the above manner, in three columns. Read his letter for details.
St. Patrick's, Hostess Soloist

Creamer Topics


THEATRE EDITOR. EXHIBITORS HERALD.

Dear Sir:

Herewith is a description of a stage using Raymond. It will fit in very well with some of the Irish features now in circulation, namely "My Wild Irish Rose" and "Come on Over." Also it will come a handy for St. Patrick's Day. We used a soloist, working in front of conservatory drop in one. Green border and feet. Soloist enters from right stage singing "Mavourneen" in a shamrock spot from booth. (To get this effect see a stereo attachment on spot, with lide carrier. Cut a shamrock opening in piece of opaque paper, place between lide glasses with a piece of green gela ne.) This gives a green shamrock spot. At close of song, drop raised, showing set with a large window, with no lights except a candle on a table behind win dow. Woman made up to resemble an old mother sits on a chair knitting, soloist sings "Mavourneen" still appearing in the shamrock spot. This made a hit with our audiences when we put it on, and should go over specially well if you play it.

I was just wondering how many of the mall town theatres use a soloist? Nowadays I consider a soloist a very necessary and to a well-balanced program. What do you think? We are using a soloist, but also is house hostess, and we stage song novelty several times each week. Thanking you very sincerely for past favors and with best wishes for the New ear, I am

JOHN W. CREAMER, Manager, Laconia, N.H.

Rand Exploits

"Photoplay’s" Medal Feature

Good pictures don’t get old until they are seen. Some of them improve with age in the matter of marketability. "Tol’able David" is one of these. Philip Rand proves it.

THEATRE EDITOR. EXHIBITORS HERALD.

Dear Sir:

In our advertising for "Tol’able David" we said: "Best play of the year, at least so the readers of Photoplay Magazine...

ANNOUNCEMENT

OPENING OF THE LYRIC THEATRE

MANNING, TEXAS

Monday, JANUARY 1, 1923

With the Universal Jewel Super-Production

"The Trap"

Starring LON CHANEY and a Stupendous Cast

A great Picture of the Northwest, with Thrills, Romance, Melodrama, and Action

ADMISSION—Children under twelve, 10c. Adults, 30c.


Friday, Jan. 5th We failed to get a program for this Friday, but starting Friday, Jan. 19th, we will give you a good Serial Drama and Comedy.


Doors open at 7:15. First show starts at 7:30. Second show starts 9:30. All who go in by 9:45 will see the entire show.

JANUARY 1, 1923, was opening day for the Lyric theatre, Manning, Texas, with Universal's "The Trap" the featured production. The management contributes the above herald announcement. Original 5 by 3½ inches.
The Fable of
The Ad Hater
And His Doom

This is no place for fables—but this is no ordinary fable.

This is a fiction-yarn giving more good reasons for exploitation accessories than any dozen flamboyant press books ever printed.

Lou Marangella, assistant director of advertising and publicity for Warner Brothers, wrote it, and we unreservedly recommend it as entertaining and profitable reading.

Do you know Henry Smith?

That's the hard boiled businessman who constantly walls to his family that he has no time to go to the "movies." Smith is the same guy that is a veritable walking twenty-four for the industry, and for every picture his family is anxious to see. In other words, Smith has been educated to talk about pictures. No matter where he goes—into a boot-black parlor, restaurant, haberdasher, etc.—some form of picture advertising strikes his gaze.

When he goes home, Mrs. Smith and the children talk about the wonderful picture at the Blank theatre. And

why do they talk and rave about it?

Because—

1. They have seen door-knob hangers all over town.
2. They have seen cut-out cards in the most prominent windows.
3. They have been given a herald as they came out of the theatre the previous week.
4. They noticed an advance street hally-ho.
5. They read about the picture in the local newspaper.
6. The neighbors are all talking about the feature.

This concentrated effort on the part of the producer to secure the most striking accessories obtainable with each and every picture is of direct benefit to the theatre owner. Let us take a concrete example of how the public becomes sold on a picture through the use of advertising accessories.

Without undue exaggeration the Warner Brothers can rightfully claim the distinction of being the largest users of novelties in the industry. No production is released until the best obtainable novelties have been secured for the benefit of exhibitors, and the untold rewards that have been reaped at the box-office is convincing proof of the value of an advertising accessory.

With the release of "Heroes of the Street," featuring Wesley Barry, the Warner staff devised an exceptionally large number of exploitation aids—a set of window cutouts, door knob hanger, paper mache novelties, stickers, Wesley Barry folding puzzle novelty, herald, window card, police cap and a lithographed blotter.

Now let us revert back to Mr. Smith, and note the effect of the novelties on the millions of Smiths throughout the country, and the ultimate result at the box-office.

According to Smith all advertising is bunk and chatter. The world would be infinitely better if a lot of high priced highbrows could stop telling people how to be millionaires over night, how to reduce, and that Lydia's Carousels are the greatest nerve pacifiers in the world. Henry Smith steps into his car and he finds a "Heroes of the Street" hanger on his steering wheel. He gets mad, tears it off and throws it to the winds. A kid picks it up, hangs it on the button of his coat and considers himself the hero of heroes.

Of course, Henry must have his shoes shined, and as he steps into a shoe-shining parlor he sees a Wesley Barry cut-out in the window which tells him that Giovanni Bacigalupo gives the best shine in town. The enigma is following

Henry, and he can't get away from it. For at lunch time he steps into a restaurant, and Maggie, the waitress, tells him the reason they put the "Heroes of the Street" cut-out in the window is because it helps to bring in more customers—besides she heard it's a good picture and Mike, the chef, is going to take her to see it.

In the meantime, Mrs. Smith has run a smack into a 24-sheet advertising the picture. The butcher, the baker and the department store are telling the world with the use of the cut-outs that they've got the greatest line of their particular merchandise in the world.

Out in the street a gang of kids are wearing Wes Barry police caps, and Mrs. Smith is told by neighbor "Mary" of the wonderful herald she received at Blank's Theatre. It's about the unsuspended screen star—he's going to play there soon.

Mrs. Smith likes boys. She has a couple of her own. And she thinks it would be a good treat to take Henry and the family to the Blank theatre to see the freckled star in "Heroes of the Street."

But when Henry arrives home that evening, he bawls at his wife: "You're too easily affected and sold by advertising. Stay home and rest up." Suddenly Mickey, one of the boys, puts on a Wes Barry police cap. "Take it off, Think you're a clown?" hollers Smith. "I've seen so much of this Wesley Barry
Livability around town that it’s driving me crazy. How does it affect you, Ma?”

And Ma Smith tells him about the undertaker, the baker, the drug store, the department store—“And say, dear, on’t you think Mickey looks very much like Wesley Barry?”

Whereupon Mickey waxes enthusiastic, reminds his Dad that he was once kid, and they had all better go and see the picture before he leaves town.

“All them advertisements about the picture didn’t influence me at all,” opines Terry. “Anyway, let’s take a chance on this picture. I know I’ll be a good one. How do I know? Intuition is a wonderful thing, Ma.”

To the skeptic who fails to weigh a proposition in order to ascertain its merits, this may read like a fairy tale, told to the thinking person, it will at once become apparent that there are millions of Smiths, millions with the same attitude, who cannot possibly dodge concentrated effort to lure them into theatre.

All of which tends to prove that an advertising accessory is an invaluable asset capable of filling the cash box 365 times year, and incidently creating and making an institution out of a cheap selling latter.

Lindy Putnam was a brazen piece, She tried to vamp Quincy but he wouldn’t fall; For he loved blind Alice, the Deacon’s niece, And he couldn’t see any other gal at all.

Slick up your galoshes and harness up the shay; “A wonderful show will come to town today!”

Then Lindy and the wicked Obadiah And the husky blacksmith, Abner Stiles, to boot
They got together, amin’ to conspire, But Quincy knew that there was dirty work afoot!

They set blind Alice adrift on the water; Did Quincy let her drown? By heck, not he! He jumped in the river and not he brought her And Gosh! how he begged her when he found she could see!

Then Lindy went right back to her mother; And promised she always would be good; And Obadiah was fixed so he couldn’t harm another, And everything ended just the way it should!

So slick up your galoshes And harness up the shay, A wonderful show Has come to town today! ...

Flirt Brigade Draws Chicago To “U” Picture

Attendance records were smashed and remarkable enthusiasm stirred up in the engagement of “The Flirt” at the Randolph theatre, Chicago, due to the extraordinary advertising in newspapers and on billboards, and the efforts of the Universal exploitation department.

At the jump-off the public’s attention was intrigued by unique line drawings in the newspapers. These advertisements, while occupying no more space than the heady type ads, attracted attention by the lavish use of what is known as the unusual sketches and the simple straightforward announcements.

A very complete billboard campaign was used to exploit the picture as well, the first showing being half of the words—“The Flirt.” and the line “you don’t know the half of it.” Later these were covered with the full announcement.

The stunt that created most of the talk, however, was the employing of six pretty blondes and a brunette in charge, through an advertisement placed in the want ad columns of the Chicago papers. Many applicants were present at the theatre following its appearance, and seven girls engaged to follow out a regular program of exploiting the picture.

Enlarged copies of the Book Tarking-ton book were given to each girl and they visited department stores, hotels and other public places throughout the week, where they would sit and read their copies of “The Flirt.”

An automobile company placed two cars at their disposal and with placards displayed on disk wheels and spare tires the “flirts” visited various manufacturing plants and hospitals.

At the soldiers’ hospital they entertained the boys by presenting them with copies of “The Flirt” and cigarettes. Two hundred books and about 300 packs of cigarettes were distributed in this manner.

As a coincidence of the “Flirt” campaign in Chicago the papers published a number of stories of male and feminine dirt being arrested and in one case the flirt was ordered to leave Chicago forever. Of course capital was made of these incidents wherever possible.

Another angle of the campaign was the excellent window displays given the book, with posters and stunts advertising the picture. All of the large department stores co-operated in this respect, and one store, through an arrangement with the Randolph theatre management, advertised that a sales check for a copy of the book would be honored as an admission ticket to the theatre.

The entire campaign was arranged and successfully carried out through the efforts of W. L. Hill, Universal’s Chicago exchange exploitation and advertising expert, J. D. McCurdy, manager of the Randolph theatre, assisted in handling the crew and in getting up the attractive ads.

CONCLUDED FROM PAGE 43

the character of the entertainment offered. He would attend if good pictures were shown. The big night would be bigger. In addition, the exhibitor would maintain fidelity to his public. He would take the first step toward making all-week enthusiasts of his big night patrons.

Theatre fidelity is a very important thing. In this brief discussion the facts in a specific case are merely presented. A moment’s serious thought serves to show the desirability of an all-week good picture policy.
The Theatre Visitor

By HARRY E. NICHOLS
Field Representative, EXHIBITORS HERALD

Perhaps the most continuously interesting condition that I come upon in my journeyings about the country is the always present conflict between the small town and the big city showman. Perhaps jealousy is a better word, but that doesn’t quite fit either. Rivalry about covers it.

In the small town, as a rule, there is a definite idea that the big city showman is something of a bubble, a person with no great ability whose location renders profitable theatre operation practically automatic. It is held, in many communities at least, that the big city exhibitor merely opens his doors, having posted a few boards and run a newspaper announcement, and the public fights to buy tickets.

In the city, also as a rule, it seems to be a generally accepted belief that beyond the corporation limits stands a circle of “little exhibitors” with admiring, worshipful eyes centered upon their activities, eagerly snapping up the sparks that fly from their high powered theatre machines.

The situation seems to have existed since the beginning of the theatre, and both types of showmen seem willing to defend their stand to the extent of protracted debate. It is as though neither wished to see a termination of the condition.

The result of this rivalry, logically enough, is improvement for both contestants. A trade journal story of a small town man’s genius seldom fails to evoke a “rise” from a city man, and the reverse works as well. And as a result of these “rises” each man determines to do something that will make a better story.

In this way general theatre science is developed with sustained rapidity. The theatre and the motion picture become more popular, because better, as a result.

As a matter of fact there is little occasion for such rivalry. The big city problem is simply the small town problem expanded. The numbers are larger. There are a few minor differences. The aims of the two types of showmen are identical and the means of attaining them differ but slightly.

Photographs reproduced this week have bearing upon this topic only in that they show small town and big town endeavor. These examples are not selected as parallel, and are not offered for purposes of comparison, though they disclose the underlying motive common to all types of theatre administration.

At Indianapolis, the Palace theatre displayed an elaborate front for Goldwyn’s “Sherlock Holmes.” The display is clearly a big town product. It cost quite a sum and exercises a definite influence upon beholders. Undoubtedly it sold tickets.

At Hart, Mich., F. N. Harris, Amuse theatre, exercised an influence undoubtedly as powerful proportionately when he rigged up the family flower with a hobby horse and two banners to advertise Metro’s “The Four Horsemen.” Having but one hobby horse, he utilized the big figure 4 on the front of the car to get the proper effect. The photograph shows Mr. Harris beside the car.

In both these instances, while they are not directly parallel, the purpose was to sell tickets. The Palace spent more in its effort, but comparison of total receipts of the two houses in all probability would show that approximately the same proportion of intake was due to exploitation done.

I hope that no reader will interpret this discussion as an attempt to bring to an end the rivalry noted. It is, in fact, intended to increase that rivalry, to stimulate it and endow it with even more productive properties.

While such a healthy condition prevails the theatre will go forward.
Newspictures Contents of Week Include Events for Intensified Exploitation

The newswires of the week practically illustrate the headines of the current dailies.

"French Seize Ruhr" greets readers everywhere.

"Harding Recalls Troops on Rhine" is played in type as big. News bulletins followed by extended stories ensue.

The newswires of the week tell the same news in caption form and supply motion pictures of the scenes and troops concerned.

What will you do about it?

Some exhibitors, possibly, will mention it to a newspaper reporter in the hope that he will mention it in his newspaper.

That isn't enough.

Some exhibitors, less probably, will set out a lobby board denoting the act.

Neither is that enough.

Some exhibitors, very improbably, will give the fact a large portion of their advertising space, or run special ads on the newswires.

That is almost too much to expect—but that is the least that should be done.

There is very little excuse for the thetren who do not take advantage of the exploitation opportunity offered this week. It is impossible to "pass the buck" to the newswire companies, for these have extended themselves to provide adequate material. It is impossible to dismiss the matter with the statement that the daily papers had the story a number of days previously, for the public interest is in the record being so, profound as to make it practically self-sustaining, that the slight effort necessary to the annexation of several additional dollars will not be made.

Newspicture reporters have a long lead on their theatre contemporaries in the matter of picture interest. Every newspaper that has or can obtain pictures of theoughboys in Germany is using them to the fullest extent of their ability. The pictorial pages of the leading dailies are bristled with the helmets of marching men. Correspondents abroad are rushing negatives to shipping port by the speediest means available.

Newspicture reporters abroad are covering every detail of developments. Very shortly American newswires will present camera record of the French advance into Ruhr. Every exhibitor everywhere will, through no effort of their own, exhibit these scenes. Will they talk about it?

If precedent is followed they will not. They will continue to accept unmoved their patrons' commitments on the newswires shown. They will smile pleasantly, as though modestly accepting a bid, and feel satisfied—while dolrs that might as well be theirs drift from the public pocket into other channels.

It business is bad a demand for lower rentals will be heard. In so far as that demand pertains to the newswires of this and the next few weeks it will be without justification. No product yields returns unless it is sold.

Exhibitors do not sell their newswires. They give them away. Further, they do not even try to give them at wide circle—but are content to place them quietly in an accessible place and forget about them.

Everybody knows what happens when that policy is applied to a feature picture. A growing majority know what happens when that policy is applied to a short length comedy.

What has happened to the law of like quantities?

Maybe we are wrong. Maybe nobody cares to see the territory that the French army has occupied. If not, all the newspapers in the country are just as wrong as we are. Then the country is in a bad way.

Maybe newswires aren't worth running. Maybe they bore patrons to distraction. Maybe the best one ever made wouldn't draw an extra nickel to the box office. If that is the case exhibitors who continue to buy them and companies that continue to make them are even more in error than we, who simply devote this page to the topic weekly.

Maybe this is the case—but do you believe it?

You do not.

You know that newswires which give the life of motion to the black and white scrap-heads of the current press are worth real money at the box office.

Read the following index to the newswires of the week to find many newswires that do just that thing.


FOX NEWS No. 29: Washington Log Jam Thwarts Bridge—2,000 Tons of Logs Drift—Pacific Pageant of Roses—English Debt Commissionersណ—Haskell Sells—Colonel on Munich Town Hall Clock—Crompton, N. Y., Reserves Protests—Phillipines in Parade—New Device Extinguishes Oil and Gas Wells—Mail Fleet to Open—Columbus Dispatch—Newspaper Men in King of Y. M. C. A. Cornerstones—Poultry and Bread—Brown Gets a Total Vote at Cleveland—Hang, Mr. Harvest Earliest Ice Crop in 13 Years in Canada—Booze Bubble Populator Barred in Old Time Manner—Calholn Air Men Plant Club on Sky—Weathermen.

INTERNATIONAL NEWS No. 1: California Near-Week Flood Great Southern Relief Work—Hamon on Guard at Morehouse Parish, La.—Street Job—People of the India's Youngest—Philadelphia Mummers Parade—Territorial Specials.


PATHE NEWS No. 5: Native Town Honors Birthday of Pasteur—Poland Bowls at Bier of Martyred President—Dad in Washington Bridge Disaster—Mountaineers' Climbing Mt. Ka- me—United Agencies—Polish—New Orleans—Beau—Mystery—King Constantine Dead—Special Ice Swimming at the New Orleans Carnival Specials.


HOW often do you take your audience into your confidence and allow them to decide upon the class of entertainment they want? In small communities this is done quite often. In the large cities it occurs very rarely. As a novelty it is worth trying.

Last week the Balaban & Katz organization conceived the idea of letting audiences at the Chicago theatre, choose between popular and classical music, and the thing was a complete success, and incidentally, classical music won.

The immense orchestra at this 5,000 seat down-town house played excerpts from "Madam Butterfly," "Rigoletto," Southern airs, old-fashioned songs and the latest and most popular selections. After each number the audience was requested to applaud the ones they liked best and to the surprise of those who thought that jazz music would win by common consent, the loudest applause was accorded the classic numbers.

The experiment could be carried even farther allowing audiences to choose between comedies and cartoons, scenic and educational films and even between melodrama and comedy-drama, by the use of slides or announcements from the stage.—J. R. M.

"FURY" (First National) is a stirring tale of the sea with heart touches, sobs and laughter nicely intermingled. Richard Barthelmess is the star and Dorothy Gish, Tyrone Power, Pat Hartigan, Jesse May Arnold and others render excellent support. The sea scenes and the London Limehouse district are realistic and there is action every foot of the way.

"LOST IN A BIG CITY" (Arrow) is the latest of the old-time melodramas to reach the screen. John Lowell enacts the leading role and is supported by a very capable cast. The picture was made under the direction of George Irving and is in eight reels. It has been so carefully made as to lift it away out of the class of ordinary program pictures.

"THE SUPER SEX" (American Releasing), adapted from a story by Frank R. Adams, furnishes light entertainment, although at no time does it delve very deeply into human emotions. Robert Gordon plays the lead, and is given good assistance by Tully Marshall and Charlotte Pierce.

"OUTCAST" (Paramount) presents Elsie Ferguson in a screen version of Hubert Henry Davis' stage success, in which she also starred. The film was evidently made with an eye on the censors of the country and for that reason lacks the punch of the stage play. It concerns a poor girl who saves a wealthy youth from "going to the dogs."

"THE GHOST PATROL" (Universal) with an all-star cast makes good entertainment. It is well acted, well directed and should prove a good attraction wherever stories with sentiment, love interest and pathos are appreciated. George Nichols, Bessie Love and Ralph Graves have the principal roles.

"OMAR THE TEXTMAKER" (First National), adapted from Richard Walton Tully's stage success and with Guy Bates Post playing the role of Omar, is an artistic and entertaining picture of the Persian poet. It is too long, however, and much of the drama has been lost in transferring the stage play to the screen.

"THE WOMAN CONQUERS" (First National) tells the story of a society girl's adventures in the Hudson Bay country, where she is pitted against enemies practiced in the ways of deceit. Katherine MacDonald gives one of her best performances as the girl, while Bryan Washburn, June Elvidge, Mitchell Lewis, Clarissa Selwyn, Francis McDonald and Boris Karloff lend strong support. Some splendid snow stuff is presented, and the scenario writer has contributed admirable continuity. Tom Forman directed. The story was written by Violet Clark

"SALOME" (United Artists) is a fantastic screen adaptation of Oscar Wilde's play, which had a more or less tempestuous career upon the speaking stage. The picture is entirely Nazimova, and is presented, aside from two cut-backs, in one scene. Charles Bryant directed.

Three interesting scenes from "The Face on the Barroom Floor" the William Fox special directed by Jack Ford, with Hen B. Waithall, Ruth Clifford, Alma Bennett and Walter Emerson in the cast.
A great sea yarn with all the thrills, love and pathos usually associated with a Henry King production. It is a story that arouses the interest at the start and holds it throughout the 8,700 feet and will appeal to all who enjoy virile tales of the deep, with no false morals or over-sentimentality. Advertise the return of Dorothy Gish as Barthelmess’ leading woman. The story was written by Edmund Goulding and photographed by Roy Buerbaugh.

**THE CAST**

"Dog" Leyton, Capt. "Lady Spray".................Tyone Power
Morgan, First Mate...........Pat Hartigan
"Boy" Leyton................Richard Barthelmess
"Looney" Luke.................Barry MacCollum
Mrs. Ho...Harry Blackton
Yuka.......................Adolph Milar
Zece...........................................
Mathilda Brent....................Emily Fitzroy
Tilly...........................................
"Boy" Leyton................Richard Barthelmess
Mrs. Ross, Proprietress "The Thrill,"............Minnie
"Looney" Luke's Girl............Patterson Dial

"FURY" is another tale of the sea and a good one. It has the virtue of a simple, well-told story, is well acted and produced. The entire cast is splendid as is the support. There is good character drawing and everyone contributes his best performance.

The fight in a sailors’ inn and another on board ship in the last reel are scenes you won’t forget for many moons. Every title has a punch, every scene advances the story, and the well-written continuity is a splendid example of photoplay writing.

Barthelmess, as "Boy" Leyton, the timid son of a domineering, hard-hearted sea captain, plays with that quiet restraint that was once won for him an enviable standing among America’s foremost screen stars. Tyrone Power, as "Dog" Leyton, scores a sudden change, however. He plays with spirit the poor little wait. Pat Hartigan has an important role, that of Morgan the first mate, and Barry MacCollum, an English actor, makes his debut in screen work as "Looney" Luke, the cook. Many other splendid character roles add to the picture’s value as entertainment, especially that of Jessie May Arnold as "Boy’s" mother.

"Boy" Leyton is the timid second mate of the "Lady Spray," whose rough old father, the captain, hates him for his docility. The whole nature of "Boy" underlies a sudden change, however. Old "Dog" Leyton, learning of his son’s contemplated elopement with a Limehouse boarding house slavey, casts aspersions upon Minnie. The enraged lad springs at his father and the captain, overjoyed at his son’s display of courage, eviscerates him to his breast. Captain Leyton suffers a heart stroke and, dying, exacts a promise from "Boy" to avenge his mother, who has been mistreated by the man she had run away with. This must be done before he marries Minnie.

Though the news breaks the heart of the girl, "Boy" is determined to carry out his father’s wish. He finds his mother in Glasgow, Scotland, then at sea comes the gripping climax with "Boy" and the man. The sea “shots” on the "Lady Spray" are the last word in striking marine photography and constitute some of the best features of this well-made motion picture.

—J. R. M.

**A SOCIAL ERROR**

(HODKINSON)

This Christie comedy, with Bobby Vernon, William Irving and Charlotte Stevens in the principal roles, is first class entertainment. It delights in the role of Captain of the "Lady Spray." Dorothy Gish as Minnie, a little slavey in a rough boarding house, is given a thing that is the fun making. Raymond McKee and Flora Finch lend good support. It is a C. C. Burr production in two reels.

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Nazimova has transferred Oscar Wilde’s "Salome" to the screen, the result being somewhat that of an animated impressionistic picture, rather than what we have come to expect of a photoplay. The sets, by Natasha Rambova (Mrs. Rudolph Valentino) add to the illusion. There is a wierd, but immovable, moon partly obscured by wierd and motionless clouds. The story is produced as one scene, with the exception of one or two flash-backs.

It is entirely Nazimova, the play revolving around her altogether. Mitchell Lewis as "Herod" is gross and bestial and therefore satisfactory, and Rose Barton as "Herodias" her role, but honors, outside of the performance of the great Russian herself, go to Nigel de Brulier as the warrior "John," or, as we more familiarly know him, "John the Baptist," gives a remarkable performance. Earl Schnack, as a young Herod, does satisfactory work.

The story follows the play by Wilde. Salome, daughter of Herodias, attracts the attention of her sensual step-father, the Tetrach, Herod, causing her to become jealous. Her indifference only inflames Herod. John the Baptist is a prisoner of Herod’s. His wife urges him to give Jokanaan over to the Jews who clamor for his blood, as he constantly hurl insults at her, knowing she was the instigator of the death of Herod’s brother, her husband. But Herod fears to give the word for the slaying of this strange man who claims to be the emissary of God.

Salome discovers the ascetic in his dungeon, and at once falls in love with him. He repulses her. Salome, whose nature is passionate, impulsive, and inately cruel, is angered by Jokanaan’s refusal to act upon her advances. A fit of jealousy takes her. She rushes to the city of the Babylonians, and in the resulting clamor, Herod, who is engaged in the slaughter of the Nazarenes, is recalled from the stocks where he has been thrown at the last moment. When Herod finds the head of the man she loves on a silver charger and kisses the lips which refused her caresses, she becomes hateful even to Herod and he orders her death. Her last
words are, "The mystery of love is greater than the mystery of Death." As a novelty, this version of "Salome" may find favor. As a perpetuation of Oscar Wilde's drama in celluloid, it deserves commendation, but as a motion picture—well, it is open to argument. Nazimova gives a satisfactory performance, although there are too many close-ups, and too little variety in her characterization. Undoubtedly the star's name has a box-office pull, and to those who demand something different in screen fare, this should appeal.

SPECIAL CAST IN THE SUPER-SEX

(AMERICAN RELEASING)

Light entertainment of a pleasing variety. The good direction and uniformly excellent acting help materially in getting it over. Adapted from a story by Frank R. Adams. Direction by Lambert Hillyer. Six reels.

There is moderate entertainment provided in this tale of a youth who has a falling out with his best girl, a scrap with his father who employs him in his lumber yard, and a general turning against him at home, who invests money in an oil well, increases his capital two hundred per cent and is taught a lesson by his fond old grandmother.

Robert Gordon plays the youth, Miles Brewster, Charlotte Pierce is Irene Hayes, the girl, and Tully Marshall gives his usual splendid performance as the father, Higgins. Gertrude Claire scores in the role of Grandma Brewster and Albert MacQuarrie is a good Cousin Ray. Mr. Gordon gives a Charlie Rayish interpretation of the principal role, and Miss Pierce was charming as the girl. It is light in story interest and appeal, but clean and wholesome in plot and will doubtless serve as a diverting hour's entertainment.

THE CAST


The latest of the old-time melodramas to be converted to the uses of the screen is "Lost in a Big City," made by Blazed Trail Productions for Arrow distribution. The screen adaptation is by L. Case Russell, the picture directed by George Irving, and the result is a production which stands out as one of unusual merit.

The cast is exceptionally well balanced. To John Lowell, whose work as Joe Morgan in "Lost in a Big City" has brought to the screen a new star who will long be remembered. In "Lost in a Big City" he fits into the character of the strong, virile, and at the same time lovable, Harry Farley perfectly.

Evangeline Russell, charming, young and in entire sympathy with her part as Blanche Maberly, is comparatively a newcomer in the bid for stellar honors, and her work stamps her as a girl with a future. Among the others in the cast are a number who were with John Lowell in his former big production, these being Baby Ivy Ward, Charles Beyer, James Watkins and Charles A. Robins. Others whose work is more than pleasing are Jane Thomas, Leatta Miller, Edgar Koller, Anne Brody, Edward Phillips, and last but by no means least, little Whitney Haley, a young star who is a real actor.

The action of the story is rapid, moving swiftly from scene to scene so smoothly and quickly as to keep the suspense close to fever heat at all times. The story abounds with heart interest and thrilling situations, all of which are handled by George Irving, who is a capable cast in a masterly manner.

No small part of the merit of the production is due to the photography, some of the effects being most strikingly beautiful and startlingly realistic. The night scenes in New York are especially clever, and by his handling of the camera in this production Joseph Settle establishes himself as an artist of first rank.

The story is an appealing one. Helen Farley, a country girl, marries a young city man who later deserts her and her blind baby. Her brother, Harry Farley, is a fine gentleman, and he makes a fortune. Returning, accompanied by his partner, "Raisin" Jackson, Farley searches for his sister. Learning that she has gone to the city to search for her husband, Farley follows and finds the sister just as she is dying. Swearing re- venge he seeks the man who deserted her, and after a series of thrilling adventures in the underworld he discovers that his blind niece is kidnapped, Farley finally overtake the man he is seeking in the mountains.

After deserting Helen and her baby the husband has taken another name and married the damsel-fisher of a wealthy man, his name now being Heaton. The latter, being blackmailing by a crook who knows his past, becomes mixed up with a band of bootleggers. Through Farley's efforts the band of bootleggers is broken up, Heaton is killed in an automobile accident and the girl marries the man she really loves, only to discover in the breaking up of the gang of crooks.

All in all, "Lost in a Big City" is so carefully and cleverly made, both as to story, direction and acting, as to lift it away from the class of ordinary program pictures and rightfully gain for itself the merit of "mystery man." It should prove a big money maker for any exhibitor.

ELSIE FERGUSON IN OUTCAST

(PARAMOUNT)

Picture-goers generally will find fairly pleasing entertainment in this story of the struggles of a poor girl to get up in the world. Adapted from the play by Hubert Henry Davis it presents Miss Ferguson in the same role in which she appeared upon the stage. Chet Withey directed. Six reels.

The principal talking point here is the work of Elsie Ferguson. It is one of those regeneration stories more or less familiar to film patrons and aside from a melodramatic finish which a seaplane is employed to rescue the heroine, who has determined to commit suicide from an ocean liner, it has no startling climaxes.

Miss Ferguson, as the outcast of society, gives a convincing interpretation of the role made familiar to many upon the stage. Second in interest is the work of David Powell, and that of David plays Tony Hewlitt and Mary MacLaren is the girl who marries wealth but fails to find happiness. William Powell does well as DeValle, the salesman from South America, and Teddy Sampson is equally well cast as Nellie Essex.

The dialogue is accurate, but not elaborate, sets are used and the piece is well directed and photographed.

This story concerns Miriam, deserter by her husband, who becomes a model. Because she can't pay her room rent she is evicted from her lodging room. She meets Sherwood, who has been jilted by Valentine Moreland, de- termines to drink himself to death. She becomes his partner, he establishes himself in a fashionable apartment and eventually they plan a trip to South America on business. Valentine, however, having grown wealthy and grown bitter, her ex-husband, attempts to win Geoffrey away from Miriam. Miriam sails for South America, but sends a note to Geoffrey that she will jump overboard and he hires a seaplane and rescues her and there follows the usual happy ending.

A scene from the Universal production, "Kindled Courage," in which Hoot Gibson is starred.
January 27, 1923

EXHIBITORS HERALD

KATHERINE MacDonald IN
WOMAN CONQUERS
(First National)


Three well-written introductory scenes lead to a first part laid in ultra-society New York, where a reel or two is pleasantly and elegantly disposed of, then the action shifts to the fur country, transporting the major members of the cast, where heroine, villain and hero to play out. It is a good story, not exceptional but satisfying.

Bryan Washburn is prominent in support as a society man in love with the society girl portrayed by the star, Mitchell Lewis is his usual forceful North country character, and June Elvidge is a realistic society girl. Clarissa Selwynn haperones admirably. Francis McDonnell excels as a persecuted佛山.

Miss MacDonald portrays a society girl, tired of the social whirl, who goes to the Hudson Bay country to assume responsibility for a fur trading post, a business willed to her by her dying uncle. He role gives her many opportunities to appear in picturesque native habitations of the city and the picturesque costumes of the far north. She is steady to the center of interest and achieves distinction in her depiction of varying emotions.

As foreman in charge of the business she falls in love with a fisherman's son, and Miss MacDonald, a realistic Mitchell Lewis, is vividly realistic. Her action involves a blizzard which sweeps through the town, and the time is frozen to the arts.

The picture has many elements of popular appeal and the story never appears to better advantage or more competently. It should give adequate satisfaction to audiences.

SPECIAL CAST IN
THE GHOST PATROL
(UNIVERSAL)

This story by Sinclair Lewis makes quite good entertainment and because it has well-acted situations and a sentimental and intriguing theme will prove a good drawing card. There is good character drawing and the plot moves along smoothly and pleasantly. Directed by Nat Ross. Five reels.

Sentiment, love interest and not a little drama are nicely combined in this well-directed Sinclair Lewis story, written around the pathetic figure of an old shepherd in East Side, New York. It is in addition to a surprise climax and all-staged scenes, an all-star cast including Ralph Graves, Bessie Love and George Nichols. Nichols repeats his recent successful interpretation of the "old man" in "The Flirt" in "The Ghost Patrol." He is a policeman, Don Dorgan, given to settling family difficulties in his own way, and when he is finally retired from the force, patrols his beat at night in his old grey uniform and ministers to his life-time friends. Bessie Love is Effie Kugler in the picture, a pathetic little character, in love with an ex-crook, Terry Rafferty, the role played by Ralph Graves.

The picture has a certain appeal that is irresistible and it should prove a good business getter in any house.

Don Dorgan is called into many a family circle to settle an argument and he watches over his neighbors like a good shepherd. When he is retired from the force he still clings to his old grey uniform and in the shadow of doorways and alleys patrols his former beat. He helps Terry Rafferty in his love affair with Effie Kugler, daughter of a pawn broker, and in the end sees them happily married. The old patrolman is made happy with a capstan which permits him to wear a new uniform and star in the final reel.

GUY BATES POST IN
OMAR THE TENTMAKER
(First National)

As an adaptation of and by Richard Walton Tully's successful stage production, "Omar" is an artistic eyeful. As dramatic screen entertainment though it is too long and lacks the appeal of the stage play. In transferring the story to the screen much of the drama has been lost although photographically it is a gem. Directed by James Young. Length 8,090 feet.

Richard Walton Tully's colorful romance of Persia with Guy Bates Post in the role of Omar, in which he starred for four years on the stage, has been carefully reproduced as screen entertainment. It presents a series of beautiful scenes, the whole in sepia tone, has the appeal of a well told romance and the characters are well drawn. Apart from this there are spectacular scenes although the dramatic possibilities of the story seem to have been submerged for artistic effect. Little details, which are interesting in themselves, such as the potter at work, the arrival and departure of the Shah's emissaries and the love-making of Omar, tend to slow up the action and detract from the main theme. Then, too, there is a long lapse of time in the story and it digresses at one point to follow the trials of Shireen and her baby, the love of Hassan and of Nizam. Quotations from "The Rubaiyat" are sprinkled through the subtitles to establish the fact that Omar was a philosopher.

The story, briefly concerns Omar, a young philosopher who falls in love and hastily married the beautiful Shireen. He and his two friends, Nizam and Hassan, are studying under the Holy Iman and pledges lifelong friendship. Omar surrenders Shireen to Shah, who has heard of her great beauty, but she pleads with him to give her her freedom. A baby is born in prison where she has been cast and both are ordered executed. The maid escapes with the child and Shireen is sold into slavery, Nizam becomes the all-powerful Vizier on the death of the Shah and he makes Hassan governor of the city. He orders Hassan to find Omar but he does not do so, fearing Omar will expose him. Shireen by chance comes to the city and meets Omar. She tells him he is defending a Christian from the Mohammedan mob. Omar is arrested and ordered to be flogged to death. Nizam rushes to Omar's aid. Omar and Shireen are reunited and Little Shireen is restored to her mother. She then confesses her love for the Christian and Omar gives his consent.

Guy Bates Post's masterful interpretation of Omar, both as a young man, and later as the ill-treated old tent-maker, is the best thing he has ever done for the screen. The second half of the film was by far the best. Virginia Brown Faire was adequate as Shireen and Patry Ruth Miller a vivacious little Shireen. Noah Berry gave a comic opera tinge to the role of the Shah, while Nigel de Brulier was more convincing as Nizam. Douglas Gerrard was excellent as Hassan, Maurice Foster as the Christian and Edward B. Kimball, Omar's father. Practically an all-star cast.

Scene from "A Social Error," the two reel C. C. Burr comedy featuring Charles Murray, Mary Anderson and Raymond McKee. Distributed through W. W. Hodkinson Corporation.
Depression Is Over
Says Arrow Official
W. Ray Johnston Sees 1923 As
Biggest Year in History
for Independents
(Special to Exhibitors Herald)

NEW YORK, Jan. 16.—The industry's period of depression is over.
This is the certain conviction of W. Ray Johnston, vice president of Arrow Film Corporation, who not only declares that 1923 will be the biggest year in the history of his company but the biggest year the independent market has ever seen as well.

Add to Office and Sales Units
Not only has the office force of Arrow been increased in anticipation of the growth of business during the year but the field force as well has been expanded by the addition of George Hamp and R. J. Robinson.


Schedules New Serial
- On its short subject program Arrow will issue a new two reel series of twelve called "Tom and Jerry"; twenty-six Lobby Dunn-Mirthquake comedies; thirteen Broadway comedies; Eddie Lyons in a new series of two-reel comedies and several features and a new serial titled "Adventures of the South Seas," starring Peggy O'Hay.

Davies to Appear in Costume Plays
What is called "the cream of the costume plays" has been purchased for Marion Davies by Cosmopolitan Productions. So tremendous was the success of Miss Davies as Princess Mary Tudor in "When Knighthood Was in Flower" that interest in costume plays was re-awakened all over the country, says Cosmopolitan, in declaring that costume plays are back to stay.

Miss Davies is now at work on the first of these forthcoming pictures, "Little Old New York," adapted to the screen by Luther Reed from the stage play by Rida Johnson Young. Other costume plays in which she will star are "Alice of Old Vincennes," a Revolutionary story; "The Forest Lowers," by Maurice Hewlett; "Yo-landa, Charles Major's story of 1476; "La Belle Marseillaise," by Pierre Berton, a story of Napoleon's period; another Revolutionary period story; "Hearts Courageous," by Hallie Erminie Rives.

Popular Players Engaged
For Sacramento Feature
With the acquisition of Kenneth Harlan through the courtesy of B. P. Schulberg with whom this star is under a long term contract, and the signing of Miss Davis, Sacramento Pictures Corporation believes that it has made an auspicious beginning in its first production, "Temporary Marriage."

Players Get Stock As
Salary in Cooperative
Producing Organization
(Special to Exhibitors Herald)

SAN FRANCISCO, CAL., Jan. 16.—When pay day rolls around for players and other workers of the Co-operative Motion Picture Production Company they will receive for their efforts certificates of stock instead of cash. This company, which acquired its charter last month, is the latest to try out a co-operative method of production. Ivor McFadden, producer and former actor, is head of the enterprise.

Stock in the company, which is not for sale, will be issued for salaries, to pay the rent and other expenses, in denominations of 50 cents a share. When the picture is marketed the stockholders will receive their salary and profit.

"With the actors, director, cameraman and others as shareholders, and having to wait for their money until the picture is sold, there is little wasted time in making a picture," says Mr. McFadden. The production to be made is called "The Curse of Protection." Ed Gammons, San Francisco man, also is interested in the venture. Seymour Zelliff will direct the feature.

Quits Film Post to
Resume Law Practice
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 16.—Hewings Mumper, who for the past three years has been associated with Benjamin B. Hampton, has discontinued his association with the latter to resume law practice in partnership with Judge Victor E. Shaw of Los Angeles.

In returning to his old calling again Mr. Mumper takes with him an intimate knowledge of the financial, executive and business side of the motion picture business, gained during his association with Mr. Hampton.

Louis B. Mayer Makes
Wales Business Chief
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 16.—Welling- ton Wales, long a prominent figure in West Coast film production, has been made business manager of the Louis B. Mayer organization. Mr. Wales has held important positions with several of the big producers, most recent association being with Marshall Selden in the capacity of business manager.

"Birth of a Nation" not
Booking in Massachusetts
Through a typographical error an- nouncement was made in an advertise- ment published in motion picture trade journals that the B. W. Griffith feature "The Birth of a Nation" may be booked in the state of Massachusetts through United Artists Corporation exchange.

This picture is not being offered by United Artists to exhibitors in New England chasets but can be booked by theatre owners in the following states: New York, Pennsylvania, Michigan, Indiana New Jersey, Maryland, Missouri, Okla- homa, Arkansas, Texas, Mississippi, Louisiana, Alabama, Tennessee, Florida Georgia, South Carolina, North Carolina, Virginia and Kentucky.

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The FILM MART

Production Progress

Distribution News

CHARLES DE ROCHE supports the star in this film.

EXCEPTIONAL PHOTOPLAY COMMITTEE of the National Board of Review has selected the Al Lichtman-preferred picture, "The Hero," as one of the outstanding films of the year. This is a Gastner production and is based on the Gilbert Emery play. Gaston Glass, Barbara LaMarr, John Sainpolis, Frank Lee, Martha Mayo, David Butler and Doris Pown are in the cast.

SHADOWS, starring Lon Chaney, played to an entire week of capacity business at the Apollo theatre, Indianapolis, says advice received by Lichtman officials from the theatre management. Tom Forman directed the feature.

THE GIRL WHO CAME BACK. Tom Forman's next picture for Lichtman-preferred, is nearing completion at the B. P. Sloborg studios. Gaston Glass, Miriam Cooper, Kenneth Harlan, Joseph Dowling and Zasu Pitts comprise the cast. It is a spring publication.

THE THEATER, says Mae Tience writing in the Chicago Tribune, would be patronized more often by many who seldom go there if they made a practice of showing more films on a par with 'Shadows.'

THREE STORIES have been purchased for production by Universal Pictures Corporation. One is "Souls That Pass in the Night," an original by William J. Flynn, former chief of the United States secret service. This picture, Universal states, will be an expose of fake spiritualism. A second story is "The Self-Made Wife," a Saturday Evening Post yarn by Elizabeth Alexander. It will be an all-star special. The third story is "Blinkin," written by Gene Markey. It has a Boy Scout tieup which will be utilized by "U."

THE LOVE LETTER," Gladys Walton's first picture of the new year, has been completed and heralded by Universal officials as the star's most ambitious. It is an adaptation of Bradley King's "The Madam of Avenue A," King Baggott directed it. The picture will be published on February 12, Lincoln's birthday. It is described as a comedy-drama filled with human incidents, some pathos and "honest-to-goodness human beings."

GOSZIP has been selected as Gladys Walton's next Universal picture. This adaptation of Edith Barnard Delano's story, "When Carey Came to Town," will be made by King Baggott.

FIRST NATIONAL

A BIG CAST, including Jack Mulhall, Lew Cody, Eileen Percy, Joseph Kilgour, Helen Ferguson, Tom Ricketts, Ward Crane and DeWitt Jennings, will support Norma Talmadge in her production of "Within the Law." Frank Lloyd will direct the piece. This is a Bayard Veiller play in which Jane Cowl starred.

WHITE FANG, a Jack London story, has been selected as the next vehicle for Strongheart. This Jane Murfin and Lawrence Trumble production will be a First National attraction. Work on the feature has commenced at Bamff, Canada.

BIG EXPLOITATION plans have been announced for "Mighty Lak a Rose,"
the Edwin Carewe picture which First National will distribute. Music and photographe dealers will have an opportunity to tieup with the feature. Advertising will be carried in the Saturday Evening Post. One feature of the campaign has not been disclosed, but, according to First National, this feature undoubtedly will be used by every exhibitor who plays the picture.

ASSOCIATED EXHIBITORS

MADGE BELLAMY has selected the cast for "The Tinsel Harvest," her first production for Associated Exhibitors. The players include John Bovers, James Corrigan, Hallam Cooley, Billy Bevan, Ethel Wales, Otis Harlan and others. Regal Pictures, Inc., is the name...
Production Progress

The title of the story is not revealed but it is stated that it appeared several months ago in a national magazine.

“NOTORIETY,” Nigh’s initial feature for Weber & North, is being boosted by the clergy, press, welfare organizations and women’s clubs, according to the distributors. As a result of this interest the picture is being accorded much desirable publicity in cities where it is showing.

A SUCCESSFUL WEEK was enjoyed by “Notoriety” at the Rialto theatre, Passaic, N. J., which is the largest theatre on the Rosenthal circuit and the only one in the city playing full week programs.

AYWON

NATHAN HIRSH, president of Aywon Film Corporation, states that he has completed negotiations for the production of four pictures, the first, “The Purple Dawn,” now nearing completion. Bessie Love, featured in the production, is supported by Edward Peil and Bert Sprotti. This picture will be ready for the state right buyers shortly. The four will be published at intervals of one a month.

Exhibitors Liar’s: Distribution

ALMA TELL, well known screen player; Louis Wolheim, star in “The Hairy Ape,” and Elizabeth Murray, vaudeville headliner, have been added to the east of Marion Davies next Cosmopolitan picture, “Little Old New York.” The picture will boast an imposing cast.

BAYARD VEILLER, distinguished author and playwright, has been engaged by Cosmopolitan, a new member of its scenario department. Other members of the department, of which Verne H. Porter is editor-in-chief, are Luther Reed, Frances Marion and John Lynch.

JOSEPH URBAN, noted scenic artist, has created a replica of the magnificent gardens of the Villa Maryland for Cosmopolitan’s production of the Vicente Blasco Ibáñez story, “The Enemies of Women.” Lionel Barrymore has a featured role in the opus. He is supported by Alma Rubens, Garrett Hughes, William “Buster” Collier, Jr., and others. Alan Crosland is director.

CHRISTIE

HAZEL DEANE has been engaged by Al Christie to play in his comedies beginning with the next which he personally will direct. Miss Deane, who hails from Vancouver, is one of the rising young leading women of the screen, although she has been in pictures only eleven months.

DUANE THOMPSON is another new leading woman under the Christie banner. She is now playing the lead with Neal Burns in a comedy under the direction of Harold Beaudine. Recently she finished work in another Christie comedy under Scott Sidney’s direction.

Hodkinson

CONSTRUCTION of a New England wood is under way at Biograph studios where Glenn Hunter’s next Film Guild production, “The Scarecrow,” distributed by A. W. Hodkinson is being filmed. A special lighting effect worked out by production manager Fred Walper reproduces the leaves and foliage shadows on the forest floor. It is said to be one of the first times that this combination of decorative, yet natural, designs in light and shadow, has been attained.

“ROD AND GUN” series, the sporting reel distributed by Hodkinson which is produced by Elting F. Warner, publisher of Field and Stream, is meeting with much success, Hodkinson reports. McVickers theatre, Chicago, and the Missouri, St. Louis, are among the many first run houses that have booked the series.

“BULL DOG DRUMMOND” enjoyed novel exploitation when the management of Elektra theatre, Brooklyn, N. Y. pasted a sticker which read “Get Bull Dog Drummond Dead or Alive” on letters and post cards. This transfer is adapted from the stage play “Sapper,” and is one of the big attractions on the Hodkinson program.

CHRISTIE

AN ALL COMEDY bill is being presented by Interstate Amusement Company at its chain of houses in connection with the vaudeville program. The first show comprised the Bray comedy “Here’s Lia’s Treasure Island,” the Bray romance, “The Mystery Box,” and the All Star comedy, “Faint Hearts.”

Personnel Changes:

CHOICE PROMOTIONS to desirable employees — Carl Laemmle’s policy has brought the following changes in the sales organization of Universal Pictures Corporation: Harry Bernstein succeeds Maurice A. Chase as Buffalo manager. Chase has gone abroad as Laemmle’s continental general representative. Robert Epperson has been appointed sales manager for Lake City manager, succeeding F. McNamara, who has returned East.

G. R. AINSWORTH has been appointed branch sales manager for W. W. Hodkinson Corporation at Pittsburgh, replacing A. W. Carrick, who assumes his position in Buffalo.

HERE’S SOMETHING that speaks well for the popularity of “Peg O’ My Heart,” the J. Hartley Manners production of which Metro has filmed with Lauretta Taylor in the leading role. “Peg O’ My Heart” is a novel, an acted comedy, printed play and a photoplay. Now comes the announcement that Hugo Fritz is writing the music which will turn it into an operetta. And, by the way,
The FILM MART

Production Progress : : Distributing News

The picture is said to be one of the finest produced.

+++

CLARA KIMBALL YOUNG has completed her new Metro production, "The Woman of Bronze," which King Vidor directed. This Harry Garson picture is a film version of the play in which Margaret Anglin scored a success.

+++

REX INGRAM'S next production for Metro will be a picturization of Rafael Sabatini's novel, "Scaramouche," through arrangement with Charles L. Wagner. The director has just completed "Where the Pavement Ends." After "Scaramouche" has reached the screen, Ingram will go abroad to produce his next.

Film Booking Offices :

"FIGHTING BLOOD," the new H. C. Witwer-Collier Weekly stories, will be presented to the trade for the first time by F. B. O. at the Astor theatre, New York on January 16. "Fighting Blood" is the name of the first round from which the entire series takes its name. The second and third rounds are "The Knight in Gale" and "Six Second Smith." George O'Hara and Clara Horton have the leading roles in these fight stories, which, incidentally, introduce a number of real pugilistic celebrities in some of the rounds.

+++

F. B. O. ISSUES two new comedies the latter part of this month. They are "Pop Turtle's Long Shot," a Plum Center comedy, and "A Ringer for Dad," sixth of the Carter DeHaven comedies.

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ETHEL CLAYTON'S newest production for F. B. O. temporarily titled "The Greater Glory," has been completed. It is a post-war drama and was directed by James W. Horne.

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VALUABLE PUBLICITY is being obtained for "The Remittance Woman," starring Ethel Clayton, through publication of the story of the picture in a "fan" magazine. Originally the story was published in the Blue Book.

+++ Pathe +++

"PLUNDER," the new serial starring Pearl White heads the list of pictures which will be issued on January 25. The following pictures are also scheduled for publication on the same date: "The Champion," one of the Our Gang comedies; Paul Parrott in "Don't, Say Die!"; the final episode of "Speed," as well as Aesop's Film Fables: Pathe Review Number 4; and Screen Snapshots.

+++ Change of the name of Ruth Roland's next serial from "The Riddle of the Range" to "Haunted Valley" is announced by Pathe. This serial follows "Plunder" in order of publication.

NATIONAL EXECUTIVES of the Boy Scouts of America viewed Pathe's film, "The Boy Scouts of America," at the Blue Ridge conference recently, where it was shown at the Lyric theatre, Winston, O. The picture made a deep impression on the scout leaders as indi-

Gino C. Burr Presents

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Inimitable Johnny Jones in a scene from his new feature, "Luck," which is one of C. C. Burr's "big six."

C. C. Burr Presents

Scenes from Four Specials Offered Independent by Mr. Burr

Independent Market

Pathe

"Fires of Youth," which was written and directed by Burr by Edgar Lewis.

Carmel Myers and Milton Sills in the Burr Film, "The Last Hour."

James Kirkwood and Russell Grunn in scene from "Fires of Youth."

Mary Carr in "Fires of Youth," which was written and directed for Burr by Edgar Lewis.

One of the big scenes for Willie Collier, Jr., in "Secrets of Paris," produced by Whitman Bennett.
Producers Security

W. W. HODKINSON CORPORATION has acquired the distribution of Producers Security's "The Lion's Mouse," starring Wynn h a m Stirling and Marguerite Marsh. This melodrama was made in Holland under the direction of Oscar Yehezkiel.

THOMAS DIXON'S new picture, "The Beast," is now ready for distribution. Producers Security announces that the author of "The Birth of a Nation" directed the picture and wrote the story upon which it is based. Madeline Claire has the featured feminine role.

"THROUGH THE SKYLIGHT," the Hamilton Smith production for Producers Security, will be completed shortly. This is described as a fast-moving farce with Henry Hull and Mary Thurman in the leading roles. Syracuse Motion Picture Corporation produced the film.

Goldwyn

"THE MERRY WIDOW," Franz Lehár's comic opera has been purchased by Goldwyn as the second production for Eric von Stroheim. At present von Stroheim is completing the continuity on "McTeague" from Frank Norris' novel, his first film for the company. A big picture is predicted for "The Merry Widow," based on the success it has achieved on the stage.

TWO SUCCESSFUL stage plays are scheduled for production by Goldwyn. King Vidor will make "Three Wise Fools," the Austin Strong play which had a season's run on Broadway and is now on tour. Casting will soon be started. Edward G. Robinson's mystery play "Red Lights," now being presented in the East will be directed by Clarence Badger who has been engaged for this production. Carey Wilson is making the screen adaptation.

"BROKEN CHAINS," the Goldwyn picture from a story which won first prize in a scenario contest conducted by the Chicago Daily News played to some of the biggest houses in the history of Hابة and Katz' Chicago theatre. All the Chicago newspapers were lavish in their reviews of the picture.

RUPERT HUGHES' latest production for Goldwyn "Gimme!" is booked at the Capitol theatre, for the week of January 21. Mrs. Hughes collaborated with her husband in the continuity of the feature which he directed. Helene Chadwick and Gaston Glass have the leading roles.

Century

CENTURY FILM CORPORATION is reverting back to the program basis in its distribution of Baby Peggy comedies where Universal handles. This was announced following conferences in New York between John S. Stern and Carl Laemmle. These pictures will not be sold as specials, but must be booked by the theatres in blocks of six. They will be published one a month.

Following is the lineup of Baby Peggy comedies: "Peg o' the Movies," published on March 14; "Sweetie," April 11; "The Kid Reporter," May 16; "Carmen," June 6; "Taking Orders," July 18; and "Tips," August 15. Owing to a series of misfortunes—fire, sickness, and others—Century announces that "Little Red Riding Hood" has been taken definitely off the schedule.

(Figures from several of Baby Peggy's comedies published in the "Pictorial Section.")

Burr Nickle


The company, it is announced, is fast establishing its own exchange organizations throughout the country. Among the authors represented by the company's productions are: E. Phillips Oppenheim, A. S. M. Hutchinson, Thomas Cobb, George Dewhurst, Ticker Edward and F. Temple Thurston.

Vitagraph

EARLE WILLIAMS will have one of the most important roles in Vitagraph's all-star special, "Master of Men," the Morgan Robertson novel of the sea. Wanda Hawley, as announced previously, also will be a featured player.

"ONE STOLEN NIGHT," the new Vitagraph picture starring Alice Calhoun, has been completed. Throughout the picture is found the atmosphere of the desert, these scenes, according to Vitagraph officials, being finely colored.

VITAGRAPH is convinced that it has in "A Front Page Story" an accurate reflection of newspaper life. Because is confident of this the newspaper men of New York have been invited to a private showing which will be held at the Newspaper Club, New York. Edward H. Millarde, who directed this Jess Robbins production, with James Corrigan, Lloy Ingraham and Edith Roberts in supporting roles.

Fox

"THE TOWN THAT FORGOT GOD" will be special, will be published on February 15. It has just closed a run of ten weeks at the Astor Theatre, New York. This feature, directed by Har Millarde, was praised highly by New York press reviewers.

CLYDE COOK is in production on the forthcoming Fox comedy, "The A list." "Slim" Summerville is directing the picture.

FOX OFFICIALS announce that the version of A. S. M. Hutchinson's novel, "If Winter Comes," will be presented a Broadway theatre shortly. Accord to the company "the public will have the first opportunity to see the picture where the story has not a single scene not described by the author of the story."
With the Procession in Los Angeles
By Harry Hammond Beall

RUMORS have it that Warner Baxter, former local stage favorite and one of the newest leading men of the screen, is soon to be starred in Robertson-Cole productions under the direction of Emil Haudart.

JEFF LAZARUS, recently arrived from the East, is in charge of publicity advertising and exploitation for the local Paramount-Romanian interests. That fine boy, Artie Venzel, Grauman press representative for number of years, is taking Jeff in tow and introducing him to the Los Angeles-Hollywood newspaper men.

First she entertained the public—now she feeds 'em! TRULY SHATTUCK, Orpheum leading lad for years, has broken into pictures through the avenue of the kitchen. She has opened the Studio Cafe on the fayer-Schulberg lot where she is serving tikes like "mother used to make." Miss Shattuck's chief aim is to give a new dignity to custard pies in pictures, she says, but queues double and nothing Thomasae to watch her smoke.

The ghosts of yearever are to invade your old Lunnion town. SOL LESSER is sending one of the prints of the original version "Oliver Twist," filmed many years ago by Mississippi, Nat Gonod. Bettman's latest extra release will be, "Hearts Aflame," a love affair of the ancient print which is an appeal to British sense of humor.

Metro is to release and distribute the nema production of Fred Niblo and Rosalind Birkett. We are told. Both director-producers are now working on the Mayer-Schulberg lot. "The Famous Mrs. Fair" to be Niblo's initial production under the "M.F." a card that originally cost well over a thousand dollars. Al is a nut on actors and flying machines and he says his next purchase is going to be a standard Pacific biplane from the government's air station in San Diego. The Fox star drives a bicycle, seven autos and a trick motorboat.

BLANCHE SWEET is spending a fortnight so on a much-needed vacation. She is also favoring to take on weight. Miss Sweet just staged a triumphant comeback to a screen in the Fox-Warner-Lubin production of "Metro. "Quincy Adams Ross," after the symbolic little star is not yet ready to announce its future plans as her chief aim at the present writing is to improve her health.

After Katherine MacDonald completes her contract, which will be ended at the end of her current picture, B. P. Schulberg will sign up no more stars, he declares. Featured players are all right, according to the producer, but so far it has been unwise to sign the star system out for good and all.

CHARLIE CHAPLIN is going to reissue his former great screen successes for the near future. The comedia's contract with First National, now terminated, permitted of this departure so we may have a nice print of "A Dog's Life" and "Boulder Arms" ere long.

By the terms of the agreement with the distributing organization, it is said, all the pictures made for that organization are leased for a term of five years, at the end of which time all rights revert to Chaplin.

"A Front Page Story," Jesse Robbins delightful comedy-drama featuring Edward Everett Horton, former leading man with a local stock company, was previewed one evening last week by a group of screen celebrities who were entertained at dinner at the Writer's Club by the producer and his wife. Covers were laid for forty and Horton was the guest of honor. The occasion was to celebrate the actor's advent into motion pictures, and was indeed a very enjoyable affair.

MACK BENNEDT has definitely decided to road show his spectacular production starring Mabel Normand, "Suzanna," throughout all Spanish speaking countries. A mammoth atmospheric prelude is to accompany the picture on its tour. Spanish and singers and dancers will present the prologue to Sennett's immortalization of Cashtill rule in California. Special music for the foreign showing is now being written and arranged by Bert Lewis, assistant organist at the Mission theatre, where the Normand picture is playing in the fourth week of its world premier. Mack Sennett is personally preparing the book for the big act.

That local newspapers fully appreciate the import of motion picture news as a circulation builder is evidenced by the fact that the two morning publications here have assigned representatives to cover the studios exclusively. This is a new departure in Los Angeles newspaperdom and the press agents of Hollywood are rejoicing in the move.

AGNES HOLLBAR and DOROTHY PHILLIPS, who are producing "The White Frontier" for Associated First National recently gave a North Pole party on Stage No. 2 at the United Studios, where an ice skating rink has been constructed for important scenes in the big picture. A large number of the film colony attended the affair and successfully demonstrated the fact that a Californian can shake a wicked ice shoe despite the fact that the Golden State has never seen a snowstorm. The ice rink built for the Hollbar production represented a cost of several thousands of dollars and is one of the very few plants of its kind constructed in Los Angeles.

DOUG FAIRBANKS' next picture is to be directed by Raoul Walsh it has been announced. The noted star-producer will announce today to direct himself in the forthcoming pirate production, it is said, because his role is too heavy a part to permit other involvement. The story, which is to be pictured, is a pretentious one of adventure, thrills and exploration.

Mrs. Adeline Burns, mother of Gloria Swanson, the Paramount star, will receive $75,000 by terms of a will settlement out of the estate. When Burns, a shoe dealer left his entire $100,000 estate to Mrs. Burns, his wife.

J. L. FROTHINGHAM, well known independent producer, will resume production activities in Hollywood after a year's absence from the studios. During the interim, Frothingham has been engaged in writing several stories and was otherwise active in anticipation of his present move. His first picture of the new series to be produced shortly is "The Dixie Woman," an original story by Harvey Gates.

Attention, ladies! BULL MONTANA is going to appear as Buster Brown for some weeks in his new comedy, "The Two Twins," which Hunt Stromberg is producing at the Metro studios. "The Boof" in knee pants and bobbed hair, promises to be as funny an Easterner's idea of "wild and woolly Hollywood." PHIL GOLDSBIKE, the well known independent producer of this city, has retained William K. Howard, who directed "Captain Fly by Night" and other screen successes, to direct the megaplay, "The Emperor," for another big special. Howard directed "Deserted at the Altar" for Goldstone.

Some admirer sent Larry Semon a new costume as a Yuletide gift. It was something of a deviation from the familiar outfit in which the comedian has been performing his antics for the past few years, so after regarding it fondly for a few moments he hung it in his studio wardrobe and donned his old familiar suit. It can't be done," says Larry.

SOL LESSER and his associates in Principal Pictures will handle the distribution of the product of the Sacramento Pictures Corporation, a recently formed producing company now working at the Fine Arts studio. William H. Jobleman, erstwhile press agent who heads the new producing unit, signed a contract with Lesser this week giving Principal Pictures the exclusive right to market the films of the Sacramento concern. With this announcement it is learned that the Lesser organization will not only produce cinema products that will release the finished pictures of other companies as well.

CHRIS WITHEY has recently returned from New York where he has been directing films for Famous Players-Lasky. He is now indulging in a well-earned rest between pictures and seems to be anywhere on one of the several attractive golf courses in and about this city. Withey says that he has no announcement to make at this time nor does he plan to talk shop until he has had his full vacation.

Actual filming of "The Hunchback of Notre Dame." Universal's million dollar production, marks the beginning of that company's most elaborate production program in years, according to Bert Holberg, general manager at Universal City. Lon Chaney is to star in the Victor Hugo classic.
FILM LAUGHS FROM
TOPICS OF THE DAY
SELECTED BY
TIMELY FILMS INC.

Her roommate—Why do you always look under the bed to see if a man's hiding there? You'll never find one.
Miss Oldsmith—No, I suppose not. I never was lucky. —City Star.

Anthony—It's the unexpected that happens.
Adèle—Yes, especially when we are expecting good luck.—Topics of the Day Films.

"Why is 'E' an unfortunate letter?"
"I have no idea, Mr. Tambo."
"Because it's never in luck and always in debt.—New York Evening World.

Ray—Well, I am going over to the hospital to be operated on tomorrow.
Mary—Good luck. I hope everything comes out all right.—Topics of the Day Films.

"Can you keep a secret, Peggy?"
"I can; but it's just my luck to tell something to other girls who can't.—New York University Alumni.

Mrs. Speedo—I really believe I'm in luck this time. My new maid is a perfect treasure—clean, energetic, economical, easy managed and capable as can be.
Mrs. Peppo—Ah! And how long have you had your Mrs. Speedo?
Mrs. Speedo—She's coming tomorrow.—Topics of the Day Films.

"Did your wife go for you when you got home late last night?"
"No; for once I was in luck. The people in the flat next door were having a party and my wife was busy listening.—Guelph Evening Mercury.

Ray, a very small boy with a very large gun, was standing in a country road.
"What are you hunting, boys?" asked passerby.
"Dunno," little Ray replied frankly, "ain't seen it yet."—Topics of the Day Films.

A big game hunter had just returned from the hills and was recounting some of his adventures.
"The most astonishing experience I have had," he said, "was when I fired my last bul at a bear and missed him."—American Legion Weekly.

"Did the bear give you a chase?" asked one of the listeners.
"No. You see he knew me by my reputation and was so surprised that he pretended to faint before me that he fainted dead away."—American Legion Weekly.

Speedo—When a hunter is about to shoot a crocodile, he would act like a deer.
Peppo—Yes, and she's dear to the man who shoots her.—Topics of the Day Films.

"Now, are you sure this is genuine crocodile skin, she inquired critically examining the neat little satchel.
"Quite right," he was the reply. "As I see, I shot the crocodile myself."
"It looks rather dirty," remarked the customer, hoping to get a reduction in price.
"Yes, madam," he answered the shopkeeper, "that is where the animal struck the ground after it fell off the tree."—London Telegraph.

CLAIMS "SALOME" HIT NEW MARK AT N. Y. CRITERION

Nazimova in "Salome," it is claimed by Manager Charles Bryant, broke all records at the Criterion theatre, N. Y., Sunday and Monday, New Year's Eve and New Year's Night. The midnight presentation of "Salome" given on New Year's Eve brought in $1,311.25, which established a new house record, but the very next night, New Year's night, extra standing room seats were sold, bringing the gross up to $1318.75—a new motion picture record for this house at $1.50 prices. Presentations of "Salome" are given twice daily, 2:30 and 8:30.

MARY CARR HAS NEW ROLE
IN LATEST FOX FEATURE

In her newest Fox production "The Custard Cup," Mary Carr, famous mother in "Over the Hill" has a role radically different from the one she portrayed in that photoplay. As Mrs. Fenfield in her latest film she plays a cheery, self-sacrificing little woman who is always ready to help her friends and neighbors.

The picture is based on a story by Florence Bingham Livingston and was published in McCull's magazine. A steamboat explosion is one of its thrilling moments. The cast includes little Miriam Battista, Myrta Bonillas, Jerry Devine, Henry Sedley, Richard Collins and others.
The Honor Roll

If the editor of the "Fremont (Neb.) Evening Tribune" never wrote another editorial on the motion picture vs. reform situation, his message published on this page this week would place him in an enviable position among those who are doing, and have done, their utmost to counteract the abuse of the hypocrites.

Perversionists there while any hesitations! Less "another world" than a score have been involved in the so-called scandals of Hollywood. What other great industry or profession can show that good a percentage in favor of morality and decency?—FREMONT (Neb.) EVENING TRIBUNE.

Screen Message No. 91

"This practice of declaring an open season on the movies all the year round has become disgusting. There are thousands of people employed in this giant industry, less than a score have been involved in the so-called scandals of Hollywood. What other great industry or profession can show that good a percentage in favor of morality and decency? —FREMONT (Neb.) EVENING TRIBUNE.

PUBLIC RIGHTS LEAGUE

Here's Your Answer to the Reform Element: Read It and Use It

Here is a newspaper editor with a message. We don't know his name. We wish we did so that we might properly express our gratitude for the general and same manner in which he has presented his subject, which you will read presently.

It is not enough that every exhibitor should read the appended editorial which was published in the "Fremont (Neb.) Evening Tribune." The theatres who fail to bring its attention of his patrons through the various edicts he possesses is lax in his duty to the industry and to the public.

Here is the editorial, read it:

Open Season on the Movies

If the world applied the same standard of morals to itself as it is trying to apply to the members of the motion picture industry, particularly in the Hollywood "studio" where the industry is centered, there might be better reason for the storm of abuse that is sweeping from four corners of the earth upon that overgrown village. If there were no utter law violators or drug addicts or perversionists in New York or Chicago or Omaha or Fremont, we would more justified in turning our shocked eyes toward that beautiful colony which is become the world's amusement factory almost overnight.

This practice of declaring an open season on the movies all the year round has become disgusting. There are thousands of people employed in this giant industry. Less than a score have been involved in the so-called scandals of Hollywood. What other great industry or profession can show that good a percentage in favor of morality and decency?

Every time a film worker steps out of the straight and narrow path, the rest of the world tries to kick props from under thousands of people who happen to be making a living in the same channel as him. There have been plenty of instances in the current news where preachers, lawyers, newspaper men, doctors, etc., were implicated in criminal proceedings, but there has been no vituperative clamor from the multitude for the disintegration of any of these professions. What manner of reasoning is it that impels us to vent our righteous indignation upon the unfortunate who seek a livelihood on the screen?

There has been no scandal in the film colonies in the last five years that has not been duplicated a hundred times over in other parts of the country. The "party" that resulted in the death of Virginia Rappe and the banishment of Roscoe Arbuckle has had its counterpart, and many times with even more fatalities, in every city of any size in America, but this is the first time one of the participants was exiled from his profession.

Jury acquitted, evidence that he was a victim of blackmailers, none of these things could save Arbuckle, because he was a movie star.

There have been many divorces among the movie folk, but what in the world would happen to poor old Dodge county, Nebraska, if our long list of sensational divorces were blazoned to the gaping public as the divorces of Los Angeles county have been? There was a bank robbery at Piru, California, recently, in which a few "extras" of the film industry were implicated, and the event was immediately heralded as "another movie scandal." How, in the name of reason, can this insignificant little affair be set above the $200,000 mint robbery in Denver or any one of the thousands of sensational bank and messenger robberies of the past few months?

If we really feel that the criminal and moral conditions of this country need reforming, and God knows they do, let's lay off Hollywood for a while and start paying a little more attention to conditions at home. We are acting like the farmer who, when he discovered that his house was afire, rushed out into the back yard and started throwing water on the hen house.

We would just quit shouting about Hollywood for a while we would very probably hear a few very distinct whispers about a few thousand Main Streets throughout this indigent land. There appears to be no real desire for the public to have a once and for all instance, that bootleg whiskey should flow any freer along the Pacific seaboard than it does in the Rocky mountains or along the Atlantic Coast. As long as women have no greater appeal for impressionable members of the opposite sex in California than in any other state of the Union the "happy needle" does not work any faster in Los Angeles than it does in Brooklyn or Topeka.

A lot of glass houses are being smashed all to pieces in this throwing of stones in the direction of the motion picture industry, and there is a strong suspicion that a lot of us are shouting so lustily about the sins of Hollywood in the hope that some of our own indiscretions may be overlooked in the shuffle.

We shall all be better off if we would stay at home and wash up our own dirty dishes instead of leaning over the back fence all day blaspheining our neighbors. We can't use a dirty broom to sweep up the mud the cat drags in. If we clean our own individual lives, it is surprising what an altogether different view we get of the other fellow's character.

No man is better fitted to discern immorality in his comrade than the man who is immoral himself.

Since the writing of the above editorial has come the news of the reinstatement of Roscoe Arbuckle by Will H. Hays, commander-in-chief of the movies. No more fitting observance of the holiday period could ever have been devised by the leaders of the industry who are seeking to reestablish the film in their art in the confidence of the public.

There are many obvious reasons why the banishment of Arbuckle has been an injustice to him and his profession, but the most important reason of all is that a jury acquittal in a regularly constituted court has restored him all the constitutional rights of citizenship, and these should have included the right of resuming the professional activities that were (Continued on page 60)
The Arbuckle Case
OTTUMWA, IA.—To the Editor:

As you are one editor who due to date has not taken a definite stand on Fatty Arbuckle, I am writing you with the touch of people back of me in a city of 25,000, expressing a view that is country wide and this is it.

In my contact with people at the doors of my theatres and with association with the people, I know they will hold it against the industry if Fatty Arbuckle is returned to the screen. It isn’t that it is a point of local option as I know exhibitions would be stopped in this city, but it cannot be argued against the facts by the best minded people, the very people we must have back of us in our business, by the smallest amount or percentage of your box office money.

The box office has been a year recoverable and we could make it clear through the Arbuckle escape and now no editor will take a stand against this intent to recirculate Arbuckle film. No editor should be afraid to take a stand against an advertiser as all advertisers are keeping an ear to the ground to see which theatre is still in the ballas and extorsion circulation and when we are all saying “you,” believe me you will always get your money back in advertising.

It is not the idea that any exhibitor, any trade paper editor, any community should set themselves as judge of Fatty’s misdeavors, but this point sticks out like a sore thumb to the industry—that it was a vicious line of carousing but when you make pictures and ask the parents of our community to send their children to see Fatty—that is in it. We reformed one man now but had a misfortune one man.

The Chicago Tribune in a recent editorial said we should think more of the public, that the Fatty but the Chicago Tribune misses the point that the screen and the stars of the screen have no control, that the public, that they are competent and worthy and speak of the better things of life—and when the screen and its stars cease to function in that manner, it will be threatened by its enemies and the box office will suffer as it did in the fall of 1921.

I am certain my Fatty and as per enclosure, I gave my patrons my view early in December. Since then, there has been no evidences of pictures in the papers and I enclose one that has been written by the editor of the Lee Syndicate papers of this city. Pick up a newspaper and it is the same line and I contend that this is harmful.

I picked up a tank town Oklahoma paper which has the line on Fatty from McAlester. We must not get too sympathetic with Arbuckle and Schenck and Paramount and hurt our own business,—Dwight Charles, Circle Amusement Corporation, Ottumwa, Ia.

Advocates a Little Privacy
WICHITA FALLS, TEX.—To the Editor:

The Fattest thing of my 14 years papers and the mutiling about “clean—up” in pictures and admitting it to the public. Acknowledging the fact to the public, if it was or is necessary, was the worst thing they could have done to the industry. This is really not the “funniest” but the “meanest” experience.

This is the only industry that publishes everything wrong or right. Is it necessary for the neighbors to all know when you clean house? Confidence, we cleaned two and a half years ago.

We are now about where we were in the days when the theatre was a pretty bad place to go, in the eyes of the ministers. When things go wrong, why not a private house cleaning?

Let’s not make all the people “theatre—shy.” Too many of our poor devils to starve more million dollar kings to manage us. Jones pays the freight. Why not induce a little business and not give them the instead of many “made over night, know all” high salaried men? We have drifted from “The Amusement of the Masses” to the “Entertainment of the Classes.”

This word “cleanup” has above cleaned the industry financially. Too much noise. The world thinks we’re bad enough and the more we’re worse? There are bad ones in every trade. Let’s forget the cleanup and instead think to the masses. Too much noise. Let Fatty come back. If he hasn’t a right to a living, he should have been hung instead of acquitted—W. J. Wilke, Plaza theatre, Wichita Falls, Tex.

Must Work to Make Money
ENFIELD, N. H.—To the Editor:

I am enclosing some reports and more to come. I consider your trade paper by the best and “What the Picture Did for Me” about the best idea I have seen in my 19 years of exhibitor experience.

I am in a pretty small town—about 1,200 people and run three nights per week but want to say that I think the ordinary program picture is doomed as the whole trouble or mostly so today with exhibitors is “How cheap can I buy film.”

Now I claim that in order to keep the public interested in pictures and keep them coming, you must keep everlasting at that and that is to say that for every single picture and show you give there and give them their money’s worth. Don’t figure all the time how cheap a picture you can show but how great a profit you can give them and still make a fair profit. Use your head. Remember if you don’t make a fair profit, you are very bad business men. Some other fellow will come along some day and will.

Insure your own business by at all times treating your public absolutely square. Then you have nothing to fear from any outside element.

I run a 1,000 seat and market affords at all times. It’s always the only question with me “Can I afford to buy that picture, will I get a little profit?” I have run all the big pictures and with only a few, very few, exceptions, made a fair profit.

I claim to have a model theatre for a small town seating 400 people, with a Wuritzer $5,000 Model K organ and a single manual played playing and giving much better results on the average than six pictures to a little town; eight piece orchestra; two Simplex latest type motor driven machines, and claim to have the most modern and most up to date equipped theatres outside the very big cities. That’s what you have got to show today and any business.

The day has gone by when any old piano and one machine jumping pictures all over the screen, will do, gentleman. The picture business today is the healthiest in my opinion it has ever been but you have got to have a decent, clean orderly theatre first, good projection, good lighting and the new type of movie. The best picture will lose last, pick from the best pictures out. Then you will get them.—C. L. Brase, one of the finest, largest, can be and Enfield, N. H.

His Funniest Experience
OWOSSO, MICH.—To the Editor:

The funniest thing in the seven years as a theatre owner was when we were foolish enough to sign a contract with a film company. At this writing, their pictures are 50 per cent higher than anyone we use. At that time—L. D. Badger, Strand theatre, Owoos, Mich.

Disagrees With Editorial
WASHINGTON, IND.—To the Editor:

Amusements of the Masses?—I disagree with Mr. Hayes. The fact that he mustn’t have a good deal of a company, the best picture in the world, that doesn’t mean we have to agree with the word of utter nonsense, such as Mr. Hayes—L. H. Odenkirk, Ben Eaker Amusement Co., Washington, Ind.

He Holds the Sack
PEKIN, ILL.—To the Editor:

Mr. Arbuckle is the funniest experience in the movie business, as an exhibitor. Don’t remember anything funny happening in that time in regard to the business. Kept me awake 2 hours per day to keep head above water. It works. But most of the business from stars and others, down to the exhibitor is a magnificent steal. We get to the exhibitor, he holds the sack for all and what have you outside. No one looks for and expects to find more of a Yuletide spirit in the Christmas number of trade publications—L. H. Odenkirk, Ben Eaker Amusement Co., Washington, Ind.

It’s Hard to Please
BROKEN BOW, ARK.—To the Editor:

My funniest experience as a theatre owner is trying to please everyone and have them compliment the pictures that they come out when I pay a big price for the film. I don’t mend it personally to patrons and the pictures do not come up to expectation I have but not made the pictures they think the picture by the price you pay for it and per cent of the so-called specials should be zero when the exhibition is over. A picture may go well in the large cities but fail down in the small towns. The main thing is to read the comment in the trade papers and do what you can in towns your size and class. But you fail down on them get up and after the other one stranger hits you down—S. B. Callahan, Arrow theatre, Broke Bow, Okla.

Jaspers—My brother has been in Afs for the last year, and has just come home. He has been hunting tigers.

Bubbs—How exciting! Did he have a luck.

Jaspers—Rather—Rather! He never was any tigers.—“Topics of the Day” Films.
American Releasing
My Old Kentucky Home, with a special cast.—Fine. Liked by all patrons. Ran this as a special at ten and thirty cents.—G. Durbin, Majestic theatre, Perry, Ill.—Neighborhood patronage.

Jan. of the Big Snows, with a special cast.—A poor offering. Not as good as a lot of other Curwoods.—Scenic theatre, Appleton, Minn.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—What showed this is a loss as far as money is concerned, but are not sorry, because we consider that we never had a more satisfied audience and it is a big advertisement for any theatre. Especially smaller towns.—A. W. Sage, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—Hardly average business for three days. A Lester Cuneo western in my Arcade theatre outside Grandma's Boy. The showing of this picture here was one of those mysteries of the show business. We expected, and had a right to expect, big business, as every kind of advertising used in the business, but failed as a box office attraction. But of course did not have to entertain from a business standpoint, as the story and production is 100 per cent.—W. H. Erenre, Cozy theatre, Winchester, Ind.—General patronage.

F. B. O.
In the Name of the Law, with a special cast.—Fine picture with a magnetic title. Everyone pleased. Four days to record—breaking business. I screened the next F. B. O., The Third Alarm. Oh, boy, what a picture—a knockout.—C. J. Scott, Beverly theatre, Janesville, Wis.—Neighborhood patronage.

In the Name of the Law, with a special cast.—A good program picture. Advertising possibilities will get them in. Don't pay too much.—J. A. Holmes, Arcade theatre, Holtville, Cal.—Neighborhood patronage.

In the Name of the Law, with a special cast.—Ran three days after changing dates twice, which ran us into Christmas week with Christmas programs in opposition. Had small house. 100 per cent pleased. Best picture for a long time, but lost money.—I. J. Kendall, Victory theatre, Milledgeville, Ill.—Neighborhood patronage.

Son of a Wolf, with a special cast.—Nothing to it. If you pay more than program price you get stung.—J. A. Holmes, Arcade theatre, Holtville, Calif.—Neighborhood patronage.

March Issue Composition In Progress


Gentlemen: I wish to tell you that your "Box Office Record" has been very valuable to me in helping me to make a selection of pictures. You can talk to a salesman much better when you pull the "Record" on him.

J. W. BAUER, Willow Theatre.

Gentlemen: I received this morning the "Box Office Record," with which I am more than pleased. Am sorry I have not had it all the past year, my first year in the business.

L. A. BOYD, Rex Theatre.

Creston, B. C. Dec. 21, 1922.

Gentlemen: I wish to thank you for the copy of the "Box Office Record" and I want to say right here that it is the best out and the biggest help that an exhibitor could have. I certainly work mine overtime and find that it pays.

F. C. RODGERS, Grand Theatre.


Gentlemen: Kindly send me by return mail the latest copy of the "Box Office Record." I have the March, 1922, copy and have found it to be very "in sight" in weight to hold, as a box office and booker's hand book. Have looked most of my pictures with the aid of this record and have found it to be well worth twice its price.

GRAND THEATRE.
Poet Laureate Ballot Complete; Cast Vote for Choice Next Week

With 19 entries representing 14 states and Canada, nomination of candidates for election to the chair of Poet Laureate to “What the Picture Did For Me” is brought to a close this week.

Next week, in this space, a ballot bearing the names of the 19 contributors, several of whom modestly declined intention of entering the contest, will be presented for your convenience in indicating your selection.

The following week or as soon thereafter as votes may be counted results will be recorded.

On account of space requirements it will be impossible to reprint any of the contributions. Your “Herald” file contains the complete works of all the claimants.

The ballot will appear but once.

Votes indicated in any other manner cannot be counted.

DON'T MISS NEXT WEEK’S ISSUE.

picture that is worth the price of admission alone. Fully of comedy and it will surely please them. Madge Bellamy very good in female role. Boost it big and it will back up your recommendations.—

Chas. H. Ryan, Garfield theatre. Chicago, Ill.—Neighborhood patronage.

Brawn of the North, with Strongheart.

—Print supplied me somewhat dark in places, otherwise better than The Silent Call. Good business on both pictures. Harry Holand, Bishop theatre, Bishop, Calif.—Neighborhood patronage.

Brawn of the North, with Strongheart

—A very pleasing drama with a good story. Don’t be afraid. It will please any audience.—Ralph D. Kinrade, Mervo theatre, West Bend, Wis.—Neighborhood patronage.

Brawn of the North, with Strongheart

—A good picture, but not as good as The Silent Call. Will please, though, at regular prices.—J. A. Holmes, Arcade theatre, Hotville, Cal.—Neighborhood patronage.

Omar the Tent Maker, with Guy Bate Post.

—As a production, good; as entertainment, poor.—Rex theatre, Virden, Ill.—General patronage.

Kindred of the Dust, with Miriam Cooper.—This is an excellent production and drew good business. Advertise it strong and it will make you money as well as friends.—L. F. Stacy, Mascot theatre, Mobridge, S. Dak.—Small town patronage.

Hurracane’s Gal, with Dorothy Phillips. —One of that kind that makes you know you’ve seen a real picture. While it is melodrama, yet it contains the stuff that pleases, and that’s what we want to show. Good in every way.—Chas. W. Lewis, J. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

Sonny, with Richard Barthelmess.—Good.—Rex theatre, Virden, Ill.—General patronage.

The Masquerader, with Guy Bates Post.—Audience not entirely pleased with this picture. Supporting cast very poor.—J. E. Kirk, Grand theatre, Omaha, Neb.—Neighborhood patronage.

The Eternal Flame, with Norma Talmadge.—Lacked a great deal of being another Somin Through. Good business first two days of a three-days run.—R. V. Erk, Temple theatre, Ilion, N. Y.—General patronage.

The Eternal Flame, with Norma Talmadge. —As near 100 per cent perfect as a picture can be made. Lots and lots of nice compliments. Splendid business two days. Made some money with an advance in admission. Book it by all means.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.


Peaceful Valley, with Charles Ray.—An old one, but good. Ray goes good here.—R. E. Atkin, Lyric theatre, Elkville, Ill.—Small town patronage.

The Sign on the Door, with Norma Talmadge.—A little old, but nevertheless a good picture and a good business bringer. Rental reasonable.—C. A. Riva, Patsime theatre, Tilton, N. H.—Small town patronage.

Fools First, a Marshall Neilan production. —Would class it fair.—Rex Theatre, Virden, Ill.—General patronage.

Dinty, a Marshall Neilan production. —A good picture. Will please people generally. Would say 100% picture.—

Unique theatre, Bricelyn, Minn.—Neighborhood patronage.

What Women Love, with Annette Kellerman. —Good comedy-drama with splendid under-water scenes. It pleases all.—Auditorium theatre, Sugar Land, Tex.—Neighborhood patronage.

The Sky Pilot, with a special cast— This and Harold Lloyd in Get Out and Get Under made a fine Christmas program and drew good business. Neither films did in at small houses. Johnson Bros., Johnsonian theatre, Rupley, N. Y.—Small town patronage.

Molly O, with Mabel Normand.—Old picture, but good. Had a new print and made a favorable turn. Probably be afraid to boost it.—M. J. Babin, Fairlyand theatre, White Castle, La.—Neighborhood patronage.

A Question of Honor, with Anita Stewart.—This picture contains good story; action, comedy and pleased very well.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

Married Life, a Mack Sennett production.—A good comedy. Starts off slow, but redeems itself in the next three reels. Will make them all laugh.—Auditorium theatre, Sugar Land, Tex.—Neighborhood patronage.

The Ten Dollar Raise, with a special cast.—They don’t make them any better. It is good comedy and general entertainment.—H. L. Burrell, Pierce theatre, Hawley, Minn.—Neighborhood patronage.

Hail the Woman, a Thomas H. Ince production.—Repeated this on Christmas day to good business. Received many compliments. You can not go wrong on this boy: book it.—L. R. Stacy, Mascot theatre, Mobridge, S. Dak.—Small town patronage.

Hail the Woman, a Thomas H. Ince production.—Good.—Rex theatre, Virden, Ill.—General patronage.

Hail the Woman, a Thomas H. Ince production.—This is some picture. Played on Christmas day and is a good one for the day. Received compliments on having a picture like this on Christmas day, good attendance and am sorry I did not play two days.—S. A. Berger, Star theatre, Jasper Ind.—Neighborhood patronage.

Lying Lips, a Thomas H. Ince production.—This picture sure has the punch. Could not get a better title. Shipwreck scene very good. Book it and push. It will please.—Rex theatre, Eternal patronage.

Salvation Nell, with Pauline Starke.—Played this for benefit of church and am glad we did. A very good picture, but one that will not appeal to the average audience. Good for church people.—Chas. W. Lewis, I. O. O. F. theatre, Grand Grange, N. Y.—Small town patronage.

Bob Hampton of Place, a Marshall Neilan production.—Well liked by all but me. I got a bum print and that sure will take the joy out of a picture, but they charge just the same for a bad print as a good one.—C. A. Kelley, Rex theatre, Custer, Okla.—Small town patronage.

The Way of a Woman, a Marshall Neilan production.—An excellent mother picture that received many compliments.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

Playthings of Destiny, with Anita Stewart.—Fine picture. A little old, but you make no mistake in running it if you are not already in it. Will please.—R. V. Andresen, Riofio theatre, Cozad, Nebr.—Neighborhood patronage.

A Midnight Bell, with Charles Ray—
Excellent picture.—Bert Benton, Kozy theatre, Eureka, Ill.—General patronage.

Tol'able David, with Richard Barthelmess.—D. W. Boyd, Manager, said it was a picture that is splendid and one that they will discuss favorably for some time afterwards. Acting of principal characters extra fine.—Arthur Kern, Coogan theatre, Granville, N. Y.—General patronage.

Mamma's Affair, with Constance Tal-madge.—They said this was no good, and after they saw it they stayed away so I agree with them. It's the poorest of a lot of poor ones that Constance has made of late.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—Neighborhood patronage.

The Golden Snare, with a special cast. Another Curwood Knockout. Ran this Sunday and Christmas and had packed houses at all shows.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

Peck's Bad Boy, with Jackie Coogan.—Drew good business.—Rex theatre, Vir- ginia, Ill.—General patronage.

The Man from Montana, with Charles Ray.—Positively in a class by itself. The poor- est thing by way of entertainment we ever perpetrated on our unsuspecting public.—E. H. Boler, Temple, Steubenville, Ohio.—General patronage.

The Wonderful Thing, with Norma Talmadge.—We will please those who like Norma, but she has made several better pictures than this one.—Steve Farrar, Orpheum theatre, Harris- burg, Ill.—Neighborhood patronage.

Go and Get It, a Marshall Neilan produc- tion.—A picture with a punch. It holds the interest throughout.—Auditorium the- atre, Sugar Land, Tex.—Neighborhood patronage.

R. S. V. P., with Charles Ray.—Not so good and not so bad. If they like Ray real well, it will go over, but oh, how this boy is losing his popularity in this town. A few more bad ones and he is done.—Steve Farrar, Orpheum theatre, Harris- burg, Ill.—Neighborhood patronage.

Smilin' Through, with Norma Talmadge. Christmas and two following days. Grandy's the last of the week. Largest week's business in the history of the house. Full-page ad in one paper, quar- ter-page in two others, and six-inch lo- cal. Lots of Mesmerized posters and lobby, did the business. If you can't burn 'em up with these two programs then you have got an asbestos audience. The only fault of Smilin' Through is all that is claimed for it and leaves an impression that lingers. Norma is excellent. By George, he's fine. What's the matter with him? Grandma's Boy satisfies, but would have been just as well in three spoons. It fails to measure up to the press agent's description for the establishment, that is, that it's Never Weaken or A Sailor Made Man. If you buy it, buy it right. Don't pay a lot of money. It's worth just three reels of excellent comedy, that's all. In contract- ing for pictures now I have learned to figure the discount on press agent's statements and figure that it pays. Barnum wasn't in it.—J. C. Jenkins, Auditorium theatre, Neighn. Ill.—General patronage.

Smilin' Through, with Norma Talmadge.—We are near Omaha. Many saw pic- ture there and saw it for the third time. A picture near the perfection point—clever and inspiring.—C. E. Byars, Opera House, Valley, Neb.—General patronage.

Smilin' Through, with Norma Talmadge.—It is the best picture ever shown in this house. The jolly pictures and best acted pic- ture I ever played. Also the greatest lemon at the box office. Good business first night, nothing the second, which is a sign the picture does not please. If you have a high class audience, play this. Made only for those who think.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—Neighborhood patronage.

Tom Mix in Arabia, with Tom Mix.—Entirely good. Something different. Plenty of action. Fine settings. It will please most all kinds of audiences. Not to be taken seriously, but entertainment.—H. C. Bartle, Beebe's theatre, Enfield, New Hampshire.—Small town patronage.

Moonshine Valley, with William Farn- num.—This picture I class as good and pleased here.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Moonshine Valley, with Farnnum.—The best Farnnum in a long time, but nothing like the pictures that made him a box office attraction. Why don't they get some red-blooded stories for this guy? He is losing his market. He doesn't make the right kind of pictures.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—Neighborhood patronage.

West of Chicago, with Charles Jones. As good as anything Jones has made. If they like "Buck" this one will please them. Plenty of action and gun play.—Steve Farrar, Orpheum theatre, Harris- burg, Ill.—Neighborhood patronage.

Just Tony, with Tom Mix.—This is some picture. Boost it, raise admission price, and it will make you money.—L. R. Stacy, Mascot theatre, Moberidge, S. Dak.—Small town patronage.

Mixed Faces, with William Russell.—A program picture. We have seen it over here, but Russell, with the right kind of story, such as The Crusader, is a very fine face for his house. Made only.—Beede's theatre, Enfield, N. H.—Small town patronage.

Glam' o' Dawn, with John Gilbert.—This is my second Gilbert. Both pictures good. This is a dandy, as they told me so.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Last Trail, with a special cast.—This is the kind of a picture that should pack any house. Good in every particular. Story, action, photography and direction all O. K. If you haven't as yet, by all means book it.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

A Self Made Man, with William Rus- sell.—This was practically a repeat show here, but Russell, with the right kind of story, he will like this one.—J. S. Roche, Empire theatre, Rainy River, Ont., Canada.—Small town patronage.

To a Finish, with Charles Jones.—If you want action, you find it in this one. It's a dandy. Play it. Went big. Some new stuff. Good fights. Some good scenes. It's O. K.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Trooper O'Neil, with Charles Jones,—I class this as a very good picture and one that will please all Jones admirers. The kid my people here want.—Adolph Kohn, Pastime theatre, Granville, N. Y.—General patronage.

Whatever She Wants, with Eileen Percy.—Good program picture. Percy liked here.—G. Durbin, Majestic theatre, Perry, Ill.—Neighborhood patronage.

Bar Nothing, with Charles Jones.—Very good. Lots of excitement. Jones is

Good Lists
Serve More
Exhibitors

We have seen in the columns of "What the Picture Did For Me" lists of pictures that made money for exhibitors. The three pictures listed below are some that we lost money on because of their immoral and suggestive nature. Any exhibitor working for the father, mother and children busi- ness town rejoice these wide berth.

"The Devil's Garden,""A Woman of No Importance,""One Arabian Night."n
CROSBY BROTHERS, Lily theatre, Buffalo, N. Y.

A Perfect New Year's Resolution

The greatest aid to the small ex- hibitor is your "What the Picture Did For Me." You cannot get the benefit, espe- cially during these hard times when we can't get to the ex- changes and see some of the pic- tures we buy.

I have been careless about re- porting, but as a New Years reso- lution I will report more often. I may be the means of saving some Brother Exhibitor the humiliation of a bad show or helping him to do a good one.

I am not a poet, so can't verse my thoughts as some do, but I am with the exhibitors, one and all, for better pictures. Tell us of the good ones and the bad ones.

H. L. BURILL,
Garrick theatre, Hawley, Minn.

Watch Out For APage Story

The Truth About Gorham
We Hope You Didn't Miss Any Reports

The "Exhibitors Herald" failed to show up Saturday, which is the usual day it arrives here, and has not to this date and we are wondering why. If the subscription has expired please advise us to that effect. We really have forgotten our previous subscription date.

We would appreciate it very much if you would send us the last issue, and let them come forward as usual, because we do not want to miss a single issue. I have been like a fish out of water this week, just because I haven't had the "Herald."

WILLIAM D. WEBB
Star theatre, Corinth, Miss.
pire theatre, Rainy River, Ont. Canada.—Small town patronage.

Turn to the Right, a Rex Ingram production. Extra good show. Got the pep. Don’t it boost too hard. Got just the right amount of comedy in it to make a good one. It’s the best this year. Better than The Four Horsemen for me.—F. N. Harris, Amuse theatre, Hart, Mich.—Small town patronage.

Fascination, with Mae Murray.—Excellent. Just what my patrons want. Give us more like this one.—Keeling Bros., Best theatre, Santa Anna, Texas.—Neighborhood patronage.

They Like ’Em Rough, with Viola Dana.—If your patrons like ’em rough this one will more than please them, for it’s a rough and tumble all the way. Starts with a football game, ends with a fight. A story of the big Northwoods. Please.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—Neighborhood patronage.

The Stroke of Midnight, with a special cast.—It doesn’t pay to go opposite from what they say in the “What the Picture Did for Me” department. I played this one, and am sorry for it now. Keep away from the big burlesque.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Four Horsemen, with a special cast.—Wonderful. Play it and make money.—H. L. Burrill, Garreck theatre, Hayley, Minn.—Neighborhood patronage.

The Right that Failed, with Bert Lytell.—For me the best Lytell I have had. It’s a dandy prize fight picture. Your pugs will like it, and it will not offend your regular fans.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—Neighborhood patronage.

Paramount

When Knighthood Was In Flower, with Marion Davies.—I scraped up all the loose change I could get hold of and booked this picture for the first three days of 1923. I borrowed a few extra dollars from my wife for extra advertising matter. She kicked on letting me have it, and said I should have taken the money loaned for the picture and bought a new Ford. I had the picture pretty well advertised, and on New Years night I went down to the show “all set” for the usual costume hop. Like most of the small town exhibitors I had but very little faith in costume pictures. The show was scheduled to start at 7:45 p. m. About dark they started to come, the lame, the halt, the rich and the poor— in automobiles, vehicles and on foot. They seemed to come from every direction, and most all of them at once. At 7:15 the standing room was all sold and the box-office was closed. In my years as an exhibitor I have never shown a picture that gave the general satisfaction that this one did. I had nothing but praise from all who saw it. Mr. Exhibitor, if you want a picture that will give your house more prestige than it has ever had, I advise you to get this one. It’s worth every cent you pay for it, if you don’t make a dime on it. The attendance held up each night and for one week.—R. W. Hickman, Lyric theatre, Greenville, Ill.—Neighborhood patronage.

When Knighthood Was In Flower, with, Marion Davies.—Big business at a dollar top. Not what we heard. Some said The Prisoner of Zenda or To Have and to Hold were just as good or better, but admitted that “Knighthood” was the greatest picture of the season. The best Marion Davies has ever done. Don’t let them ask too much for it.—A. S. Widman, Carnival theatre, Warsaw, Ind.—General patronage.

Back Home and Broke, with Thomas Meighan.—Best Meighan picture this season. Everybody loved in his praise Warsaw.—The old and new patrons.—A. S. Widman, Carnival theatre, Warsaw, Ind.—General patronage.

Making A Man, with Jack Holt.—Good picture that will prove a nice evening’s entertainment. Story teaches a good moral. Equally as good as When Satan Sleeps.—Chas. H. Ryan, Garfield theatre, Chicago, I1l.—General patronage.

Singed Wings, with special cast.—Holiday gave this extra package as whole not so pleasing.—Eulyn M. Simms, New Family theatre, Adrian, Mich.—General patronage.

The Old Homestead, with Theodoro Roberts.—Old and young will enjoy! Cyclone scene very realistic. Rober’s character which he portrays.—Chas. H. Ryan, Garfield theatre, Chicago, I1l.—Neighborhood patronage.

The Ghost Breaker, with Wallace Reid.—Flawless program picture but paid too much money for it. I got stung the “Famous 41.”—J. A. Holmes, Arca theatre, Holtville, Cal.—Neighborhood patronage.

A Daughter of Luxury, with Agn Ayres.—Clever semi-crook society play. Seemed to please, and fair business.—Eulyn M. Simms, New Family theatre, Adrian, Mich.—General patronage.

Manslaughter, a Cecil De Mille production.—A real honest to goodness picture. Many favorable comments. Pleased everybody.—George S. Elks, Universal Van V. Erk, Temple theatre, Ilion, N. Y.—General patronage.

Manslaughter, a Cecil De Mille production.—This is a winner.—Get a copy.—W. Steige, Liberty theatre, General Film Co.—Mont.—Neighborhood patronage.

Manslaughter, a Cecil De Mille production.—One of the most timely and clever of the Hal Roach comedies ever made, but we have run most all of the big big. It’s a picture sure to appeal to all kids of people.—C. L. Beede, Beede’s

EXHIBITORS

ECHELON.

Hart, Christmas, Dak. Dak. R. Should A. tenement Harris, Will real very January. Uid. tined ey. I. leid ne lion, and picture ne ot iy iy:ilver, sr.

The neighbors—A.

EXHIBITOR action.

— Neighborhood patronage.

Enchantment, with Marion Davies—very fine.—Frank E. Lee, Lee's theatre, three Oaks, Mich.—Neighborhood patronage.

Across the Continent, with Wallace Reid—of all late Reid pictures, pleased far sizes crowds. Lots of pep action.—R. V. Erk, Temple theatre, fourtieth Avenue, general patronage.

Across the Continent, with Wallace Reid.—Drew full house and pleased.—J. A. Riva, Pastime theatre, Tilton, N.—Small town patronage.

Is Matrimony a Failure. (Paramount), this special cast of a good comedy—although with no moral or lesson.—A. Holmes, Arcade theatre, Holtville, Cal.—Neighborhood patronage.

Rent Free, with Wallace Reid.—Here's another one of those high-cost-of-production pictures. It must have cost three or four hundred dollars to make this one. We half the picture was made on the set of the tenement house after which the cast of three gathered up a few traps and proceeded to finish the rest of the picture without leaving one room.—R. T. Silverman Family Theatre, Greenville, O.—Neighborhood patronage.

For the Defense, with Ethel Clayton.—Hurrah for Ethel. She's the bread winner. She doesn't fail to draw the crowds.—Roy L. Dowling, Ozark theatre, Ozark, la.—Neighborhood patronage.

For the Defense, with Ethel Clayton.—very good program picture.—Bertorton, Kozy theatre, Eureka, Ill.—General patronage.

The Idol of the North, with Dorothy Dalton.—Booked The Sheik. They sent me The Idol of the North instead. Used a heavy mailing list advertising The Sheik. Imagine our disappointment. And yet they can pull stunts like this! Old barroom dances are ancient history here.—R. K. Lang, Lyric theatre, Cobb, Wis.—Small town patronage.

The Idol of the North, with Dorothy Dalton.—A very fair picture of the North. Will please the average audience.—Unique theatre, Briceyln, Minn.—Neighborhood patronage.

The Idol of the North, with Dorothy Dalton.—A splendid picture, even though it is getting old.—A. W. Sage, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

The Good Provider, a Cosmopolitan production.—Very good feature, but not as good as Humoresque. Cannot class as a special.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Saturday Night, a Cecil B. De Mille production.—Very fine entertainment.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—Neighborhood patronage.

Saturday Night, a Cecil B. De Mille production.—It is too bad they did not give this picture a better title. Did not draw as it should on this account. A very good production.—P. R. Matson, Crystal theatre, Flandreau, S. Dak.—General patronage.

Saturday Night, a Cecil B. De Mille production.—Was a dandy. Push it. but don't pay too much.—F. N. Harris, Amuse theatre, Hart, Mich.—Small town patronage.

One Glorious Day, with Will Rogers.—This picture is nodrawing card. Consider it the poorest we have had for some time.—A. W. Sage, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

Don't Tell Everything, with a special cast.—Very nice picture.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—Neighborhood patronage.

Don't Tell Everything, with a special cast.—Society comedy just to make it a good Sunday night picture. You can't go wrong on this for a small town if the rent isn't too much. I paid too much.—A. W. Sage, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

The Ordeal, with Agnes Ayres.—This is a fine program picture, above the average, and Miss Ayres makes good with our patrons.—C. H. Thompson, Plattsburg Opera House, Plattsburg, Mo.—Neighborhood patronage.

Beyond, with Ethel Clayton—Some said it was good.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—Neighborhood patronage.

Beyond, with Ethel Clayton.—Clayton always pleases. Patrons like this picture. Did not see it myself.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Moran of the Lady Letty, with Dorothy Dalton.—All Dorothy Dalton's pictures get them and even in stormy weather. This one no exception, and pleased.—A. R. Hart, Opera theatre, Tilton, N. H.—Small town patronage.

Moran of the Lady Letty, with Dorothy Dalton.—Good sea story. Cast also has Rodolph Valentino. This is not a special, but will get by as a good program show. Very good photography.—W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

Forbidden Fruit, a Cecil B. De Mille production.—It is a dandy. Fine acting. As good a picture as I have used. Gets the money, but do not pay fancy price.—F. N. Harris, Amuse theatre, Hart, Mich.—Small town patronage.

Beauty's Worth, with Marion Davies.—Wonderful picture and should go over everywhere.—Liberty theatre, Kalispell, Mont.—Neighborhood patronage.

Beauty's Worth, with Marion Davies.—This is a real production. Fine and will appeal to all better class of patrons. Paramount, made an error in not making this one of their super-specials as it's much better than many of their so-called spectacles.—C. H. Thompson, Plattsburg Opera House, Plattsburg, Mo.—Neighborhood patronage.

O'Malley of the Mounted, with William S. Hart.—Good picture. An extra good one.—H. L. Burrill, Garrick theatre, Hawley, Minn.—Neighborhood patronage.

O'Malley of the Mounted, with William S. Hart.—Will please the Hart fans and all the like Westerners. Had nice business on this feature.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

The City of Silent Men, with Thomas Meighan.—A picture well worth the price of the admission. The stars suit all classes.—C. A. Kelley, Rex theatre, Custer, Okla.—Small town patronage.

The City of Silent Men, with Thomas Meighan.—This picture pleased a good Saturday night crowd. Meighan plays a good part in this picture.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

The Love Special, with Wallace Reid.—Was a clean wholesome picture which drew good interest.—C. E. Byars, Opera House, Valley, Nebr.—General patronage.

The Love Special, with Wallace Reid.—Say, boy, here is comedy, interest and a good story. My patrons came by saying, "We want a good show." A "dandy." Will please any audience.—Unique theatre.

Watch Out For

A Front Page Story

The Truth About Gorham

EXHIBITOR CAN'T GO WRONG WITH IT.—VARIETY

"ONLY A SHOP GIRL"
DAMATIC SCENE in the new George Fitzmaurice production for Paramount, "Kick In." Betty Compson, Bert Lytell and May McAvoy are featured.

Brieclyn, Minn.—Neighborhod patronage.

Fool's Paradise, a Cecil B. De Mille production.—From an artistic standpoint this picture has few equals. Drew good business and gave splendid satisfaction.—P. R. Matson, Crystal theatre, Flandreau.

S. Dak.—General patronage.

Fool's Paradise, a Cecil B. De Mille production.—A little old, but another one of the real super-specials, and one of the very best of the big pictures, and will suit both the highbrow and the others.—C. L. Beede, Beede's theatre, Enfield, N. H.—Small town patronage.

Ladies Must Live, with Betty Compson.—Patrons didn't like it.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

Experience, with Richard Barthelmess.—Here is a picture that is as near 100 per cent as a picture can be. Every young man should see this picture as it carries a great lesson. A good matinee put the night show over and we actually made some money. Book it and boost it.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.


The Pride of Palomar, a Cosmopolitan production.—Held up big for four days. People raved about it.—Eulyn M. Simms, New Family theatre, Adrian, Mich.—General patronage.

Sentimental Tommy, with a special cast.—Another long drawn out feature to Paramount's credit. Had two patrons say they liked it. Too long and tiresome.—C. A. Kelley, Rex theatre, Custer, Okla.—Small town patronage.

The Hell Diggers, with Wallace Reid.—Good. Better than most Reids.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—Neighborhood patronage.

White and Unmarried, with Thomas Meighan.—Good program picture.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—Neighborhood patronage.

The False Road, with David Powell.

If I ever book another English or any foreign play, it will be because I do not know it at the time. While this is fair, we do not want them out here.—C. A. Kelley, Rex theatre, Custer, Okla.—Small town patronage.

King, Queen, Joker, with Sidney Chaplin.—Jokes of Johnny Neeve, no plot. Everyone disregarded and walked out on it. Leave it alone.—H. G. Schmidt, Palace theatre, Long Lake, Nebr.—General patronage.

Find the Woman, a Cosmopolitan production.—A good mystery picture. Pleased those that saw it, but failed to draw.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Conquest of Canaan, with Thomas Meighan.—Well liked by the few that saw it. Paramount made so many long draggy features in '21 that it is hard to get a good one any more. They used too much film for the features.—C. A. Kelley, Rex theatre, Custer, Okla.—Small town patronage.


The Law and the Woman, with Betty Compson.—A good picture with a good cast. Pleased those that saw it. Business only fair. Nothing unusual, however, as business is still off with us about 50 per cent.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Gilded Lily, with Mae Murray.—You get a kick out of this one for it does not end like you think it is going to. Mae can sure dance, and she wears her clothes, be they many or few, just like they grew on her. Fair business.—J. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Cappy Ricks, with Thomas Meighan.—Did not draw as well as it should. It is a first class picture in our estimation.—Johnson Bros., Johannesburg theatre, Ripley, N. Y.—Small town patronage.

Always Audacious, with Wallace Reid.—A very fine picture. Reid is a real actor.—Scenic theatre, Appleton, Minn.—Neighborhood patronage.

Under the Lash, with Gloria Swanson.


Pathé

Her Unwilling Husband, with Blanche Sweet.—Good program picture.—K. Lang, Lyric Theatre, Cobb, Wis.—Small town patronage.

Nanook of the North, with a special cast.—A remarkable picture, but a few patrons will enjoy it better in warmer weather than in winter. Had lots of good comments.—W. M. Ward, Starlight Theatre, Corning, Ark.—Neighborhood patronage.

Without Benefit of Clergy, with a special cast.—Nothing to it. Old as the hills. Played this with a Harold Lloyd comedy and got by financially.—R. K. Lang, Lyric Theatre, Cobb, Wis.—Small town patronage.

Playgoers

Through the Storm, with Edith Stockton.—A good clean entertaining pleasing picture. Better than average program picture.—J. A. Holmes, Arcade Theatre, Hotville, Cal.—Neighborhood patronage.

One Night in Paris, with a special cast.—Patrons did not like this one. Very definite.—T. J. Hulsey, Unique Theatre, Peacock, Tex.—Neighborhood patronage.

The Hills of Missing Men, with J. P. McGowan.—A good western. If your trade likes Westerns get this one.—A. A. Holmes, Arcade Theatre, Hotville, Cal.—Neighborhood patronage.

A Pasteboard Crown, with a special cast.—This is nothing but a poor one. Lay off.—T. J. Hulsey, Unique Theatre, Peacock, Tex.—Neighborhood patronage.

Tracks, with a special cast.—A very good western program picture.—J. A. Holmes, Arcade Theatre, Hotville, Cal.—Neighborhood patronage.

Realart

Dawn of the East, with Alice Brady.—A very good program picture with an exceptionally good story, but that's about all. Not much outside appeal on this one.—H. D. Wightman, Pastime Theatre, Warren, Ark.—Neighborhood patronage.

Room and Board, with Constance Binney.—Good.—Frank E. Lee, Lee's Theatre, Three Oaks, Mich.—Neighborhood patronage.

Such a Little Queen, with Constance Binney.—Nothing to it.—C. A. Kelley Rex Theatre, Custer, Okla.—Small town patronage.

The Truthful Liar, with Wanda Hawley.—A fair program picture which shows Hawley off to advantage, but not up to her other productions.—Auditorium Theatre, Sugar Land, Tex.—Neighborhood patronage.

The Speed Girl, with Bebe Daniels.—Patrons liked this one.—Frank E. Lee, Lee's Theatre, Three Oaks, Mich.—Neighborhood patronage.

A Heart to Let, with Justine Johnston.—The best Johnstone picture we've ever shown. Lots of favorable comments.—J. Burford, Princess Theatre, Doniphan, Mo.—Neighborhood patronage.

Love Is An Awful Thing, with Owe Moore.—A good comedy drama, providing clean entertainment, and it's almost as much as Reports Missing.—A. S. Widaman, Centennial.
Exhibitors Will is and thought and by Lyford, during age. Reported Missing, with Owen Moore. One of the best pictures of the year. One continuous laugh. By all means play it. —Auditorium Theatre, Sugar Land, Tex. —Neighborhood patronage.


The Ruling Passion, with George Arliss. —While this picture is not a big drawing card it is one that pleases and should be shown in every theatre owing to the good moral it teaches. —P. R. Mason, Crystal Theatre, Flandreau, S. Dak. —General patronage.

Orphans of the Storm, a D. W. Griffith production. —Pretty good picture of its kind (costume), but rental too high. —Liberty Theatre, Kalsispell, Mont. —Neighborhood patronage.


Chivalrous Charlie, with Eugene O'Brien. —A good comedy that pleases old and young. —Auditorium Theatre, sugar Land, Tex. —Neighborhood patronage.

Up the Road with Sally, with Constance Talmadge. —Fair comedy picture. —J. W. Boatwright, Radio Theatre, Ozark, Mo. —Neighborhood patronage.

A Fool and His Money, with Eugene O'Brien. —A good picture. Film old, shot pieces, and could not show it all. —W. L. Lyford, Gem Theatre, West Helena, Ark. —Neighborhood patronage.

Conceit, with a special cast. —One good scene and several comments. Not one vapid. Lost money. Paid five bucks for picture. (Coupon). Sure is a card and worth the money you bet. —J. W. Boatright, Radio Theatre, Ozark, Mo. —Neighborhood patronage.


The Lone Wolf, with a special cast. —nobody that doesn't know any better an to play such an old one ought to get un. I did and paid for it by having to kick. Photography so dark it couldn't see anything. —Harry Holoboll, Jaxine Theatre, Imlay City, Mich. —Small town patronage.

United Artists


The Ruling Passion, with George Arliss. —While this picture is not a big drawing card it is one that pleases and should be shown in every theatre owing to the good moral it teaches. —P. R. Mason, Crystal Theatre, Flandreau, S. Dak. —General patronage.

Orphans of the Storm, a D. W. Griffith production. —Pretty good picture of its kind (costume), but rental too high. —Liberty Theatre, Kalsispell, Mont. —Neighborhood patronage.

A Tailor Made Man, with Charles Ray. —This is the best Ray picture I ever ran. Played to good business two days. Boost it and it will make you money. —L. R. Stacy, Mascot Theatre, Mobridge, S. D. —Small town patronage.

Dream Street, a D. W. Griffith production. —I have much about this picture in these columns so I thought I would tell you that it is very good and you should get it for program price as it is a little. It is one hard one. —J. S. Roche, Empire Theatre, Rainy River, Ont., Canada. —Small town patronage.

Universal

The Kentucky Derby, with Reginald Denny. —Fast action melodrama with story well worked together. Horse race very exciting, but good don't need to advertise it. —Chas. H. Ryan, Garfield Theatre, Chicago, Ill. —Neighborhood patronage.

The Kentucky Derby, with Reginald Denny. —Ran this two days. Lost money first day, but business nearly doubled second day. Pleased all who came. —C. A. Riva, Tilton, N. H. —Small town patronage.


Under Two Flags, with Priscilla Dean. —Under Two Flags, with Priscilla Dean. —A very good picture, well done and scenery good. But like any other special high priced. —H. L. Burrill, Garrick Theatre, Hawley, Minn. —Neighborhood patronage.

Under Two Flags, with Priscilla Dean. —Very good picture. Please and drew good business. A special in every way. Can't go wrong on this one. —C. J. Goetz, Beverly Theatre, Janesville, Wis. —Neighborhood patronage.


The Lavender Bath Lady, with Gladys Walton. —Fair program picture. Walton pictures not as good as they used to be. —J. W. Andresen, Rialto Theatre, Cozad, Neb. —Neighborhood patronage.

The Lavender Bath Lady, with Gladys Walton. —The good picture. Walton pictures not as good as they used to be. —J. W. Andresen, Rialto Theatre, Cozad, Neb. —Neighborhood patronage.

The Lavender Bath Lady, with Gladys Walton. —A good entertaining program picture. Pleased the majority of our patrons. —W. C. Ward, Starlight Theatre, Corning, Ark. —Neighborhood patronage.

Forsaking All Others, with a special cast. —Cullen Landis, June Elvidge and Colleen Moore. Universal sure fooled us all on this one. Three good stars with no story to work on. Patrons walked out. Poor program picture. —Harry Holoboll, Liberty Theatre, Marlette, Mich. —Small town patronage.

Another Man's Shoes, with Herbert Rawlinson. —Rather familiar plot with citizens of the usual mythical kingdom over in the U. S. but so well put over by Rawlinson and Barbara Bedford and good directing that it was thoroughly pleasing. —P. G. Estee, Fad Theatre, Brookings, S. D. —Neighborhood patronage.

Broad Daylight, with Lois Wilson. —A real good program picture which pleased my patrons. All comments were favorable. —Adolph Kohn, Pastime Theatre, Granville, N. Y. —Small town patronage.

The Black Bag, with Herbert Rawlinson. —A very good program feature. Should please the majority. —A. Kelley, Rex Theatre, Custer, Okla. —Small town patronage.

The Black Bag, with Herbert Rawlinson. —A very good picture and pleased my patrons. —Adolph Kohn, Pastime Theatre, Granville, N. Y. —Small town patronage.

Don't Shoot, with Herbert Rawlinson. —A good picture and pleased my patrons. —Adolph Kohn, Pastime Theatre, Granville, N. Y. —Small town patronage.

Don't Shoot, with Herbert Rawlinson. —A lively crook melodrama that pleased the crowd. —Roy W. Adams, Pastime Theatre, Mason, Mich. —Small town patronage.

Don't Shoot, with Herbert Rawlinson. —A good picture. —H. A. Felps, Comet Theatre, Shelton, Neb. —Small town patronage.

Wolf Law, with Frank Mayo. —A good outdoor picture with a fine part for Mayo. "When you going to have Frank Mayo?" is all I hear nowadays. —Roy W. Adams, Pastime Theatre, Mason, Mich. —Small town patronage.

Human Hearts, with House Peters. —Not as much drawing power as The Storm, but seemed to please better. Bad weather, but good business. A good clean picture. —Price and Dylmythe, Home Theatre, Oblong, Ill. —Neighborhood patronage.

Human Hearts, with House Peters.

Watch Out For A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM

Lon Chaney and Malcolm McGregor in "All the Brothers Were Valiant" (Metro)
UNANIMOUS!

The Voice of the Press, Critics and Public

Bewitching
JANE NOVAK

UNANIMOUS!

They're all agreed—press critics, exhibitors, public—Everybody says Marie Corelli's Immortal Love Drama is a truly marvelous production and unparalleled attraction—all state that the greatest theatrical property since the beginning of the theatre has been made into a picture without an equal in its power—please.

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The "Thelema" is sweeping the country from Coast to Coast—from boundary to boundary. In the smallest seats in the farthest "sticks" and in the most palatial seats in the biggest cities "Thelema" is drawing and asig millions. The answer is simple. "Thelema" is owned by every man, woman and child who can read or see. The book has been read by countless legions. These who are spending money to see it and are recommending it further and further millions. Get YOUR SHARE the millions into YOUR THEATRE NOW while Gladys" praises are being spread like wildfire—NOW, while the Lelema will carry your theatre on a tidal wave of certain success.

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Gladys Bennett

**Keep your eye on F.B.O.**
DUSTIN FARNUM gets the drop on his adversary in his William Fox production, "Three Who Paid," Colin Campbell directed.

One you can't go wrong on. Book and boost it—W. M. Ward, Starlight Theatre, Corning, Ark.—Neighborhood patronage.

The Lone Chance, with Hoot Gibson—A good western and is 100 cent pictures. Book it. Hoot takes well here with the kids.—H. A. Felps, Comet Theatre, Shelton, Neb.—Small town patronage.

The Trap, with Lon Chaney—I agree with the boys who call this merely a program picture. Chaney's work is good, but the wolf fight is a frost—simply someone chasing a team of lightning bugs around in the dark. The story is rather heavy and depressing and needs a good comedy to balance it up. No comments on it either way here.—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

The Storm, with House Peters.—A very good north woods picture, but don't pay too much for it like I did.—J. S. Roche, Empire Theatre, Rainy River, Ont., Canada.—Small town patronage.

The Married Flapper, with Marie Prevost.—A good one. All well pleased with it. My people like the Universal, Program mixed up just right.—F. N. Harris, Amuse Theatre, Hart, Mich.—Small town patronage.

R. G. Kisch, Scenic Theatre, Appleton, Wisc.—Neighborhood patronage.

The Storm, with House Peters.—One of the best pictures produced by any company. Will go over better the second day than the first.—W. M. Ward, Starlight Theatre, Corning, Ark.—Neighborhood patronage.

The Bear Cat, with Hoot Gibson.—Just like all Gibsons—good, but failed to draw.

The Storm, with House Peters.—Very good, but rated too high. It will get the business, but are disappointed as they are led to look for something that never turns up. Do not pay too much.

Ward.—This is by far the poorest of Gibson we have had. Usually he is exceptionally good, but cannot see where this one got its title. Another thing, the photography is too dark. It is hard to see it on the screen. You are all wrong, Mr. Laemmle, in making so many dark pictures,—C. H. Powers, Strand Theatre, Dunsmuir, Calif.—R. R. town patronage.

Ridin' Wild, with Hoot Gibson.—Has Hoot in the role of a Quaker youth. Good western and pleased. Edna Murphy was excellent support.—P. G. Estee, End Theatre, Brookings, S. D.—Neighborhood patronage.

Trimmed, with Gladys Walton.—This is a good one, in fact all of the Universal programs I have run have got me fair money as to cost.—F. N. Harris, Amuse Theatre, Hart, Mich.—Small town patronage.

Afraid to Fight, with Frank Mayo.—The kind of picture that pleases everybody.—W. T. Lyford, Gem Theatre, West Helena, Ark.—Neighborhood patronage.

The Man Who Married His Own Wife, with Frank Mayo.—Good story, good plot and good photography, plus the personality of the star, makes this a good subject to play.—Gibson—Theatre, Antwerp, N. Y.—Neighborhood patronage.

Opened Shutters, with Edith Roberts.—Played to a good house. Ninety per cent pleased. One of Miss Roberts' best Book it, brother.—I. J. Kendall, Victory Theatre, Milledgeville, Ill.—Neighborhood patronage.

Second Hand Rose, with Gladys Walton.—A very good program picture.—W. M. Ward, Starlight Theatre, Corning, Ark.—Neighborhood patronage.

Out of the Silent North, with Frank Mayo.—Have played Mayo in far better features than this, while this is fair.—C. A. Kelley, Rex Theatre, Custer, Okla.—Small town patronage.


Conflict, with Francis Dean.—A picture full of thrills, but ended too abruptly. Audience pleased if good attention is sign.—I. J. Kendall, Victory Theatre, Milledgeville, Ill.—Neighborhood patronage.

Headin' West, with Hoot Gibson.—They don't make them better. Action-chock full. If you want a picture full of pep book this one.—W. F. Strahl, Strand Theatre, Wiggins, Miss.—Small town patronage.

Headin' West, with Hoot Gibson.—At other go one of his books all of they are good. Haven't found a bad one on. Pleased 95 per cent.—E. L. Golden, M. Vernon Theatre, Tallasser, Ala.—Neighborhood patronage.

Headin' West, with Hoot Gibson.—Peppy western comedy drama that we well received. Fair business, and audience 90 per cent men.—E. L. Francis.
COMING

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Wallop As Certain
As To-morrow's
Sunrise

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EXHIBITORS HERALD
January 27, 1923

Oasis Theatre, Ajo, Ariz.—Neighborhood patronage.

The Shark Master, with Frank Mayo.—A very good picture. Pleased 90 per cent of patrons. You can't go wrong on this good, business-like picture. —J. Kendell, Varsity Theatre, Milledgeville, Ill.—Neighborhood patronage.

Foolish Wives, with Eric Von Stroheim.—You won't miss much if you never run it.—J. S. Rothe, Empire Theatre, Rainy River, Ont., Canada.—Small town patronage.

Foolish Wives, with Eric Von Stroheim.—Very good production and bought them here.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—General patronage.

The Silent Vow, with William Duncan.—The picture is good and pleased. See Duncan is planning on re-entering serial field. Always drew well in serials.—C. A. Riva, Pastime Theatre, Tilton, N. H.—Small town patronage.

The Man From Downing Street, with Earle Williams.—A good program picture. You won't have any kicks on this. Book it.—H. G. Schmidt, Palace Theatre, Long Pine, Neb.—General patronage.

The Prodigal Judge, with Jean Paige.—One of the better kind of pictures that pleased all.—W. M. Ward, Starlight Theatre, Corning, Ark.—Neighborhood patronage.

The Prodigal Judge, with Jean Paige.—A mighty fine picture. The judge is a real character. Don't believe any one who saw this was disappointed. Price was reasonable.—R. Ross Riley, Wigwam Theatre, Oberlin, Kan.—General patronage.

The Prodigal Judge, with Jean Paige.—You will make no mistake in booking this one. A good picture.—H. A. Felps, Comet Theatre, Shelton, Neb.—Small town patronage.

My Wild Irish Rose, with a special cast.—One the majority will like, but not a super-special by any means. Played on Christmas to capacity house.—W. M. Ward, Starlight Theatre, Corning, Ark.—Neighborhood patronage.

FLOWER OF THE NORTH, with Pauline Starkie.—This picture should please all, as it is A No. 1 in every detail.—H. A. Felps, Comoy, Shelton, Neb.—Small town patronage.

The Sheikh's Wife, with a special cast.—One of the poorest ones we ever ran. Absolutely unadaptable.—W. M. Ward, Starlight Theatre, Corning, Ark.—Neighborhood patronage.

The Sheikh's Wife, with a special cast.—No good here. Excuse me from foreign part. You have to have a start to go here.—Kelley Bros, Best Theatre, Santa Anna, Tex.—Neighborhood patronage.

Rainbow, with Alice Calhoun.—Good program picture. Much better than average.—Price and Dalrymple, Home Theatre, Oelbng, Ill.—Neighborhood patronage.

Island Wives, with Corinne Griffith.—A pleasing picture well worth the rental.—Royal Theatre, Malvern, Ark.—General patronage.

Single Track, with Corinne Griffith.—We find Vitragraph serials consistently good, and one was especially good. Plenty of thrills.—R. Ross Riley, Wigwam Theatre, Oberlin, Kan.—General patronage.

The Little Minister, with Alice Calhoun.—A good plot and the title will draw. With any other title the picture would not do half so well. Calhoun is good for the part.—Meramec Theatre, Sugar Land, Tex.—Neighborhood patronage.

State Rights

Heroes of the Street (Warner Bros.), with Wesley Barry.—A good picture. Above the average so-called special. No variety and public pleased.—Rosenfield, Hoop & Co., Fort Armstrong Theatre, Rock Island, Ill.—General patronage.

The Country Flapper (Prod. Sec.), with Dorothy Gish,—Can't say much for this. Would have made a good two-reel comedy. Dum it up about right.—S. M. Southworth, The American Theatre, Canton, N. Y.—Neighborhood and college patronage.

Sure Fire Flint (Affil. Dist.), with Johnny Hines.—A good clean comedy that will please 100 per cent.—Ralph D. Kinrade, Merimac Theatre, West Bend, Wis.—Neighborhood patronage.

Sure Fire Flint (Affil. Dist.), with Johnny Hines.—This is a rapid fire comedy. There is something doing every minute and it should please any kind of an audience.—C. L. Gilmer, Café Allen, Casino Theatre, Antwerp, N. Y.—Neighborhood patronage.

What's Wrong with the Women (Equity), with a special cast.—Is one of the best human stories we have had the pleasure of showing. Don't be afraid to boost it.—W. M. Ward, Starlight Theatre, Corning, Ark.—Neighborhood patronage.

Rags to Riches (Warner Bros.), with Wesley Barry.—Everything that goes to make good entertainment. An old-fashioned one. Please everyone who saw it, but it failed to draw.—R. Y. Erk, Temple Theatre, Ilion, N. Y.—General patronage.

Barbed Wire (Sunset), with Jack Hoxie. The first of a new series of Hoxie's which pleased all. Hoxie always takes good here.—H. C. Reinhardt, Victory Theatre, Bay City, Mich.—Neighborhood patronage.

Ten Nights in a Bar Room (Arrow) with John Lowell.—Drew the best crowd of the season at advanced prices and gave entire satisfaction.—G. E. Wendel, Oper House, Smithsonian, Iowa.—Small town patronage.

Ten Nights in a Bar Room (Arrow) with John Lowell.—One hundred per cent production. Pleased everybody. Big drawing card. Photography good.—G. Sharp, Princess Theatre, Oconto, Wis.—General patronage.

Putting It Over (Goldstone), with Richard Talmadge.—As good as any Douglas Fairbanks picture that I ever saw, with possible exception of The Man of Zorro. That boy is sure there, and he made a hit here.—J. J. Kultsace, Swain Theatre, Swan, Neb.—Neighborhood patronage.

School Days (Warner Bros.), with Wesley Barry.—Went over with a bang. Ran special school matinee and play picture two days. Pleased all, young and old.—C. A. Riva, Pastime Theatre, Tilton, N. H.—Small town patronage.

Mid-Channel (Equity), with Clar Kick—Small Young.—Just fair. Not up to this star's standard. Miss Young's work as usual—good.—Adolph Kohn, Pastime Theatre, Granville, N. Y.—Small town patronage.

Why Girls Leave Home (Warn Bros.), with Anna Q. Nilsson.—Had played this picture without any paper all, but people came and they were happy. Don't play too much for it. Can't be classed as a special.—S. A. Berger, St Theatre, Jasper, Ind.—Neighborhood patronage.

Why Girls Leave Home (Warn Bros.), with Anna Q. Nilsson.—I cla this as a good picture with good exploi ation possibilities. Lady patrons are much pleased. Star did good work all of the characters were weak. Adolph Kohn, Pastime Theatre, Gra ville, N. Y.—Small town patronage.

Watch Him Step (Goldstone), with Richard Talmadge.—The kind of picture I don't think enough for any theater. The star is popular here.—E. L. Gold, Mt. Vernon Theatre, Tallassee, Ala.—Neighborhood patronage.

White Masks (Canyon), with Frankl

A scene from the Hodkinson special production "Down to the Sea in Ships," a picturesque and impressive film.

Watch Out For

A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM

Milton Sills and Carmel Myers in a scene from "The Last Hour," the C. C. Burr-Mastodon production.
Dr. Reisenfeld is one of the biggest showmen in the world. He's paid a mighty big sum for knowing his business—for knowing how to attract and please the most critical audiences in America. And because he knows his business Dr. Reisenfeld has booked "Pop Tuttle's Long Shot," latest number of the famous Plum Center Comedies, starring old Dan Mason, who won country-wide fame in the "Toonerville Trolley" series. Take a tip from a man who knows—book this and every other Plum Center Comedy, and you'll be giving your box-office the most able and certain assistance it ever had. NOW is the best time to do it!—Shoot!

DISTRIBUTED BY F. B. O.

FILM BOOKING OFFICES
OF AMERICA, Inc.
Main Offices—F. B. O. Building, 723—7th Ave., N. Y. C.
EXCHANGES EVERYWHERE
Three scenes from the new Cosmopolitan production, "The Enemies of Women," by Vincente Blasco Ibanez. The production was directed by Alan Crosland. Lionel Barrymore and Alma Rubens are featured in a distinguished cast of players.


Out of the Dust (McCarthy), with Robert McKim.—An unusual and artistic type of western picture with some of the most beautiful natural settings ever photographed. Story suggested by the paintings of the famous artist, Frederic Remington.—J. E. Kirk, Grand Theatre, Omaha, Neb.—Neighborhood patronage.

Trapped in the Air (W. P. E. C.) with Lester Cuneo.—Once in a while we run in a cheap western in order to curb rentals, but we were fooled. Here is a picture well acted and with lots of pep. Far better than a good many we have paid twice the amount for.—W. E. Elkin, Temple Theatre, Aberdeen, Miss.—Neighbor- hood patronage.

Bubbles, (Pioneer), with Mary Anderson.—This is a bubble all right. It was represented as a second Mickey, and because it was priced cheap, I took a shot at it. I thought the price was cheap, but I see now I paid twice what it was worth.—J. J. Kudlacek, Swan Theatre, Swanton, Ohio.— Neighborhood patronage.

The County Fair (Tournier), with a special cast.—This old one is a good program picture. Drew fair business on the Saturday before Christmas.—Johnson Bros, Johnsonian Theatre, Ripley, N. Y.—Small town patronage.


Dangerous Paths (Associated Photos), with Neva Gerber.—Here is one of the finest and cleanest little program pictures we have had the pleasure to run. It has one of the best lessons in it a picture ever had. If you have any church element, be sure to give them this. It is no special, but better than some specials. It raps scandal mongers and is censor proof.—C. H. Powers, Strand Theatre, Dunsmuir, Calif.—R. T. town patronage.

Serials

Speed (Pathe), with Charles Hutchison.—Am on the third chapter, and if it holds out like it has started it will be a dandy.—New theatre, Manila, Ark.—Neighborhood patronage.

Speed (Pathe), with Charles Hutchison.—Started first four episodes fine. Show two reel comedy and two reel Western. Makes a good program.—W. T. Lyford, Gem theatre, West Helena, Ark.—Neighborhood patronage.

Perils of the Yukon (Universal), with William Desmond.—Just finished this serial to a good business. Went over good. Fine scenes and good action in this one. Can't see how you will go wrong on this.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—Got a bad start, but is gaining on third episode. Looks good. This is one serial I have not seen a bad report on.—A. Kelley, Rex theatre, Custer, Okla.—Small town patronage.

The Timber Queen (Pathe), with Ruth Roland.—Ninth episode and going good. Run it with Aesop's Fables and Path Playlets.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—Personally I think this the best serial I have ever run, and this covers a period of about ten years. A swiftly moving story of adventure and thrill and one that will ring the bell on every episode. Book it, boost it, and profit.—John N. Stewart, Wonderland theatre, Kaufman, Tex.—Neighborhood patronage.

The Timber Queen (Pathe), with Ruth Roland.—As good a serial as I have run. On the ninth episode and going good.—F. N. Harris, Amuse theatre, Hart, Mich.—Small town patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—A good historical serial. If handled right should prove a money getter. Going good for us.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Best serial ever made. Book it or you lose.—Liberty theatre, Great Falls, Mont.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—I gave this serial a poor send-off by starting it early in December when business always slumps. Just ran the sixth episode and it has proven so far a consistent drawing attraction. The Western stuff with Buf- falo Bill and the redskins biding the dust, etc., is fully up to the fans' expectations, and the historical events, such as Lee's surrender and the assassination of Lincoln are of real educational value. They are historically accurate and of absorb-

ng interest even to those who care more for action than for instruction in a picture.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Short Subjects

Aesop's Fables (Pathe).—Each one of these short reel subjects are of extremely high-class nature and will fit into any program in need of something different. A truly wonderful single reel. A special without the slightest doubt and it has never been done before. Book it and give your patrons a treat they will long remember.—John N. Stewart, Wonderland theatre, Kaufman, Tex.—Neighborhood patronage.

Century Comedies (Universal), with Lee Moran.—Can't see this Moran. Did not please.—J. B. Laughlin, Bart's Mecca, Midland, Mich.—Neighborhood patronage.

Keaton Comedies (F. N.).—These are what you want.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—Neighborhood patronage.

The Leather Pushers (Universal), with Reginald Denny.—Just played Round Four of the first series, and business shows a gain with every round. I mad the mistake of booking them fortnightly but have just bought the second series to run weekly.—Roy W. Adams, Pastim theatre, Mason, Mich.—Small town patronage.

Our Gang Comedies (Pathe).—Best comedies of the year for all, young as well as old.—H. L. Burrill, Garrick theat- tre, Hawley, Minn.—Neighborhood patronage.

Pathé News.—My favorite news reel.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

Pathé Review.—Good for a change to run with a program picture.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

Range Rider Series (Pathe), with L. Maloney.—Have run four of these Westerns. They are good, and Pathe make the price right. You can't go wrong if you if you want good clean two to Westerns.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Christmas (F. B. O.), with Mr. at Mrs. Carter De Haven.—Very appropriate comedy for the holidays. Rather unusual and good all the way through a the only kick I have is that they charge me too much for it, for I am buying better comedies for much less. Bought account of the holiday spirit.—J. J. Kr- lacek, Swan theatre, Swanton, Neb.—Neighborhood patronage.

A Messy Christmas (Fox).—Mutt a
The profits of your house

The profits you take out of your house depend upon the highlights you put into your pictures. After all, you have but the one thing to sell—pictures in light. Inferior lighting degrades the best picture in the world to worse than mediocrity; an ordinary good reel, it reduces to a fizzle. The most you give your patrons for their money—what you provide to interest, to amuse, to educate, to thrill—they get through their eyes! And they won’t keep coming back to see dark pictures. Poor lighting makes every picture poor, and will work more to keep people out of a theater than any other factor in the industry. The direct road to bright, brilliantly highlighted pictures is—Columbia Projector Carbons.

On Direct Current: Columbia Silvertip Combination Carbons present richer color values; and the narrow diameter of the silvertip negative lower permits it to burn to a sharp point, holding the arc steady and also keeping the shadow off the lens and screen.

On Alternating Current: Columbia White Flame A.C. Special Carbons yield a sharp and pure-white light, steady, brilliant, absolutely silent.

Use Columbia Projector Carbons to double the enjoyment of what you are showing and keep the profits of your house up to where they belong.

Columbia Projector Carbons are the most satisfactory source of motion picture light in the world!

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Box Office Reports Tell the Whole Story.

Join in this Co-operative Service Report Regularly on Pictures You Exhibit
And Read in The Herald
Every Week What Pictures Are Doing for Other Exhibitors

Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

Jeff cartoons. If you have ever shown the Mutt and Jeff Fables in your house, then expect a big disappointment in the Mutt and Jeff cartoons, for they are not in the class with the fable. There is simply no comparison whatever. —With Mutt & Webb.

A Punctured Prince (Metro), with Bull Montana, is a very good comedy, but Bull's comedies are not what the salesmen claimed so far. Maybe they will get better.

The Pirate (Fox), with Lupino Lane, is a good two reels that brought forth much laughter. Lupino Lane is very clever. —Adolph Kohn, Fasttime theatre, Granville, N. Y.—General patronage.

Some Baby (Pathé), with Snub Pollard. —Some seem to think this one among Snub's best, but personally it seemed only fair. —Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Now or Never (A. E.), with Harold Lloyd. —A very good comedy. Lloyd's comedies are good here.

The Weak End Party (Metro), with Stan Laurel. —One of the best two reels I ever ran. Get Laurel's comedies and they will please. —J. A. Holmes, Arcade theatre, Holtsville, Calif.—Neighborhood patronage.

Among Those Present (A. E.), with Harold Lloyd. —After the first reel there is a laugh in every foot. A good comedy. —H. L. Burrill, Garrick theatre, Hawley, Minn. —Neighborhood patronage.

Wedding Pumps (Universal), with Browne. —This is a dandy two reel comedy. Browne, dog, fine in this one. Advertise Browne if you get this one. He does finely in this one. —Wm. Thacher, Royal theatre, Salina, Kans. —General patronage.

The Sawmill (Vitagraph), with Larry Semon. —If you need a good slapstick comedy, you cannot find a better. In fact, you can pick Semon comedies with your eyes closed; they are all good. Also Vitagraph is to be complimented on the way they sell them. —J. J. Kudlacek, Swan theatre, Swanton, Neb.—Neighborhood patronage.

Torchy a la Carte (Educational), with Johnny Hines. —A splendid two reel comedy that will fill any bill. Lots of laughs and should go over well. —W. E. Ellen, Temple theatre, Aberdeen, Miss. —Neighborhood patronage.

True Blue (Universal), with Queenie. —Queenie, horse, sure human. This horse is great. —Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Let's Go (Pathé), with Harold Lloyd. —If Lloyd wanted to please those who saw this one reel—he certainly bad his wish fulfilled with one, and your patrons will tell you so like ours did if you buy it. —Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Just Dogs (Universal), with Browne. —As a daisy, this is a good comedy featuring a cast of animals. —W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

The Big Range (Universal), with Elmo Lincoln. —More comedy than rough stuff in this two reel Western. It held up a weak feature for two nights. —Roy W. Adams, Star theatre, Mason, Mich.—Small town patronage.

Derby Day (Federated), with Monte Banks. —Good clean comedy, with lots of laughs. First one of his new stuff. All like this "Mutt and Jeff" and there was not a single sound until the fable was flashed on the screen and then the fun started. This well known fable was well received. Don't try Mutt and Jeff if you have played the fable. —Wood & Webb, Star theatre, Corinth, Miss. —Neighborhood patronage.

The Hare and the Tortoise (Pathe). —We ran this with Mutt and Jeff and there was not a single sound until the fable was flashed on the screen and then the fun started. This well known fable was well received. Don't try Mutt and Jeff if you have played the fable. —Wood & Webb, Star theatre, Corinth, Miss. —Neighborhood patronage.

High and Dizzy (Pathé), with Harold Lloyd. —Local Christmas program got the crowd, but the comedy was good. Can't go wrong on this one. —O. C. Rediske, Star theatre, Rye Gate, Mont.—Small town patronage.

Spring Fever (Pathé), with Harold Lloyd. —One of the best reeles we have had yet, although they are usually always good. —H. C. Reinhardt, Victory theatre, Baye, City, Mich. —Neighborhood patronage.

The Firty Slicker (Pathé), with Harold Lloyd. —They all laughed at this one. Lloyd's comedies are always different and never fail to get the laughs and that is what is wanted in a comedy. —Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

BULL DOG FILM CEMENT
"the old reliable"
Your Supply Dealer has it

SALES MANAGER
The Greatest Achievement in Theatre Organ Building

SMITH UNIT ORGAN CO.
Manufacturers of High-Grade ELECTRO, PNEUMATIC PIPE ORGANS for Theatres and Homes

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Five Cents per Word Payable in Advance, Minimum Charge, $1.00

SITUATION WANTED
WANTED: Motion Picture Operator with six years' experience wants position. Will guarantee to handle any equipment. References furnished. Edward Craig, Heyworth, Ill.

SALES MANAGER

USED THEATRE CHAIRS
FOR SALE: As we are rebuilding the Blue Theatre, we have for sale 350 upholstered chairs $20 each chair. Good chairs to rest you theatre for little cost. Must he sold quickly. Adress Sam Carlson, manager, Strand Theatre, Frankfort, Indiana.

U. S. GOVERNMENT UNDERWEAR
5,000,000 pc. New Government Wool Underwear worn purchased by us to sell to the public direct at 75c each. Actual retail value $2.00 each. All sizes, Shirts 34 to 46—Drawers 30 to 44. Send correct sizes. Pay postman on delivery or send a money order. If underwear is not satisfactory we will refund money promptly upon request. Dept. 24, The Pilgrim Wool Co., 1476 Broadway, New York, N. Y.
THEATRE CONSTRUCTION
AND EQUIPMENT

Suggestions for
Building a Safe
Projection Room

Concerning projection booths, the Na-
tional Board of Fire Underwriters in a
booklet dealing with safety measures in
the operator's room, makes the following
recommendations:

Every picture machine using inflamm-
able film shall be installed or operated
within a booth, to be not less than 60
feet in size and 7 feet high. The booth
shall be built of brick, tile, or plaster
blocks or other fire resistant material.

The entrance door into the booth shall
be at least 2 feet by 5 feet, of the same
construction as the booth, and so ar-
 ranged as to close automatically by metal
ropes and weight attachments, or by a
spring of sufficient strength and tension
to keep the door securely closed.

Secondary opening or for the operator's
view, or through which the picture is
thrown, shall not be larger than 6
inches by 12 inches, and shall be pro-
vided with a gravity door of the same
construction as the booth. Which door
shall be held open by fusible links placed
in series with fine cords, so arranged
that one of the links is suspended directly
over the film when in the side of the appa-
ratus, or the door shall be so arranged
as to be normally closed and held open
by pressure of the operator's foot.

The theatre's furniture and fixtures
within the booth shall be constructed of
incombustible material, and no combustible
material of any sort whatever shall be
permitted or allowed to be within such
booth, except the films used in the opera-
tion of the machine.

Each booth must have an opening not
less than twelve inches in diameter, for
ventilation, which must be flanged to
carry standard conductor pipe for ex-
hausting the hot air generated in operat-
ing the machine. Connection for ven-
tilation should vent to chimney or outside
of building, in order to carry off hot air
or explosive gases.

W. H. Mueller Will Open
New Theatre Next Month

A new theatre costing $150,000 will be
opened in Jefferson City, Missouri, some
time in February by William H. Mu-
eler. It will be known as the Miller thea-
tre and is located on High between Mon-
ce and Adams streets.

The house comprises a single large
theatre, and when completed it will be
among the finest in that section of the
city. Arrangements are now being
made for the installation of a large pipe
organ.

Film Aquaints Audience With
Intricacies of Organ Playing

Picture to Be Provided by Manufacturer Gives Wide
Exploitation to New Instrument and Establishes
Patron Appreciation of Organist's Requirements

Suggestions for
Exhibitors

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among the finest in that section of the
city. Arrangements are now being
made for the installation of a large pipe
organ.

Film Aquaints Audience With
Intricacies of Organ Playing

Possibly it was not introduced with
sufficient exploitatation at its inception. Its
importance was not fully impressed upon
your public. Neglect of continued men-
tion in your program of the organ and
newspaper advertising may be other con-
tributing factors,

To properly introduce a new instru-
ment at a theatre a novel method has
been inaugurated at American Photo
Player Company. A 300 foot film is to
be provided by the company. This pic-
ture is run before the overture and il-
ustrates the various hand and foot opera-
tions of the organist.

The film was first used at the Strand
theatre, San Francisco, where a new
Robert Morton instrument, played by
Eddie Sellen, was installed. So pro-
nounced was the interest in the picture
that American Photo Player Company
has announced its intention of loaning a
similar film to all theatres at the installa-
tion of a new instrument. Slides, which
have been furnished in the past to serve a
similar purpose, will be discarded.

The value of such a film in introduc-
ing an organ at a theatre is readily ap-
parent. Not only does it serve to arouse
immediate interest in the instrument but
with equal effectiveness gives the audi-
cence a better understanding of playing
requirements that will be reflected in
greater interest in organ music.

While such a film could not be used
indelinitely it appears that as a novelty
it can be advantageously run for a week
or ten days. At a later date, if desirable,
it could be recalled to again serve as a stimulant in the music entertainment.

The Strand theatre organ was widely advertised. Not only was the film mentioned used at the theatre, but the management featured it in bill board and extensive newspaper advertising space as well. As a result the playing of Organist Sellen is proving a big factor as a box office attraction.

Advertising theatre music is profitable showmanship many exhibitors are proving each day.

**Power's Multiple Coil Rheostat**

*By WESLEY TROUT*

_Projection Engineer_

The Power's multiple coil rheostat is so much superior to the old style grid rheostat that the Powers people have discontinued manufacturing the latter. The multiple coil rheostat weighs less than about one-third of the old style grid rheostat and can be very easily moved by one man. The multiple coil units are connected across the heavy brass bus bars, one coil carrying five amperes and the balance carrying ten amperes each. The current carried through the rheostat is very easily varied in five or ten amperes steps by the means of knife switches.

Loss of one coil does not effect the others, and if entire capacity of the rheostat is not being used, a new coil may be immediately switched in. Coils are of a special non-corrosive wire and may be replaced in a few minutes without difficulty. They are exceptionally strong and operate at an exceedingly low temperature. As each coil carries a low amperage (not more than ten amps.) a wire of very small cross-section is used which permits perfect connections to be made to the bus bars.

Following is a table of the sizes that these rheostat can be furnished by the Powers Company:

<table>
<thead>
<tr>
<th>Amperes</th>
<th>Volts</th>
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<tr>
<td>30-55</td>
<td>110-115</td>
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<tr>
<td>40-73</td>
<td>100-110</td>
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<td>20-85</td>
<td>220-230</td>
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<tr>
<td>80-125</td>
<td>220-230</td>
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I advise every projectionist or exhibitor to purchase one of these rheostat if you are using the old style grid rheostat. The same guarantee goes with this rheostat as with all other Power’s products. They are well worth the money and in the end they will save the exhibitor a lot of money.

**Ownership Changes**

Fort Plain, N. Y.—W. C. Smalley of Cooperstown has acquired the lease of the Rialto theatre and property adjoining from Fort Plain Theatre Company.

* Petaluma, Calif.—Mrs. S. A. Poulsen and D. C. Poulsen, owners of the Poulsen show store, have purchased the Rose theatre from Mrs. Josephine Jacks. It is reported that the building may be remodeled at a future date.

* Alliance, Neb.—D. O’Bannon has purchased the Opera House in this city.

* Waco, Tex.—K. H. Ayensworth has purchased the Victory theatre building from H. Sulibert of Dallas.

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**Harmonious Effect Is Achieved in Redecoration of Pantheon Theatre**

The Pantheon theatre, Chicago, one of the most important houses in the Lubliner & Trinz circuit, has undergone a process of redecorating in the main floor and balcony foyers involving an expenditure of $30,000 and making these two sections of the theatre among the most artistically executed, to be found in any of the finest playhouses throughout the country. Work completed thus far is but the beginning of many more improvements to be made at the Pantheon, which will be started later in the year, according to Manager Martin Saxe.

The redecoration of the foyers commands special attention because of the singularly harmonious effect obtained in colors, lighting fixtures and furniture. Walls and ceiling have been done in ornamental plaster of gray and dull gold wrought in artistic design of the Pompeian order. Along the walls are special wrought fixtures of the type known as the "old philosophers" lamps, each holding three lamps giving a canary color light.

Further harmonizing with the subdued and dignified tone of the decorations, yet unobtrusively conspicuous are new Glo-Let signs installed by the Frank E. Plowman Company, Chicago. These are placed at each aisle entrance leading to the auditorium and balcony and are of the kind which attracted considerable attention at the opening of the McVickers theatre recently.

Special furniture which is in keeping with the decorations has also been installed. Lobby doors and doors leading into the auditorium have been done in a bronze effect.

A huge medallion is to be painted in one of the larger panels of the ceiling.

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**Glo-Let Signs**

Illustrated folder sent free on request

Frank E. Plowman Co.
400 Michigan Ave.
Chicago

_Every Day In a Better Way_
Theatre Construction News

Exhibitors are invited to report to this department changes of ownership, new theatres planned, remodeling contemplated, openings, etc.

New Projects

Chicago, Ill.—A school building at Sheridan Road and Albion avenue has been sold to Marks, Goodman, Marks & Harrison, which, together with adjoining property, will be the site for a new theatre. In conjunction with stores and offices it will cost $1,500,000.

Santa Barbara, Calif.—A seven-story office and theatre building will be constructed in Santa Barbara by Edward A. Johnson and associates in the 1200 block of State street. Plans for the structure have been prepared by Architect A. B. Rosenthal, Los Angeles.

Enid, Okla.—Work of rebuilding the Criterion theatre here will be started soon, according to Mr. Weil, who will gain hold the lease.

Albany, N. Y.—W. W. Bernstein of New York has taken over the Palace theatre at Troy, N. Y., and is spending $5,000 in remodeling the house.

Los Angeles, Calif.—Agnes M. Damree is preparing to erect a brick theatre and store building at West Adams and Alhambra streets. The theatre will seat 900.

Massena, La.—Alterations of the Holiday has been started here which, when completed, will convert the structure into a motion picture theatre to be occupied by Frank Berry.

Grand Rapids, Mich.—The Orpheum theatre, operated by Consolidated Theatres of Grand Rapids, was destroyed by fire recently, and it is reported that immediate steps will be taken for building a new theatre on the site.

Openings

Duncan, Okla.—The Folly theatre was opened recently. It is modern in every particular and has a seating capacity of about 500.

Wichita Falls, Tex.—The Wichita theatre has been reopened after being completely renovated. The seating capacity has also greatly increased.

Alpine, Tex.—The Big Bend theatre reopened a few weeks ago by C. D. Stewart.

Gouebush, Tex.—L. H. Griffith has opened the Movie theatre here.

Victoria, Tex.—F. S. Ferguson has reopened the Royal theatre. Newest in the equipment has been installed.

Graham, Tex.—The National theatre will reopen soon after being closed several weeks during extensive remodeling and a new installation of the equipment.

Stuttgart, Ark.—The Garden theatre has just been completed and has been

97 Years' Experience Behind This Line

Nearly a century's experience in building fine furniture enables Heywood-Wakefield to offer theatre chairs of proven quality. Among theatres now using Heywood-Wakefield chairs are:

| Strand Theatre | Minneapolis, Minn. |
| Pantages Theatre | Los Angeles, Cal. |
| Delmonte Theatre | St. Louis, Mo. |
| Liberty Theatre | Great Falls, Mont. |
| E. F. Albee's Theatre | Providence, R. I. |
| Pantages Theatre | Kansas City, Mo. |
| Shubert's Theatre | New York City. |
| Garden Theatre | Baltimore, Md. |
| Elmwood Theatre | Buffalo, N. Y. |

For further information write our nearest warehouse.

WAREHOUSES

Baltimore, Md. | New York, N. Y. |
Chicago, Ill. | Portland, Ore. |
Kansas City, Mo. | San Francisco, Cal. |
Los Angeles, Cal. | St. Louis, Mo. |
Winter Hill, Mass.
“Fabiola” Opens at Auditorium Jan. 21

Anthony Matre Heads Firm Which Is Handling Picture

“Fabiola,” the story of Rome which was written by Nicholas Cardinal Wiseman, will have its premier American presentation as a photoplay on January 21 at the Auditorium, Chicago.

Plan Special Prologue

Special orchestration and prologue features will accompany the showing, which will be under the direction of Fabiola Photoplay Corporation, 78 West Lake Street. Mr. Anthony Matre is president of the company handling distribution.

Admission prices for the Chicago presentation will range from 50 cents to $1.65, the latter price entitling one to box or main floor seats.

Produced in Europe

“Fabiola” was produced abroad and includes the Settings of the Fountain of Trevre, the Thermes, Mameetine prison, reproductions of homes of wealthy patricians of the time and many other beautiful scenes. Roman actors portray the characters of the opus.

The story on which the picture is based depicts the life of a twenty-one year old pagan woman and Christian courier. In a letter to President Matre, Archbishop Mundelein gives his first endorsement to a motion picture, and urges that every Christian see it.

Goldwyn Introduces
“Celluloid Salesman”

James R. Grainger, vice president and general manager of distribution, Goldwyn, spent a couple of days in Chicago with district supervisor George A. Hickey, last week. This was the first lap of Mr. Grainger’s tour of twenty-seven Goldwyn exchanges and while here he conferred with several prominent exhibitors.

As an aid to the salesmen the Goldwyn company now has what it calls “The Celluloid Salesman,” a 1,000-foot film showing the important scenes and punch of its forthcoming productions. The strip of film also shows the accessories and novelties available with each picture and besides avoiding a lot of sales talk, gives the exhibitor a graphic illustration of just what the picture contains.

These “Celluloid Salesmen” will be issued for each Goldwyn production commencing with “The Strangers’ Banquet.” Mr. Grainger announced.

M. P. T. O. Luncheon

The members of the Board of Directors of Illinois Motion Picture Theatre Owners Association have arranged a luncheon for Thursday, Jan. 18, at Eugene Madame’s restaurant, in honor of their president, L. M. Rubens. The luncheon, which is to be at 1 o’clock, will be followed by the first regular meeting of the Board for the new year.

Walter Hiers Comes To Town

Walter Hiers, Famous Players-Lasky’s new star, stopped off in Chicago last Wednesday, and made two personal appearances at the New McVickers theatre, before leaving for Syracuse, N. Y., where he was married on Friday.

The newcomer’s little talk was greatly enjoyed by the large crowds at the J. L. & S. house. He said among other things, that now that he was a star, he wanted the fans to write him, ask for his picture, and if they ever came to Hollywood, inquire for him at the Lasky studios,—and try to get in.

He said Chicago was one water front city without a light-house—it has the biggestRadio.

Hollywood, according to Hiers, has the advantage of Chicago because it is located near the Mexican border, only a four-hours ride, and going down the scenery is beautiful. He didn’t know so much about sight seeing back.

He has just completed “Mr. Billings Spends His Dime” and his next picture will be “Seventy-Five Cents an Hour.”

Asst. Manager Marries

Wedding bells rang out in Boston, Mass., on Wednesday, Jan. 17, for Matt Patrick Cavanaugh, assistant manager to Sid Meyers, Fox film exchange, Chicago, when he was married to Miss Ethel Kelleher at St. Anthony’s church.

Mr. Cavanaugh left last Friday for the Hub City and following a wedding trip through the East will return to Chicago in about two weeks. The employees of the exchange presented the newly-weds with a beautiful nine-piece silver set for the dressing table. The Herald extends to the happy couple its congratulations.

Smith in Town

Albert E. Smith, wife and three children, Viaograph president, passed through Chicago on Wednesday, Jan. 10, and during the few hours between trains visited the local exchange. Mr. Smith and family are on their way to California for the balance of the winter, where he will take over complete charge of production.

R. J. Delly Retires

The Edward theatre, 2419 Wentworth avenue, changed hands last week when R. J. Delly sold the house to S. Levin. Mr. Delly will leave in about ten days for California where he will take a long vacation.

Fox Official Here

Jack Leo, vice-president of Fox Film Corporation, was in Chicago on Monday. He left via the Santa Fe Monday night for Los Angeles.

Chicago Operators Get Wage Increase Under New Agreement Men Will Get $88 Weekly at Deluxe Houses

An agreement was reached on January 10 between the Illinois Motion Picture Theatre Owners and representatives of the operators. The agreement increases the wages of the latter organization an increase in wages.

Avets Threatened Strike

Settlement of the controversy averted a threatened strike.

Under the new scale the operators will be put in a minimum weekly salary of $25.50 at outlying theatres, while operators working at the so-called deluxe houses will receive $85.

This is an increase of $3 a week. The new agreement extends to January 10, 1924.

Now Highest Paid

Thomas J. Reynolds, president of the Chicago operators’ union, states that the new agreement makes the Chicago operator the highest paid in the country.

In former years operators received from $16 to $18 a week and worked from ten to twelve hours. Under present conditions the hours have been cut in half and many theatres have to employ three or four operators to keep their show in continuous operation.

Benjamin Now F. B. O.

Special Representative

William Benjamin has been appointed Mid-West special representative of Film Booking Offices. His headquarters will be in New York City. For the first four weeks Mr. Benjamin will devote most of his time to the Kansas City territory.

Mr. Benjamin, because of his wide experience and standing, was chosen by a host of friends among the exhibitors of the Des Moines territory, who made him the F. B. O. office and it is with sincere regret that the exchange men and exhibitors lose him. Since the inception of the Des Moines office Mr. Benjamin has placed the F. B. O. product in every key city in his territory. Fred Youn, manager of the Kansas City branch F. B. O., succeeds Mr. Benjamin at Des Moines.

JOHN R. THOMPSON, Chicago restaurant manager, has taken over the LaRai theatre, at Hoopst, Ill. Manager Curtins is now in charge.

A rough-and-ready Westerner visit Paul Terry up at the studios of “Asso Film Fabulas.” Terry commented upon his visitor’s keen sense of observation of thin in general.

“What is your idea about the ethics modern business men?” asked Terry.

“Well, they remind me of a friend of mine who when out deer hunting—only fawns and does,—returns the visit of the California cabin,” replied the cowboy.

“Why,” chirped the hunter, “they’re ways passing the buck!”—“Topics of Day” Films.

First Simple Nimrod—Hey, don’t shoot Your gun isn’t loaded.

His Partner—Can’t help that; but won’t wait—“Todoio Blade.”
CHICAGO PERSONALITIES
By J. R. M.

FLOYD BROCKELL, general manager in charge of distribution, First National, at St. Louis, was at a three days' sales conference here. R. C. Seery, district manager, accompanied him and will call on other exchanges in the territory.

The Peerless theatre, Kewanee, Ill., suffered a loss of $1,000 on Sunday, Jan. 7, when burglars broke the safe.

L. ROSENFIELD, of the firm of Rosenfield, Topp & Co., Rock Island, was in town last week. He looked at "Fury," the new Richard Barthelmess-First National attraction — and booked it for Feb. 4.

Sid DECKER, who has just completed a fruit of the key cities for Universal, reports that the new Moline theatre will open between Feb. 12 and April 1. Sam Levin, formerly with Jones, Linick & Schaefer, will become resident manager. Business in Moline is picking up, according to Mr. Decker.

DeKalb's, new theatre will open about May 1. It is announced Mr. Leifheit, one of DeKalb's leading business men, will be manager.

CLARENCE WAGNER of the Bug theatre, is a strong believer in electric lights. His Spells, "The Spook" and "Mud and Sand" could be seen for blocks. Must be working for Commonwealth Edison Company on the side.

The Empire theatre, Aledo, Ill., is closed and will be dismantled.

The First National boys are becoming sure bowlers, if all the stories of scores told are true. Gradwell, Sears scored 170, at Wolf 147, and Eddie Brichetto 179, one by last week. Now bring on those Paramount boys.

The Paris theatre, Decatur, is closed, failure the Felsen theatre, Springfield, is re- opened, which everyone up.

ADAM DERNBACH, of the Grand theatre, Thomson, Ill., who was suffering from pox for about ten days, is up and around again.

I. MAYNARD SCHWARTZ, the Educational exchange manager, appearing on the Rialto at week end of those pole wing colors, a trick tie and colored shirt, that had the other beau brummelians gasping for breath.

JOHN DITMAN, of Freeport, Ill., a letter along Film Row during the week.

J. H. Holland and wife, the First National territory salesman, are touring together rough this territory and from the flood of letters he's hitting on all four cylinders. H. sent in a contract for every town he see. Bill Brumberger reports. But speaking of having, have you seen Holland's? You haven't, you ain't seen nothing yet. Extra lights, heaters, cigar lighters, win- dows, stereo directional signs, sirens, stop devices, etc., etc.

BABY PEGGY, the Universal baby grand is, to make a personal appearance at the new Tivoli theatre, Michigan City, when opens Feb. 1, and give an afternoon rec- itation to the kids.

JOHN G. HAHN, secretary of the Rosh
tacker Film Mfg. Company, is back from California, where he has been installing a new service system for the Hollywood plant.

"HANK" GOLDESON, of the Julian theatre, is change all around to help the Kobo industry. He's giving away coupons that entitle patrons to bottles of the buckwheat cake dressing, and now the factory's working overtime.

The Edward theatre, 2417 Wentworth avenue, has changed hands. R. J. Delly has sold his interest in the house to S. Levin. Mr. Delly will leave in a week or ten days for a long vacation in California. It's a hard life, mates, this theatre biz.

The boys of the Ascher Bros. circuit pulled a little surprise on Harry Ascher last Thursday, the occasion being his birthday, and presented him with a large cake with 40 candles thereon. Sid Smith, the cartoonist, went thereon. Sid Smith, the cartoonist, presented Mr. Ascher with a nifty sketch showing Harry sapping with Jack Dempsey. Those who participated in wishing the West Eaglewood manager another blissful dozen were E. Alex Ascher, Max Ascher, Louis Newhafer, Bennie Cohen, and the Misses Shanaha, Quilly, Flaver and Crain.

"HAPPY" MEININGER, of the Frolic theatre, who has a serious attack of pneumonia, is back on the job.

FRANK SIEM is now booking the Ideal theatre, 60th street and Marshfield avenue, adding one more to his string of houses. Yes, getting to be a regular "magnet."

CHARLIE MILLER and A. G. SPENCER, F. B. O. boys, to settle a fierce argument, have posted $25, which is to go to the winner of the great mustache contest, now in progress. The two salesmen got off to a flying start last Monday and it is to run for 60 days, the holder of the largest mustache at the end of that time being declared the winner. The F. B. O. salesmen, stenographers and your humble servant are the judges.

MAX HERMAN, of the Photoplay advertising company, is on the still hunt for a stenog. Must be pretty and full o' pep.

HARRY PHILLIPS, special representative of "17," exchange is the handsomest guy seen with the "Flirt" models on another page, in case you don't know.

JOHN SILVA, of the Stadium theatre, is in Columbus, Ohio, attending the Ohio exhibitors' convention held Jan. 16-17.

MISS SOPHIE LOSTY, booker at the Fox exchange, is to be married Sunday, Jan. 31. The feminine members of the exchange gave her a shower of beautiful linen last week.

JACK WILLIS, the genial trailer man of Film row, who can "remember way back when," is advising his exhibitor friends to "get out of the magic lantern class" and "get the obsolete stuff.

Universal exchange manager, Herman Shain, is arranging a special trade showing of Priscilla Dean's latest feature, "The Flame of Life," and two of Baby Peggy's latest specials, on Thursday, Jan. 19, at 1:30. Everybody's invited.

RAY EDDY, exploiter-salesman for Uni-

Theatrical News from "A Prince of Lovers," an English picture produced by Gaumont Company, Ltd. The picture, which will be brought to America soon, has met with great success in London.

versal, called on LaPorte, Ind., exhibitors and started things humming for "The Flirt."

JULIUS STEIN of the Century Comedies, paused at the Universal exchange last Tuesday, en route to the West Coast.

WALTER ALTMAN has invited Goldwyn to join the Hodkinson sales staff.

A. G. SPENCER, F. B. O. salesman, besides selling "The Third Alarm" in Dixon, Ill., got enough publicity over in the newspapers to make Harry Reichenbach, or any other exploitation man, green with envy.

R. C. WILLIAMS, of Streator, Ill., called at the First National exchange and spent the whole day with W. W. Brumberg, country sales manager.

Public Rights League

(Continued from page 63)
SHORT SUBJECTS

COMEDIES
ARROW FILM CORP.
BROADWAY, with Eddie Barry
CREEKSIDE, Lillie Leslie.
& PEED, Charlotte Merriam.
MIRTHQUAKES, Bobby Dunn.

ASSOCIATED EXHIBITORS.
I DO, with Harold Lloyd.
NEVER AGAIN, with Harold Lloyd.
NOW OR NEVER, with Harold Lloyd.
AMONG THOSE PRESENT, with Harold Lloyd.

THAT WOMAN FILM CORP.

JOY COMEDIES.
C. B. C. FILM SALES
HALL ROOM BOYS COMEDIES, two reels.
SECOND SHOTS, one reel, twice a month.
CARNIVAL COMEDIES, two reels, every two months.
Polly Meran and Smiling Bill Jones.

CELEBRATED PLAYERS

EDUCATIONAL FILM CORP.
CAMPBELL COMEDIES.
A False Alarm.
Circus Days.
The True Romance.

CHRISTIE COMEDIES.
Two reels, Fair Enough.
Any Old Port.
Colin, a Hiccory Hicc.
Running Broadway.
Mile-a-Minute Mary.
The Son of a Stinker.
Pardon My Glove.

TORCHY COMEDIES.
Two reels.
Torchy's Holdup.
Torchy Stiffs Out.
Torchy's Nut Sunday.
Torchy's Feud.

MERMAID COMEDIES.
Two reels.
Poor Bay.
Rapid Fire.
Treasure Bound.
Look Out Below.

VANITY COMEDIES.
One reel.

TOONERVILLE TIPS.
Two reels, by Fouldin.

HAMILTON COMEDY.
The Speeder, two reels.

BILLY RUGE COMEDIES.
One reel.

JOEY COMEDIES.
One reel.

FILM SPECIAL COMEDIES.
One reel.

FIRST NATIONAL
CHARLES CHAPLIN COMEDIES.
A Day's Life, three reels.
A Day's Progress, two reels.
Shoveller Arms, two reels.
Busts Branded Four.
The Kid, six reels.
 ficha, two reels.

BEN TURPIN COMEDIES.
Two reels.

MACK Sennett COMEDIES.
Be Reasonable.
By Hook.

FILM BOOKING OFFICES
CARVER DEHAVEN COMEDIES.
Two reels.

Their First Vacation.
Two Husband.
Entertaining the Boss.

PLUM CENTER COMEDIES.
Two reels.
Pop Putt's Magic Queen.
Pop Tuttle's Clever Catch.
The Flying Squirrels.
Pop Tuttle's Grass Widow.

FOX FILM CORP.
LYDEE COOK COMEDIES.
Hot Dog.

AL, JOHN SARGES, two reels.

Their Happy Days.
The Studio Robes.

LIPPMANN SERIES.
Two reels.

SHIRLEY COMEDIES.
Two reels.
Try and Get It.
False Alarm.
Hold the Line.
Please Be Careful.

NATIONAL EXCHANGES.
KING COLOR SERIALS, two reels.
RAINBOW COMEDIES, two reels.

PATHE EXCHANGE, INC.
VANITY FAIR GIRLS COMEDIES, one reel.
KOPHARD SERIALS, two reels.
ROLIN TWO REELERS, two reels.
HOLLYWOOD DRAMAS, two reels.
GAYLORD LLOYD COMEDIES, two reels.

PACIFIC FILM COMPANY.
Polly Company.

PHOTO PRODUCTS EXPORT
FLAGG COMEDY RENEWALS, one reel.

PETERSON PRODUCTIONS, INC.
DAMPFOOL TWO-REEL DRAMAS.

PILLOW PICTURES.
JOHNNY DOOLEY COMEDIES.

UNIVERSAL FILM MFG. CO.
CENTURY SERIALS.

RADIN COMEDIES.

UNIVERSAL PICTURES, INC.
MONTY BANKS COMEDIES.
Clean and dry.

DRAMAS
ARROW FILM CORP.
BLAZED TRAIL PRODUCTIONS, one reel.

EDUCATIONAL FILM CORP.
ADVENTURES OF SHERIFF HOLMES, two reels.

DOMINANT PICTURES, INC.
WESTERN STAR DRAMAS.

EDUCATIONAL FILM CORP.

W. H. HODKINSON CORP.
THE BEGGAR MAID, two reels.

HOLLYWOOD DRAMAS.
HOLLYWOOD DRAMAS, two reels.

MAJ. JACK ALLEN SERIALS.

PIONEER.

INKER SERIES.
C. B. PRICE CO.

INDIAN DRAMAS.

RUSSELL PRODUCTIONS.
FRANK BRAINTWOOD, in two real Westerns.

SEEL-RICK PHOTOPLAYS.

RED RIDER SERIES (Leonard Chapman), two reels.

WESTERN AND RAILROAD DRAMAS.

COLLIER SERIES, "The Leather Pouch," two reels.

SCENICS.

EDUCATIONAL—Robert C. Bruce Scenics Beautiful life, one reel (every two weeks).
EDUCATIONAL—Flicker Queen Scenics, one reel (every two weeks).

EDUCATIONAL—Screenics, one reel (every two weeks).

EDUCATIONAL—Sketchgraphs, one reel.

EDUCATIONAL—World Wanderings, one reel.

GOLDWYN—Sport Review, one reel every reel.

In the Happy Days.
Drawing Cards.

Self Defense.

CENTAUR OF THE FIELD.
Winter Sports.

A Rex Beach Week End.

By-Way Champions.

FOOL.
Will make MONEY for any EXHIBITOR
The Pictures the whole Country is waiting for!

Now Ready

The latest Releases of

Baby Peggy

Sold In A Series Of Six
Released One a Month

Millions are waiting for these releases—cash in on the patronage that will come to your house when you announce that you've got them! Each subject is worthy of being featured big—the more you exploit them, the more business you are going to get with this most remarkable Child Star!

'SEE THEM AT YOUR UNIVERSAL EXCHANGE

Prints Now at your Universal Exchange

Century Comedies

Released Thru Universal
It looks to us as though the movies were standing on the hem of a new era -

New York Evening World

- one of the proofs of the perfection of the first NATURAL color photoplay

THE TOLL OF THE SEA

Produced by TECHNICOLOR Motion Picture Corporation

Distributed by METRO PICTURES CORPORATION
INVENTOR WORKED SEVEN YEARS FOR COLOR FILM

Young Professor Daniel F. Comstock, With Colleague, Professor Herbert D. Kalmus, Perfectioned Color Camera and Tints.

When Technicolor Holds The Mirror Up to Nature

You Will Find the Picture So Perfect That You Cannot Tell the Reflection From the Original

Ruth Hale's Movie Page

Color Pictures Come of Age

"The Toll of the Sea," Color Picture, Is Splendidly Produced and Well Acted

Color Picture Preserves Nature

The Toll of the Sea, Color Picture, Is

New Color Process at the Rialto

The Technicolor pictures . . . are just about perfect—Robert E. Sherwood, in the New York Herald.

If this process is not perfect then at least, we could find no flaw in it—Harriette Underhill, in the New York Tribune.

Photographing moving persons and things in their natural colors is at last in almost a perfect stage—Quinn Martin, The New York World.

Should revolutionize film dramas. It is an achievement in natural color films—Grena Bennett, in the New York American.

The exhibitor who books it will be giving his patrons a real treat—Lawrence Reid, in the Motion Picture News.

Judging from the applause . . . at the Rialto . . . it is destined to be a big success—C. S. Sewell, in the Moving Picture World.

Will not only interest but astound and delight every spectator—Exhibitor's Trade Review.

Technicolor Process May Revolutionize Industry

Invention Forecasts Important Changes in Production

The era of NATURAL color com
to the screen with
TOLL THE SEA

There's more than NATURAL color in the picture: "The picture, even if spawned in the drab grey and whites of an ordinary movie, would have pleased the RIALTO patrons."

New York Evening World

Directed by CHESTER M. FRANKLIN
Story by FRANCES MARION
Photographic direction by J.A. BALL

Produced by TECHNICOLOR MOTION PICTURE CORPORATION

Produced by METRO PICTURES CORPORATION
At the RIALTO, New York, standing room was the standing order of things during the run of

THE TOLL OF THE SEA

New York picturegoers wanted to say they had seen the first NATURAL color photoplay. They did, and told their friends too . . . . .

Your patrons will do the same . . . . .

Produced by the TECHNICOLOR Motion Picture Corporation.

Distributed by METRO PICTURES CORPORATION
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 imitate its unique style, make-up and contents.
FACTS—

About

“The Covered Wagon”

3,000 actors spent three months on location, eighty miles from a railroad.
Nine states were searched for locations.
1,000 Indians were brought from reservations hundreds of miles away, with their horses, tepees, and complete equipment.
Eight truckloads of supplies a day had to be taken over the rough desert roads.
Three hundred wagons were built. 40,000 square feet of canvas used to cover them.
100 oxen broken to the yoke.
3,000 costumes of the period made.
Water backed up three miles for river scene; dam broke and flooded camp, tearing down tents.
500 horses brought from Oregon for buffalo hunt scenes, which required particularly strong animals. 500 ordinary horses also used.
500 buffaloes used in the hunt; the only large herd in existence.
Nine square miles of territory burned up for prairie fire scene.
Seventy trees felled and transported eighty miles for building of ferries.
Sixty wagons hauled material daily for six weeks to build replica of Fort Bridger.
Mile-wide river forded by 300 wagons; men and animals had to swim; this was really dangerous, as bottom was quicksand.
Every department of studio represented on location: wardrobe, property, scenario, publicity, film laboratory, construction, bookkeeping, auditing, stenographic and doctor's office.
Electric light plant built and light supplied to all tents.
Complete commissary department employing several hundred fed the crowds. Mess tent held 1,000 at a time.

These facts give you some idea of the BIGNESS of “The COVERED WAGON”

A James Cruze Production
Adapted by Jack Cunningham from the novel by Emerson Hough

A Paramount Picture
Adolph Zukor presents

Agnes Ayres in

Racing Hearts

with

Theodore Roberts
and Richard Dix

BYRON MORGAN'S first story for a woman star. This one will be as big as Morgan's Wallace Reid stories.

An automobile story, full of thrills and real love interest, with the greatest race scene ever staged, culminating in a terrific smashup, with Agnes Ayres driving the winning car.

Theodore Roberts and Richard Dix are featured in support, and Robert Cain plays the heavy.

This one is a novelty and is bound to be a sensation.

By Byron Morgan
Adapted by Will M. Ritchey
Directed by Paul Powell

This advertisement is made from the 4-column cut that you can get at your exchange.

A Paramount Picture

The Super 39
There has been no fanfare of trumpets ushering in Vitagraph's very human picture of newspaper life in a small city, namely, "A Front Page Story," but we are of the opinion that the company should tout its horn in giving us such a pleasing slice of reality, the plot of which revolves around a conflict between the local editor and the mayor. Jess Robbins is the director who put over this neat little document. He is the man who produced "Too Much Business," and his latest opus indicates that he has a firm grasp upon what constitutes the intimate touch.

Most directors have erred in presenting an accurate portrayal of a newspaper office. We go on record in saying that many of them don't know what the inside of a newspaper office looks like. They will send their cub reporter out equipped with pads. And these fledglings take down their notes and are never seen writing up their stories. Jess Robbins gives us a small newspaper plant which is complete even to the composing room. And James Corrigan as the editor is a genuine type.

The picture also presents Edward Horton, who is as gifted a comedian as there is on the screen today. He puts over his comedy in all seriousness—as all comedy should be played. Ask Willie Collier, he knows. But because he doesn't dress himself up like a Christmas tree and play to the gallery he is not getting the recognition which he deserves. Horton is human and an everyday sort of fellow. There is nothing of the strutting actor about him. The feature has another rich character in the mayor, played with small town pomp by Lloyd Ingraham.

We would like to see Jess Robbins putting out all the stories of small town life which are flavored with comedy. His humor is subtle and novel and appealing. And he never exaggerates. If you don't think he knows his business look over "A Front Page Story." There's nothing picture about it—it is real.

Jess Robbins' Third a Fine, Clean-Cut Comedy That Is Real Entertainment

This is the third and best of the Jess Robbins productions for Vitagraph. They have all been comedies but there are more laughs and original comedy business in "A Front Page Story" than in the other two put together. Robbins and Edward Horton team up ideally in the making of humorous entertainment and after "Too Much Business" and "The Ladder Jinx" Horton has finally secured stellar prominence which his work in the first two certainly gained for him.

Horton has individuality and a different comedy talent that makes his work all the more interesting. He is very real and his characterizations so natural that they make the parts seem thoroughly convincing. Another bit of good fortune, as far as Horton is concerned, is the fact that he has been lucky enough to have roles particularly well fitted to his personality. As Rodney Marvin, Horton will surely gain many admirers. He certainly injects a lot of pep and entertainment into his performance.

Promises Are In Order For This One

You should be able to do fine business with "A Front Page Story" because it is a really delightful comedy offering that contains sure-fire humorous situations and plenty of laughs if they want to laugh. And it is wholesome. You can promise them the funniest and best newspaper story they have seen in a long time and in case you played Jess Robbins' two previous productions in which Horton appeared, recall the titles, and promise them a much better entertainment in his ne and you can be sure they'll laugh latest, "A Front Page Story." They're sure like Horton's work in this.

Where they like good wholesome comedies you won't want to miss this one. It has a lot of clever touches and original comedy gags that are going to send them out happy and unmindful of the time it takes to run off the six reels. You can safely make promises and feel sure of pleasing them. Let them know Edith Roberts is in the cast also.

Arthur Goodrich's story is one of the best newspaper yarns that has come to the screen. It is original and bright with novel situations and any number of clever comedy twists that make it an unusually wholesome and entertaining feature. They pull some more or less familiar stuff with a Ford but otherwise the gags are new and thoroughly amusing.

Jess Robbins proves that he has a keen sense of humor in the way he has handled the story. And he hasn't spent a lot of money to do it either. The picture is most unpretentious as far as production is concerned, but when it comes to laughs and sure-fire entertainment, "A Front Page Story" is there. Robbins has secured a fine supporting cast for Horton that includes Lloyd Ingraham, erstwhile director, in a mighty fine characterization as Mayor Gorham, Edith Roberts as daughter of the village editor and James Corrigan as the editor. The sub-titles are numerous but they are very good.
A Front Page Story

ViaGraph—Six Reels

A REGULAR slice of life is this little docu-
ment from ViaGraph—a slice of small city politics which revolve around the
glass town and the paper (and the printer) chair
of the editor of the local paper. You all rec-
ognize this bit of ennui which puts color in
our small world. Now Jess Robbins, the director of this picture has brought forth all its
vitality—all its humanism and realism.
Then Robbins turns to the camera when he
comes to incorporating life incident. He
showed a sample of his skill with "Too Much
Bustard," and in "A Front Page Story" he
makes his picture so human—so interesting
that it stands out a conspicuously fine, little
document.

The comedy note is dominant because it is
introduced by Edward Horton, a comedian
with a sure grasp upon the qualities which
create humor. He plays in a deadly serious
manner the part of the lapsed, political youth
determined to get into the town at the wheel of a flivver and put an ad
in the local paper. There is some droll comedy
introduced in this instance of the slapstick brand—even though the car is al-
ways a good prop for hokum. And by using his
head achieves an advantage of opportu-

nity when it known. Without itself into a partnership with the editor.

The rest of the picture is done to with patch-
ing up the feud between his elder partner and
the mayor—and he does this by sheer bluff.

This picture is nothing but a screaming splash head scene around the fact that
the mayor will be exposed. It precipitates a deal
of anxiety for all concerned—even for the paper because it is the rules to follow this
orthodox channels. The old man's daughter
is a handy girl about the office. And aside
from the action there is a red thread to
her object to carry the romance.

Robbins has uncovered a real old time job
printing plant. The place may be small but
it looks like the real thing. In fact the atmos-
phere and background are genuine through-
out. Horton gives a clever portrayal of the
young youth who acts as peacemaker, while
Lloyd Ingraham and James Corrigan as the mayor
and publicist do a job which look real but
d Manage to extract the utmost amount of
color and humor from their characters.

Rodney Marvin

Edward Horton

Lloyd Ingraham

Virginia Hayward

L. Edith Roberts

Dom Costes

W. E. Lawrance

Mrs. Gorman

Mathilde Brodman

L. Leslie

Jack Peeler

By Arthur Goodrich. Scenario by F. W. Beebe.

Directed by Jess Robbins Photographed by

Vernon Walker. Produced by ViaGraph.

The Story—Youth in search of work rides
into small city at wheel of dilapidated flivver.

Puts ad in local paper and by using his wits
becomes partner of editor. His object is to
patch up the quarrel between the editor and
the mayor which he does by blinding with a scare-
head story on front page of paper. Wins the
editor's daughter.

Classification—Comedy-drama of political life
in small city—with humor rich and novel.

Production Highlights—The exceptional di-
recting in situation and idea from story. The fine acting by Edward

Horton, James Corrigan and Lloyd Ingraham.

The solid production. The human interest.
The convincing detail.

Exploitation Angle—This title suggests a
story in the city, and can be used as a peak editor.

Put out teasers, briefs, etc. Play up Horton as
a comic. Treat it lightly. Bill it as one of the
most human and lifelike stories of the screen.

Drawing Power—Once seen will be advertised
by word of mouth. Make a play to get
the crowds in on this one, as it deserves patron-
age. Good for any locality.

EXHIBITORS HERALD

SPECIAL CAST IN

A FRONT PAGE STORY

(VIAGRAPH)

This is one of the best comedy-
dramas of the season and should

go over well in every locality. It

is full of good laughs, has an en-
tertaining story and pleasant love

interest. Skillfully directed
throughout its entire six reels.

Many pictures have been built around a
newspaper office but seldom, if ever, does
a director catch hold of the newspaper
atmosphere as has Director Jess Robbins
in the making of "A Front Page Story," the latest success of the season.

The picture moves along rapidly, is
devoid of the thrills deemed so important
by many others, but this steady pace is
good, clean comedy in such a steady
stream as to bring an almost constant succession of
good laughs.

An excellent cast was gathered together
for the making of this newspaper picture,
among the stars are well-known comics
Edward Horton, Edith Roberts, James
Corrigan, Lloyd Ingraham, Buddy Mes-
sember and Sophie. Mrs. Ingraham is the
old newspaper editor and co-partner of the
newspaper editor, Edith Roberts is especially well cast and gives an

exquisite performance. The Romance

is an endearing one and has a good

ending to the story.

The story, which is Arthur Good-


rich's, is built around the feud of long
standing between the editor of a small
town newspaper and the mayor, who is
the political god of the district. James

Corrigan gives an excellent portrayal of
the old and impertinent editor, and Lloyd

Ingraham is quite excellent as the deserted

man. With the feud at its height Rodney

Marvin (Edward Horton) arrives in the
town, being a reluctant newsboy and
inserts an advertisement for a position. Receiving
no answers he starts for the next
town, being, according to his plan, in a
ride in a truck to a farm house where
he arrives just in time to intercept an
agreement of the Editor of the local

newspaper intending to secure an option on land that is

wanted for a town park.

The farmer, an Italian, does not understand
English so young Marvin acts as

interpreter, finally having the option
made out in his own name. With this

he holds up the mayor for $5,000 and

buys a note for that amount which is to be

used by the mayor in forcing his old

enemy, the editor, out of business. Un-

able to pay Marvin, the editor gives him a

half interest in the paper.

Marvin starts out as a reporter but
determines to bring to an end the feud
between the mayor and the editor. This

he accomplishes by a series of laugh-pro-

voking adventures which, at times, get

so complicated as to lead to wonderment

of the audience.

This, however, is done through the
medium of a much heralded "front page
story" which is told by Marvin without

any one being the wiser. The feuds is
called off, everyone becomes
friends, and the editor's daughter

and partner, Miss Edith Roberts, is

won by Marvin, and the picture ends up

in a happy fashion and with a laugh.

All in all "A Front Page Story" looks like

splendid entertainment and a good

money maker for exhibitors.
“HAZEL FROM A Fifty Thousand
Featuring DOROTHY DEVORE
One of the Twenty Christie Comedies
HOLLYWOOD” Dollar Title

A comedy and title to play up big—which will live up to every bit of advertising you can give it.

You can sell this comedy to the public as big as any feature.

Audiences are ready to howl with joy at this satire of the movies.

Play it up and take advantage of an unusual box office bet.
An Impartial Verdict!

"Garrison's Finish" marks Jack Pickford's return to the screen in one of the best vehicles he has ever had," says the Exhibitor's Herald.

"There is an irresistible appeal about racing melodramas, and 'Garrison's Finish' is sure to meet popular favor. For it is one of the best that has ever been screened. It opens with an exciting and well-staged race and the concluding reel pictures another race with one of the most exciting finishes ever photographed on a track.

"There is a good, consistent plot to the tale and enough melodramatic situations to fairly raise an audience out of its seats. The escape of the jockey and the race horse from a burning barn. Then follows the race. And such a race! Never has a more complete or thrilling event been screened!

"Jack Pickford fits into the part of the little jockey as though it had been specially written for him. He is natural and effective in the big scenes. Opposite him appears the pleasing Madge Bellamy who has added another hit to her list.

"Photographically the picture is perfect.

"There are a great many unique stunts that can be staged to put this picture over."

"Sure to meet popular favor!"

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

-A Branch Office located in each United States Corporation Exchange-
D.W. GRIFFITH’S
ONE
EXCITING NIGHT

Love, Laughter, Mystery, Thrills!
Everything For Every Audience!

"The most exciting picture ever witnessed, with a breath-taking climax." — N. Y. Times.

"One Exciting Night it is, with 7328 thrills in two hours, and the storm still raging." — Morning Telegraph.

"If you don’t die of fright, you’ll laugh yourself to death. Tense moments when one thinks one’s heart just can’t last another yard." — N. Y. Sun.


"Don’t forget the storm; a streaming, screaming climax that brings the picture to a whirling, whirring end." — N. Y. Times.

"A thrilling, melodramatic climax. Compares with other storms as a terrific cyclone to a zephyr." — N. Y. Mail.

"The tornado is indescribably dramatic." — N. Y. American. "The most realistic storm scene that ever was produced." — N. Y. Telegram.


That Something New; Something Different,
Every Exhibitor Is Always Looking For.

NOW BOOKING!

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
SECOND FIDDLE

Written and directed by
FRANK TUTTLE
Photographed and supervised
by FRED. WALLER JR.
a TUTTLE-WALLER
PRODUCTION

GLENN HUNTER
as
Jim Bradley—Second Fiddle

He took his room—

he took his machine—

and finally took his girl!

Herbert Bradley arrived from college, handsome, polished, and possessing all the social graces. His awkward brother, Jim, who had always been regarded as a "Second Fiddle," was relegated to the background.

Herbert immediately took possession of Jim's room and threw out all his belongings, to which Jim said nothing.

Jim permitted his automobile to be monopolized by the egotistical Herbert, who used it to take Jim's sweetheart driving.

Finally, Herbert tried to steal Jim's sweetheart.

BUT—the worm turned!

Just how Jim finally asserts himself and proves his manhood in a crucial test, and wins the girl of his dreams, is told in this enthralling and gripping film drama.
MOTION PICTURE NEWS: "Second Fiddle" may be put down as a likely attraction.

MOVING PICTURE WORLD: This is a feature that should please every class of patrons. It has heart interest, thrilling suspense, and Glenn Hunter in a most appealing role. It is a superior attraction that promises satisfaction to the box-office.

EXHIBITORS TRADE REVIEW: There is no doubt in our minds that it will be well received wherever shown.

MORNING TELEGRAPH: Glenn Hunter does his usual splendid work as Jim Bradley, the "Second fiddle." He is an actor who possesses unusual charm, rare intelligence and an acute sense of comedy.

EXHIBITORS HERALD: "Second Fiddle" has the appeal of a well-told story, natural and picturesque New England scenery, and it will please the majority of picture-goers.

FILM DAILY: Has elements that will appeal to a good majority. Contains effective thrills, enough action, a first-rate atmosphere and a cast that does very good work.

HARRISON'S REPORTS: "Second Fiddle" is so well handled, and so appealing in its humanness, that it is a thoroughly pleasing offering. Glenn Hunter does good work; the same is true of Mary Astor.

Your Patrons Will Like it!
The Biggest Hit

PLAYED 35 REGULAR
LAST WEEK TO RECORD

Book now before you

BIGGER THAN
OVER THE HILL

WILLIAM
FOX presents
The TOWN
FORGOT

FOX FILM CORPORATION
Of The Season!

MOTION PICTURE HOUSES BREAKING BUSINESS

Use this attraction

A BOX OFFICE SENSATION

THAT GOD

DIRECTED by HARRY MILLARDE

WHO STAGED OVER THE HILL

PRINTS NOW IN BRANCHES

FOX FILM CORPORATION
WILLIAM FOX presents FOUR SUPER

The good luck picture

The VILLAGE
A 1923 Melodrama
FROM LONGFELLOW'S FAMOUS POEM

LUPINO LANE in
A FRIENDLY
As happy as the bluebirds

The CUSTARD
A NEW TYPE OF STORY
FOR MARY CARR

Thrills - Action - Romance - Beauty

The FACE ON THE
WITH A NOTABLE CAST INCLUDING:
HENRY B. WALTHALL - RUTH CLIFFORD -
ALMA BENNETT AND OTHERS

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For the new year

Blacksmith

Hills and mystery

Directed by Jack Ford

Ten Strike at the Box Office

Husband

5 acts ~ Directed by Jack Blystone

Night as the Sunshine

Cup with Mary Carr

Directed by Herbert Brenon

A sensational melodrama

Barroom Floor

Directed by Jack Ford

Fox Film Corporation
NOTHING COUNTS MORE in appraising the true advertising value of a publication than its proof of reader interest.

AND—

WHERE IN THE WORLD can you find proof of greater reader interest than in the HERALD’S exhibitor-written departments*—

“What the Picture Did for Me”
“Money Making Ideas”
“Letters from Readers”
“Theatre Letters”

* The HERALD receives and prints more complimentary letters from exhibitors than all the other national trade papers combined.
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SUCCESSION
A MOTION PICTURE
DIRECTED BY
RALPH INCE

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The Man Who Lost
A Screen adaptation of the famous play

SUCCESS

of which the critics said—

NEW YORK AMERICAN:
"Success" greatest play since the Music Master.

BOSTON GLOBE:
"Success" has rare heart interest.

PITTSBURGH PRESS:
A strong heart story with the proper mingling of pathos and humor.

A picture that lends itself to great exploitation without exaggeration.

Distributors are invited to communicate with
MURRAY W. GARSSON INC.
522-5th Ave. New York City Phone Vanderbilt 8036
LEGITIMATE THEATRES

GOLDWYN is in receipt of letters from legitimate theatres offering to book THE CHRISTIAN for extended runs at advanced prices.

It is not the intention of the Goldwyn Company to allow the cream of profit to be removed from this picture before it reaches the exhibitors of America.

We therefore advise legitimate theatre men that no contracts whatsoever have been made or will be made for legitimate showings.

We take this means of announcing that THE CHRISTIAN, already hailed as the big picture of the year, will be distributed by Goldwyn through its regular channels to exhibitors.
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A BIG CITY OF BLAZED TRAIL PRODUCTIONS STOP IT HAS MARKED PATHOS SOME HUMOR AND AN UNUSUAL INTERSPERSING OF CLASHING WILL AND CRASHING CIRCUMSTANCE STOP IT HAS A STORY TOO GEORGE BLAISDELL JOHN S SPAHR ROGER FERRI

RAY GALLAGHER.
BIG CITY

starring John Lowell
supported by Baby Ivy Ward

CREEN VERSION BY
CASE RUSSELL

DIRECTED BY
GEORGE IRVING

FROM THE PLAY BY
N.S.WOODS

The Four Wise Men of the Press!

THEY CAME - THEY SAW - THEY WIRED!

First time in history of pictures that all critics have indorsed a production in unison.
“Eddie Fay, Back in Providence, Moppy

SHOW STARTS DAILY AT 12 (NOON) CONTINUOUS UNTIL 8 P.M.

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ROSE COGHLAN
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THE GREAT CAST

Lew Cody
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New Musical Comedy

The Four Robinsons
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6 GREAT VICTORS

MATINEE PRICES: BALCONY 10c ORCHESTRA 25c

Beat everything that ever played the B. S. Moss’ Came

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EXHIBITORS HERALD

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THE GREAT CAST

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Rose Coghlan
Effie Shannon
Harry Sothern
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Jane Thomas

PRICES: BALCONY 20c ORCHESTRA 40c

3-135-137 West 44th Street, NEW YORK

PRICES: BALCONY 20c ORCHESTRA 40c

Y, except "Peacock Alley" and "Sherlock Holmes"
Mr. Exhibitor,

Listen what the Cincinnati Post says.

"Once again! Hats off to Marshall Neilan. He dared to be original. In "Bits of Life", "Fools First" and earlier pictures he did things that were different. He does the same thing in "Minnie." Leatrice Joy has the best role of her career and Matt Moore gains new laurels. There is a real love story and plenty of fun."

**Minnie**

Directed by Marshall Neilan and Frank Urson. Photographed by David Hesson and Karl Struss.

A First National Picture released on the open market.

Marshall Neilan's latest and best.
The San Francisco Examiner Says:

"Buster Keaton shocks the risibilities into a million jolts of laughter with 'The Electric House.' It is a nonsensical contraption invented for laughing purposes and which fulfills its mission to the nth degree."

Joseph M. Schenck presents

BUSTER KEATON

in

The Electric House

Don't Miss any of its 2 Reel Features

"Mr. Wife's Relations" "Cops"
"Te Boat" "The Blacksmith"
"Te Frozen North" "Day Dreams"
"Te Playhouse" "The Paleface"

Written and Directed by
Buster Keaton and Eddie Cline

A First National Picture
The same producer, the same star, the same director, and the same writer who made "Tol'able David" an outstanding feature, made "Fury," and they have made of it an even greater picture.

Presented by
Inspiration Pictures, Inc.
Charles H. Duell, President
Roy F. Overbough, Cameraman
Robert M. Haas, Art Director

RICHARD BARTHELMES

in "FU"

A First National Picture

Story by Edmund Goulding
Best — 9 Reels

with Miss Dorothy Gish

"You mean you've got to murder someone before you marry me? What's the good of lovin' me then?" wept the little Limehouse slavey. "They'll string you up sure! Can I marry a dead one? I ask you!"

Directed by Henry King

8709 feet of Tremendous drama—made before the mast. The utmost in the grip and grandeur of the surging sea.
A tale of tempestuous love in desert places—strong in them and tense dramatic appeal, and rich in oriental atmosphere.

Norma Talmadge, the screen's greatest emotional actress, in one of her finest dramatic roles.

Eugene O’Brien, one of the most popular screen idols, heading a supporting cast which includes such sterling players as Edwin Stevens, Winter Hall, Claire Du Brey and Lillian Lawrence.

A story known to millions through Robert Hichens' famous novel and stage success.

Produced with the touch and the finish of a master artist, Frank Lloyd, director of "Smilin' Through," who personally directed and supervised this picture.

Adapted by one of the most successful scenario writers, Frances Marion.

Photographed by Antonio Gaudio and Norbert Brodin.

You've got everything to bring them in, and the picture will send them out happy.

Joseph M. Schenck presents

Norma Talmadge in "The Voice from the Minaret"

A First National Picture
IN THIS ISSUE

OF SPECIAL INTEREST

The Funny Side of Exhibition as Told by the Exhibitor ........................................ 32
Balloting Starts to Select Poet Laureate ............................................................. 83

IN THIS ISSUE

Evans Opens Up on Cohen in Resigning from M. P. T. O ...................................... 31
A. T. Cook Meets Death When Car Turns Turtle .................................................. 31
North Dakota Bill Would Eliminate Need for Fireproof Booth ................................ 31
Women May Back Move to Abolish Censorship in Ohio ....................................... 33
State's Attorney May Bar Carnivals from Illinois County ...................................... 33
Max Linder Reported Near Death After Fall from Swiss Peak ................................. 33
Cohen Gets Wisconsin's O. K. to Distributing Plan ............................................. 34
Wittman Now Serving Eleventh Term as Bronx President ...................................... 34
Valentino May Work But Modification Order Has String to It ................................. 35
Emile Coue Starts Production on Film for Educational .......................................... 35
Theatre Closes After City Clamps on Blue Law .................................................... 36
Exhibitors in Mood to Fight for Shorter Features ................................................. 36
City Chief Assumes Role of Dictator; Bans All Serials ......................................... 43
Passing of Wallace Reid Is Mourned by Industry ................................................. 43
Steffes Wants Drive to Revive Habit of Theatre Going ............................................. 44

PICTURES OF THE WEEK

Pictorial Section ........................................................................................................ 37
First Pictures of Grauman's New Metropolitan ...................................................... 58
Diagram for Making Palanquin for "Omar the Tentmaker" ........................................ 88

WRITTEN-BY-EXHIBITORS DEPARTMENT

What the Picture Did for Me ................................................................................... 65
Letters from Readers ............................................................................................... 64
Money Making Ideas ............................................................................................... 44
Theatre Letters ........................................................................................................ 48

SERVICE FEATURES

The Theatre, a department of practical showmanship ............................................. 45
Reviews, staff appraisements of current offerings ................................................... 55
Public Rights League, a workable defense of the screen .......................................... 63
Theatre Construction and Equipment ..................................................................... 87
Short Subjects, a department devoted to promotional ideas .................................... 52
Newspictures, making the screen a newspaper ......................................................... 53

MISCELLANEOUS DEPARTMENTS

The Week in New York, by John S. Spargo ............................................................. 42
Purely Personal, of special interest to exhibitors ..................................................... 64
With the Procession in Los Angeles by Harry Hammond Beall ................................. 62
The Film Mart, production progress and distribution news .................................... 59
Chicago Trade Events, by J. Ray Murray ............................................................... 89
Retakes, the lighter side of things, by J. R. M ......................................................... 30
Exhibitors Herald

February 3, 1923

Money Lenders

Certain weaker individuals and groups in the industry are being victimized by a crew of heinous and thoroughly reprehensible money-lenders. The celebrated usurers and extortionists of history become legitimate bankers when compared with some of the hold-up outfits that are now preying upon the picture business.

Production of pictures and also distribution, but particularly production, requires elaborate financing and as a result frequently throws companies and individuals operating on limited capital into the hands of these money-lenders. The possibilities of profit in production may seem at times to make possible or even justify an exorbitant rate of interest, both in the form of interest and also of bonus extractions, but this all amounts to an illusion.

Profits on a single winning picture are great but motion picture production cannot escape the established laws of economics because no producer can consistently make big winning pictures and the stronger ones must carry the weaker ones.

The exorbitant demands of these money-lenders should not be tolerated and condoned but, on the contrary, should be vigorously opposed. To deal with them is fatal, eventually if not immediately. They are a financial plague, disastrous to everything they touch.

Supply of Product

Scarcity of product is not a problem which the exhibitor will have to contend with during the coming year. Although an apprehension was expressed in certain quarters that a more or less organized effort was being made to limit the output of pictures so materially that theatremen would be compelled to accept practically anything that would be offered to them, and at practically any price asked, developments indicate that there are no good grounds for this apprehension.

On the contrary, product announcements of the past few weeks present to the exhibitor a greater and more definite list of pictures than he has ever previously had offered to him. What the product will amount to, of course, remains to be seen but a sufficient quantity of it is going to be available.
THINK THIS OVER
There are fourteen imitations of the
"What the Picture Did For Me." depart-
ment of Exhibitors Herald.
These imitations have gone to extra-
ordinary effort to try to obtain reports from
exhibitors. Yet,
Each week, Exhibitors Herald prints
more reports in its department than are
printed in the fourteen imitations com-
bined.
When the question of bona fide circula-
tion and of reader interest and loyalty
is raised,
THINK THIS OVER
Poet Laureate
Ballot Appears
In This Issue
This week the Herald presents on
age 83 a ballot form for exhibitors' use
in the election of a Poet Laureate to
What the Picture Did For Me."
The warmly contested competition of
which this marks the conclusion has
seen the center of reader attention dur-
ing the weeks elapsed since H. G. Stett-
nund, Odeon theatre, Chandler, Okla.
am, and Philip Rand, Rex, Salmon, Idaho,
or the chair only to be greeted by a host
of nominations from every part of the
country.
The first break in the stream of nomi-
ations occurred last week and the be-
inning of theballoting was announced. It
was necessary, therefore, to exclude
from the form the names of those whose
bids had not reached the Herald office
after closing date of the January 7 issue.
The ballot will not be reprinted and
prompt mailing of votes is urged.
Exhibitor Meets Death
When Car Turns Turtle
(Special to Exhibitors Herald)
ORLANDO, OKLA., Jan. 23.—A T.
Cook, owner of the Lyric theatre at
Oklahoma, was killed in an auto-
mobile accident near here last week.
Mr. Cook was returning from a busi-
ness trip to Guthrie and it is believed he
will have turned from the center of the road
over another car to pass when his win
machine over-turned, pinning him
underneath and killing him instantly.
Would Eliminate Need
For Fireproof Booth
(Special to Exhibitors Herald)
PIERRE, S. D., Jan. 23.—A bill which
would repeal the law requiring a fire-
proof projection booth has been intro-
duced before the state legislature. The
measure provides that if a "standard non-
flammable film" is used a fire resistant
projection booth is not compulsory in the
exhibition of motion pictures.
The bill is scheduled to come up for
consideration in the near future.
John S. Evans, prominent Philadelphia exhibitor and for years a leader
in theatre-owner organization affairs, ha-
kened the silence he maintained
after his open break with Sydney S. Cohen, president of the M. P. T. O. A.,
in Philadelphia, December 23.
In a five-page letter to the officers and members of the M. P. T. O. A.
of Eastern Pennsylvania, southern New Jersey and Delaware, the former
"wonderful lieutenant of Cohen's"—discusses various matters which apparently brought about his decision to not only resign as
an officer, but as a member of the organization as well.
Willing to Engage Cohen in Public Debate
Evans points out that at the meeting, December 23, Cohen spoke one
hour and fourteen minutes, devoting most of his time to "shafts driven at
me," and continues:
"You graciously allowed me three minutes to respond to it. It was
long enough, boys—those three minutes to prove that he would have a
time to answer the arguments and the documentary evidence that I
possess of numerous things that show his dereliction as a leading officer.
... You can invite him to an open debate at any place he chooses
and I will take him word for word."
Indicating that he touches only the "high points" of his statements and that
he has more to say when the occasion demands, Evans devotes most of his
statement to Cohen's handling of "Movie Chats" and the music tax
situation.
No Profit on "Chats"
He declares that the "Movie Chats," for
which he was origi-
nally one of the most
enthusiastic, has turned out to be "a means of using
our screens to enable one party of
the contract, through his subsidiaries,
for an advertisement and to enable him to
tell lies to his neighbors of $5,000,000
worth of stock."
"The national organization have
admitted that they never received a
penny from 'chats,'" he continues.
"I don't know who got it all, but at
least, I think, a thorough explanation
in writing should be given regarding
it."
He charges that exhibitors generally
took the stand that because of running
"chats," they were members of the ex-
hibitor organization and ignored requests
for payment of their proper assessments.
Scores "Music Tax" Action
In regard to the "music tax," Evans
makes a strong point of the fact that
while Cohen paid the tax himself, he
urged other exhibitors to fight payment.
He declares that a group of Phila-
adelphians decided to fight the
tax. Cohen pledged financial and moral
support and continues: "We have never
received a penny financially but we have
received oodles of moral support—what-
ever that is."
He is particularly incensed at Cohen
going before the Federal Trade Commiss-
ion without consulting exhibitors in var-
ious parts of the country and the attor-
necies who had studied the music situation for some time.
Organization Is Divided?
The Evans-Cohen split is said to have
had an immediate effect on the Pennsyl-
vania organization. Only sixteen mem-
bers are reported to have attended the
meeting of the association January 19,
at which officers were elected and Evans' and Cohen's resignations received. The let-
ter is as follows:
"At the last regular meeting, Friday, January 5, I tendered my resignation from your unit and the national unit in all capacities, as
an indication of the understanding that it was to be accepted in that manner.
I accepted my resignation as a member of the board of managers; and then on top of this,
refused to accept my resignation as a member of the rank and file of my unit. While I
recreate the fellowship and the spirit of your members in my unit, and I will accept in every manner, and that you remove the name of the Manheim Pennsylvania unit from the list of membership as well as
the Tonga controlled by G. Miller.
"I greatly fear the appreciation, courtesies and kindness of the rank and file as well as
the action of the board of directors requesting me to present a bill for expenses incurred during my term of national representative for two years;
but, as per my statement to you, I am glad that you last settle it to the credit of the four
films above mentioned, which will leave me in good standing for the resignation to date,
and no further asking or demands will be made.
Will Satisfy President Cohen
"My interest for these matters is attributed
closely to the fact of Mr. Cohen making direct charges to me on the open floor at your meet-
ing in December. In my letter to you then, I pointed out the fact that since my affiliation with you that I had never
received any of the payment of the organ-
ization, and that my purposes were destry-
ted, and that I preserved the better class and
the higher minded men in this business, from affiliation with you as an exhibitor.
The simplest way to satisfy Mr. Cohen is to make an action that I have done, and this
will allow him to work freely to boost the business and make himself look as you desire.
"In rebuttal testimony, I want to say that
if there is any connection in your unit and the
national, that any and everything I did was only
for what I thought was right, nor allow for your
exhibitors to do likewise, and especially those who are so the little independent fellow.
I apply your plan, nor accept a halo or a
crown, but simply for the satisfaction that I
(Carried on following page)
EXHIBITORS HERALD  
February 3, 1923

The Funny Side of Exhibition

By C. W. IRVIN  
(Imperial Theatre, Columbia, S. C.)

This experience did not happen to me, but it was so funny as told to me by a brother exhibitor that I am going to send it in for you to publish, if you see fit.

Everyone who has ever managed a theatre in a small town knows how often patrons ask to go in to look for somebody. So often is this requested that it has to be permitted.

One hot day, a day on which the theatre had tied up with the merchants on "Dollar Day" and the house was packed, a small boy, about 10 years old, asked the doorman to let him go in to look for his brother. The doorman could see no harm in this, so he let him in.

The little fellow walked down the center aisle downstairs several times and, not finding his brother, went to the balcony.

He couldn't find him there, and leaned over the balcony and yelled:

"Frey!" "Frey!"

Well, you know the rest. The patrons tore up three rows of seats getting out.

But how was a doorman expected to know this kid's brother's name was "Frey"?

By W. J. JOHNSON  
(Palace Theatre, Long Beach, Cal.)

We were showing "Brewster's Millions" and using imitation ten dollar bills in the advertising campaign, having a table in the foyer a week in advance covered with these "bills." Some one passing out had looked at one of the "bills" and dropped it in the lobby.

This being in the winter, the front doors were kept closed and the curtains on the doors kept one from seeing inside, but the doorman, of course, could see out. He discovered a big fat lady eye this "bill" laying on the floor, give it the once over and look all about her. Seeing no one apparently watching, she proceeded to pick up the "bill," raised her dress and quickly crammed said "bill" in her stocking, thinking she made a lucky find.

BULL MONTANA in "Rob 'Em Good," his travesty on Douglas Fairbanks newest special, will give your audi- ences a half hour of pleasure. It's a Metro publication.

Evans Opens Up on Cohen in Resigning from M. P. T. O.  
(Continued from page 31)

thought I was doing right and trying to better the picture business. As a result of many of the irregularities that existed and still exist, which no doubt the new officers will attempt to do, and have succeeded in the matter I have been in charge of the course they choose nor how they do it, but let it all go, and they will be the worst."

"At the meeting on December 23, Mr. Cohen's speech occupied one hour and fourteen minutes—chiefly with shafts driven at me; and you graciously allowed me three minutes to respond to him. It was long enough, boys; those three minutes, to prove that he would have had a hard time to answer the arguments and the documentary evidence that I possess of numerous things that show his deleriousness as a leading officer. I do not care to go into lengthy writing at this time, but the view of all of you who were present and others I have talked to at any place I choose and I will take him word for word."

"At least, there was not a single good line done by me, and I will cite a few instances that may meet with your approval or not—I hope they do.

Points to Membership Increase

"When I was a representative at Cleveland in 1920, your organization had about sixty contributing members, and from that time until the term of my presidency ended in January, 1922, you had 293, exclusive of the Comford Circuit. What you exactly have now, I do not know; but a copy can be had from me if you care to visit Mrs. Cohen."

While I was president, every bill antagonistic to movie interests introduced at Harrisburg in 1921 was defeated. I claim to be responsible not only for my influence was of any value in having this done, and probably it may have been more of a matter of luck than good reasoning or headwork.

"This is about all I have ever done good for the local. Mr. Cohen even wanted to deprive me of these."

"I am now going to tell you of two things that I feel it would be well for you to recognize, study and analyze, and when you do, you will see how you have been placed in a position by the National organization where you are losing both money and time rather than gain it.

"MOVIE CHATS: I was one of the original signers of this famous document in New York in November of 1921, and can remember quite a lot that was contained in it, but I requested on three occasions from Mr. Cohen a copy of this original, which I was promised, but which I never received, even when I was in the good graces and such a wonderful lieutenant of Mr. Cohen (as he has admitted on numerous occasions). I thought this was a wonderful document and looked ahead of the day when the United States were set gone on a plan that would n't cost the country amounts of money to function, but:

"Little did I think or even dream that that document and that deal was going to turn out to be a means of using our screens to enable one part of the contract, through his sub- sidaries, for an advertisement and to enable him to raise funds in the neighborhood where a lot of stock upon what I term unsupposed public, and our theate rs were used as collection points, and all we poor exhibitors, instead of getting about $1 a day for running an advertising or a picture, were informed by the distributor by paying our good, cash for the things we were the only ones to pay for the payment of their proper assessments, in rel. There were, I am sorry to say, many that have taken this attitude to this moment. Again, some may state that the federal Government and the United States that the circulation of it can be counted on the hands of one man.

"When this stock selling scheme was found out by myself, Mr. Cohen was notified, and his answers were evasive, saying he could not deal or imagine such a thing was true and that he would look it up in due time; for two months he evaded close questioning, and in that time he had done nothing. He had given proper action as a leading officer, he have stopped the bills coming to us, have stopped our screens from being used to float and sell newspapers, the value of our tickets, and in four instances out of five (taken from statistics) never pay the holder anything, and in six instances prove that he has stopped by this statement that investor's worthless stock, but I doubt that's me in the movie business that would have invested in it.

"I may be right or I may be wrong in my conclusions, but it was having temper and gone ahead, the screens of the country that he used for exploitation or activities along these lines.

"GITHUB TAKES THESTUDENT'S FIRST call your attention to my article of February 2nd regarding this, that his direct answer to me was to deny that I had done any thing and that this meeting can deny this statement. Before that day, I had had the pleasure of a view of the fact of the expense in a certain trade of holding stock and retailing it, and of having been doing so for years, that every thing was working clear, that I had a mention it or talk upon it, inasmuch as on boys had been martyrs and had been induced to defy the music tax people and stand the nut at his suggestion.

"Mr. Cohen's remark of being double-crossed would be construed by most people to the effect that he had been coaxed and urged them to fight every time he had a chance to send a man up to the stand.

"He made a claim that he had been misrepresented as a matter, and that he had been continually shouting from the house-tops an 110 tax to the death of the music tax and that he stated and told them that he was paying it at the same time.

Challenging Cohen's Facts

"Mr. Cohen is wrong—positively, and I challenge him to give the facts in writing on eleven hundred out of one thousand signatures where he has stated to the exhibitors throughout the United States, an portion, that he was paying the music tax.

"On the contrary, your secretary, Mr. George P. Aarons, and myself, in a letter of February 19, 1921 and went into council regar- ding the time taking and spent to make to him in time threatening suit and spoke to him also the time that the original copy was taken out, and he informed us at that time as if the best the Pennsylvania exhibitors had made and urged that the tax and that at time led us to believe that he was not paying the music tax.

"I am now convinced from developments that occurred later on that whatever Mr. Cohen may say when his stock is so not much interested in us fighting the music tax directly as he was trying to have a show to open up a fight on a certain film company this industry, and took advantage of the situation.

"Our first stage essay at the Elliott Planetarium exhibited the gulf, stood the test which culminated into thirteen nine suits and we are still fighting and Mr. Cohen may, your secretary as attorney, informs me that wonderful proof has been made, and that eventually nobody will be given in behalf of the exhibitors.

"Mr. Cohen promised if this would be his idea he promised he would bend every effort and ener- gy to aid him and the Pennsylvania exhibitors and financial support. We have never received a personal letter from him, not even moral support—whatever that is.

Says National "Our meeting was most interesting."

"Over a year ago," I learned, "Mr. Cohen was paying the music tax at..."
Women May Back Move to Abolish Censorship in Ohio

Martin G. Smith Re-elected President of Theatre Owners Organization of State—True Presents Cohen Exhibitor Distributing Plan

(Special to Exhibitors Herald)

COLUMBUS, O., January 23.—Ohio exhibitors are looking forward to the day when they will have a free screen in their state, a screen unhampered by political censorship as at present.

That day may never come, although at the present writing prospects are bright.

Cooperation Precludes Necessity of Censorship

If censorship is abolished in this state it will be due in a great measure to the efforts of the women. This was made clear in an address before the Motion Picture Theatre Owners of Ohio in convention last week. Mrs. O. J. Gurwell, first vice-president of the Cleveland Cinema Club, stated emphatically that the cooperation of the women’s clubs of the state had made censorship unnecessary. She agreed to bring the question of a referendum before the Cinema Club and it is possible they have the matter acted upon at the present session of the legislature.

Censorship was but one important phase of the annual convention.

The members discussed non-theatrical competition, and a resolution was passed against this practice. It was agreed that the theatre owners of the state would be protected against this “evil” if continued, although the action to be taken in such cases was left open for further consideration.

Hit Protracted Protection

Protection by distributing companies of more than four weeks on “productions designated as specials or supers” was protested, the exhibitors declaring that such a protection would have the effect of establishing a precedent and “such a precedent would seriously impair the success and standing of every other house except the first run theatres.”

Producers distributing in Ohio were petitioned not to enter into contracts granting longer than four weeks. In line with the announced policy of officials of the Theatre Owners Distributing Corporation to visit all key centers in advance of the convention, President W. A. True along with W. D. Burbord and Harry Davis, both officials, were present to present their proposition.

True Says Success Assured

True, in explaining the purposes of the distributing concern, presented figures which the association showed that the future of the new organization was entirely assured. Regional directors and members of the zone committees were appointed, these representing theatres in key centers of the state. It was announced by the distributing corporation executives that sectional meetings would be held through the state in furtherance of the movement.

About 200 theatres were represented at the convention. Martin G. Smith of Toledo was honored with re-election to the presidency for another term.

The feature of the convention, which was held at the Hotel Flamingo, was the banquet on the opening night. President Sydney S. Cohen of the Motion Picture Theatre Owners of America, was billed as the principal speaker.

It was immediately following President Cohen’s address, in which he dwelt partially upon the defeat of censorship in Massachusetts, that Mrs. Gurwell pledged her support to an end to the reign of dictatorship over the screens of this state.

M. J. O’Toole, chairman of the National Public Service Commission of the M. P. T. O. A., was toastmaster.

Praise Governor’s Action

Expression of gratification at the action being taken by Governor Smith of New York to abolish censorship in that state was given in a resolution adopted by the convention.

In presenting his report for the past year, Treasurer John T. Kumler said that the financial conditions were fair, although not entirely satisfactory.

While discussing ways and means of financing the organization, a resolution declaring that no theatre owner in Ohio is deserving of the services of the association unless he has paid at least one year’s dues in advance was adopted.

The report of Sam Bullock of Cleve-
Cohen Gets Wisconsin's O. K. to Distributing Plan

Censorship, Non-Theatrical Competition and Rentals Are Discussed President McWilliams III

(Special to Exhibitors Herald)

MILWAUKEE, Wis., January 23.—Sydney S. Cohen's exhibitor distribution plan has the support of the Motion Picture Theatre Owners of Wisconsin. By a standing vote those in attendance at the convention held last week resolved to "endorse its service proposals," pledge the support of the Wisconsin league and urge all other exhibitors to give the corporation the "fullest measure of assistance."

OTHER than this resolution it is not divulged to what extent members of the organization are determined to go in supporting the Theatre Owners Distributing Corporation. *

Presdent W. A. True of the corporation and W. D. Harford, one of the officials, outlined their plan of placing the exhibitor in the distribution field. President Cohen and M. J. O'Toole of the national organization also were in attendance.

* * *

Like other state units in recent conventions, Wisconsin went on record as unalterably opposed to the rental of films to non-theatrical institutions.

Data presented by Walter E. Baumann, executive secretary of the league, revealed a serious situation throughout the state. At the present time there were 50 per cent more non-theatrical organizations exhibiting pictures than there were licensed theatres.

While it was suggested that for eliminating this evil were offered, no concrete plan of action will be taken until Mr. Baumann has completed his survey of conditions. One plan which met with special favor was that of offering theatres gratis to the various non-theatrical groups at present renting and exhibiting their own pictures. The advisability of this plan will be taken under consideration.

Another subject of vital concern at this time to Wisconsin exhibitors is that of censorship. The legislative committee reported that the recent element was planning the introduction of a coactive measure at Madison. Members in attendance were of the opinion that a publicity campaign, as well as direct contact with the state law-makers, would offer the most effective defense.

Film rentals came in for their share of attack. In this connection a direct attack was made on competitive bidding.

When report was received of the death of Walbee Reid, the following resolution was framed, adopted and wired to Mrs. Dorothy Davenport Reid:

"The Motion Picture Theatre Owners of Wisconsin, assembled in Mid Winter convention at the Hotel Wisconsin, Milwaukee, have just learned of the sad death of Walbee Reid and express our deepest sympathy and regret upon his untimely death because of the fact that the industry has lost an eminent screen artist whose pictures have always been 100 per cent clean." *

Here's the resolution relative to the distributing corporation:

"Whereas, the board of directors of the Motion Picture Theatre Owners of America, have endorsed the formation of an independent exhibitor-owned distribution corporation, and whereas, motion picture theatre owners everywhere are in favor of such a move as a matter of business, therefore, be it resolved, by the Motion Picture Theatre Owners of Wisconsin, in meeting assembled at Milwaukee, Friday, January 19, 1926, that we heartily commend the formation of the Theatre Owners Distributing Corporation, endorse it, and pledge the support of this organization to the furtherance of these purposes, and urge all theatre owners in Wisconsin and elsewhere to give the fullest measure of assistance to this corporation."

Owing to the illness of President F. J. McWilliams, J. H. Schill

min presided at the sessions.

"The Christian" Given Premiere at Capitol

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—Goldwyn's screen version of Sir Hall Caine's novel "The Christian" was given its world premiere here today at the Capitol theatre.

The showing of the Maurice Tourneur production was held at 10:15 o'clock in the morning before a large invited audience.

The Best Tonic On the Market

"I do not know when my subscription expires, but please keep it coming. I can't help but bring back my check promptly as I don't care to miss a single number."

"I consider the Herald by far the best exhibitor's tonic on the market today. I enjoy it very much. The 'What the Picture Did for Me' department is very fine and I consider it one of the features of the Herald's greatness. It gives the small town fellows some idea of how things are going in larger places."

"I also greatly enjoy the letters from various exhibitors, which contain much useful information. So please consider me on your regular list."-

PAUL E. GOSSETT, Mgr.,
The Pike Theatre,
Coldwater, Kansas.

Evans Opens Up on Cohen in Resigning from M. P. T. O.

(Continued from page 32)

rather than discourage, but more for the better, to keep up the spirits of the men in the Pennsylvania unit, have received from December the information, I may be censured for this, in a way, but I feel the majority of men will say that I did the right thing.

The most serious blunder in my estimation that national leader I have made was to tell a lie in December before the Federal Trade Commission, being a brother and representatives of the exhibitors throughout the United States that were posted fully up to the situation to that body.

"Was Mr. Aaron, your local counsel, or Mr. Cohen, of Missouri, your attorneys, or were you representing for the Kansas exhibitors, ever consulted, or where did he get his information to file his complaint, and why he brought the case, only the men who had more experience than he? Again, why does it with your document, the letter from the different attorneys representing picture theatre owners as well as from the exhibitors at large? In a matter of this kind it is in secrecy, and the sooner the cloak is removed and the things done in the open, the better they should be accomplished.

"I wish the public would consult with us.I think that is the right thing to do. It is cheaper, and I think what they should do not even get recognition. When the industry learns of this document, which it should demand, it will be better for them.

"Pennsylvania unit has three of the most resolute and determined men in the country, and I'm glad Mr. Cohen has done; we know them and we will admit that on certain points, in the industry, he has made blunders that are not excusable.

"MY PARTING: I part with you the best of friends, with whom I have been a servant to anyone in this industry, big or small, through or exchange-man, to offer, because I played square as I thought right, and these are services to cheap, and to them you owe allegiance, and I hope you ever will stand by them."

"I am not trying to overlook many good things Mr. Cohen has done; we know them and we will admit it on certain points, in the industry, he has made blunders that are not excusable."

"The removal of myself, I trust, will be of benefit to Mr. Cohen, to the Pennsylvania unit, and to all as well as all other units throughout the United States, and that it will enable all to grow bigger and larger, and that you may enroll all the members in all sections of the country."

"I have said in this letter and all statements made are not to be construed against anything I have only as to the points they hold and the methods under which they operate."

"The incomparably high esteem in which you hold to the outcome, I wish the best of success and hope this letter will spur them on to further services."

"If your associations while we are, you will ever revere in my memory and be cherished, and I go back to my business to give personal attention, which I hope it will increase and expand."

Brons Theatre Men

Make Whittman Head For Eleventh Term

(Special to Exhibitors Herald)

NEW YORK, Jan. 23.—The Bronx Motion Picture Theatre Owners Association held its installation banquet on January 22 at Davenport Electric Rooms, Grand Course and Fordham Road.

Officers for the new year are: Presi

John J. Whittman; Vice President, John T. Bolender; Secretary, Henry Cole; treasurer, Henry Suchman; trustee, Morris Ginsberg, and sergeant-at-arms, William Williams.

An unusual feature is that Whittman now is serving his eleventh term in the president's chair, and Cole is serving his tenth as executive secretary.
Big Year Ahead for Lessers-Rosenberg
Major Portion of Business to Be Directed from New York City
(Special to Exhibitors Herald)

NEW YORK, Jan. 23.—Irvinger Lesser is back from Coast conferences with Sol Lesser and Michael Rosenbery. As a result of these conferences Principal Pictures has been given an active year during which twelve features, productions will be placed on the market.

Among the 1933 output will be three Harold Bell Wright pictures, three Irving Cumings productions and four "de luxe" offerings from a producer whose name is being withheld for the present.

The Lesser-Rosenberg organization, in outlining its production policy states that story and cast must come first with sets secondary. In commenting upon this policy, Mr. Rosenbery, business manager of production, says: "The film executives of today can easily apply the strict business principles used in other businesses, and if these methods are adapted to the silent drama, as they are in other industries everywhere, for the coming year should work out in a most satisfactory manner."

One of the announcements of interest is that the executive offices have been located on the West Coast, this coming year will see a major portion of the business directed from the New York end. A publicity and exploitation department is to be established here which will work in cooperation with the Coast department.

Among the early productions of the company will be Cummings "East Side, West Side", and George M. Cohan's "The Meanest Man in the World."

Valentino May Work, But Court Ties String To Modification Order
(Special to Exhibitors Herald)

NEW YORK, Jan. 23.—Rodolph Valentino last week obtained a modification of the Famous Players-Lasky injunction, as he will still be held in contempt of court if he tries a question that apparently only an attempt to do it will solve.

On the plea of the player's attorney, that Valentino was getting near the end of his bankroll, the special court overruled the striking out of these words: "or rendering any services for himself or on his account," and "or any other business of any kind or class whatsoever." The injunction, however, still restrain Valentino from making work in pictures or on the screening stage during the period of his Paramount contract. Whether or not dancing in vaudeville would be appearing in the screening stage is the question that is bothering.

Field Sales Chiefs Empowered by "U" Man at Head of Each Division Will Have Full Control Under New System
(Special to Exhibitors Herald)

NEW YORK, Jan. 23.—A sales reorganization, far-reaching in its scope, is to put into effect by Carl Laemmle at Universal, it has been learned. According to reports from the home office the company's sales division will come under the jurisdiction of a "sales cabinet" which will consist of General Sales Manager Art Schmidt and group of assistant sales managers.

Has Power on Contracts

Under the new plan each assistant sales manager will be in charge of a territory or division for which he will be held responsible and in which he will be supreme sales head. He will make his headquarters first in one exchange and then in another, thus keeping in close touch with exhibitors and conditions throughout his division.

The assistant sales manager will have the final power to pass upon all contracts in his territory. This feature of the plan, it is declared, means the saving of much time which is now used in the company and to exhibitors. In addition, the power vested in the assistant sales manager will include complete control of all salesmen in his unit.

Makes for Direct Contact

It is the belief of Universal that through this system, it will not only be able to keep in constant touch with conflicting conditions in every territory of the country but it will be able to establish a greater direct contact with exhibitors in the matter of sales, contracts, service and other papers where direct authoritative action is desirable.

Selection of the personnel of the sales directing group is now under way and it is said that present territory or division managers are probable incumbents in the new cabinet.

Distinctive Pictures Plans Big Production
President Arthur S. Friend Takes Long Term Lease on Biograph Plant in East
(Special to Exhibitors Herald)

NEW YORK, Jan. 23.—A long term lease was signed last week for the Biograph Studios by Arthur S. Friend, president of Distinctive Pictures Corporation, giving the company full possession of the big building. Immediate acquisition of such a tremendous production space was made necessary by the plan of Mr. Friend and Henry M. Hobart, vice-president, for the production within the next few months of at least five big feature films. The first two of these are "Backbone" and "The Ragged Edge."

Will Remodel Plant

The Distinctive Corporation will proceed at once with an elaborate rearrangement of the vast floor area at its disposal in the Biograph building. J. N. Naulty, studio manager for Distinctive, has made plans for this rearrangement and for the installation of the new lighting and mechanical equipment which will be needed for the forthcoming productions. Together with the development of the physical facilities requisite for their big production schedule, Mr. Friend and Mr. Hobart are arranging for the augmentation of the personnel, Mr. Naulty will be assisted by Joseph Nadal.

Sloman Making Interiors

Harley "Shorty" White, who directed the Artis picture, "The Ruling Passion," and "The Man Who Played God," is one of the permanent members of the directing staff of Distinctive Pictures Corporation. He is now making "The Ragged Edge." Edward Sloman is completing interior scenes for "Stage Door," the Clarence Budington Kelland story.

Educational to Make Coue Film; All Other Offers Turned Down
(Special to Exhibitors Herald)

NEW YORK, Jan. 23.—Emile Coue, famous French apostle of autosuggestion, is putting his message on the screen. The little druggist of Nancy began work today on a two reel subject for Educational Film Exchanges, which will be published as this company's next short subject special.

This will be the only film made by M. Coue or authorized by him during his stay in the United States. He hopes through this picture to carry his message to the millions throughout the world who are unable to hear his lectures or attend his clinics. His share of the receipts will go toward founding a Coue Institute in New York City.

Since his arrival here M. Coue has been flooded with offers from motion picture producers. One came from Al Lichtman, who offered the French druggist $3,000 a week for his services. The Educational picture is being made at the studio of Motion Picture Arts at New Rochelle under the direction of John L. McCutcheon.
Exhibitors in Mood to Fight for Shorter Features

Survey of “What the Picture Did for Me” Shows General Objection to Length—Christie Endorses Editorial

Determined effort on the part of theatre owners to get producers back to five reels as the standard length for features is in prospect.

Two weeks ago, the “Herald” printed an editorial by Martin J. Quigley on the subject, “Five Reels,” in which the exhibitors’ side of the case was presented. Since then, there have been dozens of congratulatory letters from showmen received.

A survey of theatre owner’s reports to the “What the Picture Did for Me” department for the past six months emphasized the importance of the matter. Practically fifty per cent of the complaints against pictures could be summarized in the phrase “too long.”

“What the Picture Did for Me,” containing 20,000 reports annually, and contributed to by more than 2,000 exhibitors, is without doubt the one barometer of exhibitor opinion on picture subjects.

Report after report is found to contain such criticism as “would have been better in five reels,” “too much padding,” “a good five reel spoiled in 8,000 feet,” “patrons slept through the extra three reels,” “cutting would have helped this one,” “left out one reel entirely and they never missed it.”

At E. Christie of the Christie Film Company, Inc., in a letter to the Herald, states that the editorial “Five Reels” strikes the greatest problem not only of the exhibitor but also of the producer of short subjects. He says:

“Mr. Quigley’s editorial under the heading ‘Five Reels’ in the Exhibitors Herald of January 30 strikes the greatest problem, not only of the exhibitor who tries to run a well balanced show, but also of the producer of short subjects.

“In this connection, it is interesting to know that seventy-two per cent of all exhibitors in the United States and Canada have expressed their desire to run two-reel comedies in connection with their features. At the same time actual statistics show that the average length of a bill in a motion picture theatre is eight reels.

“These facts show that it is absolutely impossible for exhibitors to run any of the short subjects that they want badly when features are handed to them in seven, eight, nine, ten and sometimes twelve reels.”

“Speaking for myself, I may be allowed to say that we have devoted all our efforts and our entire organization to making something but a limited number of two-reel pictures. Several other producers are doing the same thing and devoting every effort to bringing us quality of two-reel pictures to a hundred per cent in entertainment value.

“The exhibitors realize this and want to take advantage of the improvement in short subjects, but in many cases their hands are absolutely tied because they are handed pictures that prevent them from running a well balanced show.

“I want to thank you for bringing this most important problem to the attention of the industry because it seems that from every angle the way points to shorter features.”

Talmadge-Valentino to Play Romeo and Juliet

Los Angeles, Jan. 23.—Joseph M. Schenck has admitted that his future plans include filming of “Romeo and Juliet” with Rudolph Valentino and Norma Talmadge in the title roles.

Manages Mexico Office

N. E., Jan. 23.—William C. Winship, has been made manager of Paramount’s offices in Mexico City by E. E. Shauer, director of the foreign department. He was formerly a salesman at the Los Angeles exchange.
All those intricacies of the radio have been mastered by "Bool" Montana, that comedian of the cauliflower ears whose latest Metro comedy is "Glad Rags." "Bool," like all radio bugs, had his difficulties as you will see, but persistence will win. We know for we have two (bugs) in our office.

You know they're happy. And why shouldn't they be? You're right, it's Walter Hiers, Paramount's fat comedian upon whom F. P.-L. has just bestowed stellar honors, and his bride, who was Miss Ada McWilliams of Syracuse, N. Y. The newlyweds are now touring the country on their honeymoon, a gift from Jesse L. Lasky.

Phil E. Meyer, member of New York sales branch of Associated Exhibitors, is elected president of Motion Picture Salesmen, Inc., a social and benevolent organization.
After many temptations covering a period of years, David Belasco, one of America’s greatest theatrical producers, has at last become interested in the screen. Credit for bringing the impresario into the film world must go to Warner Brothers, independent producers and distributors. Under the terms of the agreement, Warners will get many of Belasco’s stage successes and the theatrical producer will supervise in translating them to the screen. “The Gold Diggers” will be the first produced. Above are, left to right: Abe Warner, Harry M. Warner, Mr. Belasco, S. L. Warner and J. L. Warner.

Such a rousing welcome awaited Lupino Lane on his recent visit to London, his home, that he was forced to take refuge in a manhole. Perhaps we should add, that’s a “hole” lot of welcome. Lane has made a five-reel feature comedy for Fox, “A Friendly Husband.”

Baby Peggy, tiny 4 year old Century comedy star, was chosen from among scores of youngsters to represent Hollywood at Pasadena’s 1923 Tournament of Roses. May McAvoy was queen of the float Baby Peggy rode on. Baby Peggy’s current picture is “Peg o’ the Movies.” Universal distributes it.

One of the big street scenes erected for the Selznick special, “Rupert of Hentzau.” You see here Bert Lytell, one of the featured players, talking with Victor Heerman, the director, and Glenn MacWilliams, the cameraman. This attraction is being produced on the West Coast by Selznick organization.

Wallace Worsley almost wrecked Universal City when he sought to launch construction on the replica of the Cathedral of Notre Dame by shattering a bottle of fine champagne. Worsley will direct Lon Chaney as the hunchback in this version of the Victor Hugo opus for Universal.
A little boy's bad dreams is what this looks like, and that's just what it is in one of Universal's new series of "boy" comedies. Remember way back when you ate one too many green apples and mother pulled every kind of a bottle from the medicine chest?

This is what the narrow minded reformers try to make scandals of. You see here Douglas MacLean, star in Thomas H. Ince's First National attraction "The Hottentot," and his wife spending a quiet Sunday at home. The only scandalous part is Doug, reading the funnies.

Louis J. Gasnier, producing Preferred pictures for Al Lichtman, has returned to the Coast from New York to begin production on "Mothers-in-Law." The director made the trip East to visit his daughter.

J. D. Williams' latest photograph. A new photograph and a new company, for Mr. Williams has just organized Ritz Carlton Pictures which will provide a distribution medium for producers of independent attractions.

Ramon Novarro has just signed a long term contract to star in Metro pictures. In the Rex Ingram production, "Where the Pavement Ends," Novarro is co-starred with Alice Terry. He appears next in "Scaramouche."
Here's an exhibitor to look up when you're in Cleveland, Ohio. It's Earl McBride, manager of the Ezella theatre there.

Ena Gregory is one of the beauties appearing in Century comedies, which Universal distributes. Miss Gregory, signed by Julius and Abe Stern, is one reason why Century comedies are easy on the eyes.

Big German square rigger used in First National's "Fury," starring Richard Barthelmess. Pictures of this important "prop" have been published in many dailies and in National Geographical Society magazine.

Cover of the striking campaign book compiled by Nat G. Rothstein on F. B. O.'s new special, "The Third Alarm," which is playing at the Astor theatre, New York. Forty practical exploitation ideas are described and illustrated in the book which is proving of inestimable value to exhibitors.

Boys, keep your eye on that wicked right, the girl means business. This is Grace Darmond as she appears in the new Universal Pictures attraction, "The Midnight Guest."
H. A. Snow and lioness he trapped and killed during filming of “Hunting Big Game in Africa,” which has had its premiere at the Lyric, New York. Metropolitan reviewers described this film as “the most fascinating animal picture ever seen.”

Bus Cook, Crystal theatre, Dundee, Ill., has been down in Old Mexico and Arizona on another one of his big game hunts. Here’s what he writes: “I shot a big brown bear that measured six feet long and weighed around 500 pounds. Also hot white-tailed deer and wild bull. Had great sport shooting Mexican quail, ducks, wild pigeons, jack rabbits and wild turkeys. Came back via Los Angeles, San Francisco and Denver. Visited ‘terrible Hollywood’ and found it just as quiet as any other town of that size.” The four pictures were taken during the hunt.


The WEEK in NEW YORK

AFTER fiddling around several months trying to catch John Flinn in town long enough to install him in the office as president of the A. M. P. A. they are going to install him Thursday night whether they catch him or not.

Every time they get themselves all framed up for this installation thing Flinn gums up the works by being sent out of New York by Paramount. First it was to escort Pola Negri down the coast, then to a long jaunt to Mexico. Now he's off to the coast again, probably to see how that Negri girl is standing the winter or something.

Victor Shapiro, President Flinn's only vice, who has acquired such skill wielding the gavel during his chief's absence that he can do it with either hand and with one eye closed, spoke right up in the meeting last Thursday, and announced that the installation dinner would be projected Thursday night at Cafe Boulevard whether or not the feature attraction arrived.

* * *

And Shapiro, in making the announcement, had stress on the fact that the dinner will be for members only. To make it sink deeper Vic said it a couple of times: Wonder what he means, "for members only."

* * *

This is merely a suggestion. In the event of President Flinn not returning for the dinner, Hand Roosevelt might be able to persuade his friend, Clen Denaker, the prominent exhibitor from Pocatello, Nevada, to remain over and under-study Mr. Flinn.

A recent recruit to the forces of D. W. Griffith at his Mamaroneck studios is Basil Wilson, a young player from whom big things are expected. Born in New York, a lineal descendant of Martha Washington, Mr. Wilson's experience in acting has been confined to motion pictures. He had a prominent part in "Broadway Rose" with Mae Murray, and in "When the Desert Calls" he made a distinct mark and played the part of a Roman prince in "Madmosails and Men." He was leading man of "The Girl and the Law" and has been seen on Broadway, besides, in "Bring 'Em Up," "If Women Only Knew," and "To Have a Life," among others. A young man, his work has in every case been highly commended for its sincerity and forcefulness and Mr. Wilson has a personality with a strong appeal.

* * *

Jack Meador, of Metro (who is some mathematical genius) is working overtime with a pencil in each hand and two boys carrying him copy paper, trying to do a little figuring. What he is after is the dope on bookings for "Peg o' My Heart," in which Laurette Taylor made her screen debut this week, to make the number of screen showings equal that of the famous stage play in a given period.

And he has to go some. "Peg" was performed 1,500 times as a stage play. Outside of New York it was given more than 7,000 times in America, outside of London the English performances totalled nearly 2,000. It was played 122 times in Holland, 65 times in India, 20 in the Far East, 29 in South Africa, 114 times in France, with Hawaiian Scandinavia, Freeport, L. I., and Derby, Conn., still to be heard.

Moreover if he doesn't get it doped out by Saturday night he is going to try to hire Old Kid Calculus to finish the job for him.

* * *

John S. Robertson, director of "The Bright Shawl," recently returned from Cuba where the exteriors were filmed. On the trip he carried a little typewriter on which he practiced in writing some things to friends. Sometimes he hit the right keys. On his return he met one of these friends who said:

"Got your letter, John, but listen. After this you will mind handwriting your stuff. It's a lot easier to read."

* * *

Tom Wiley, secretary of the A. M. P. A., may have been reading something about exhibitor organization politics before sending out the call for the last week's meeting. The letter finishes up with "Yours for exhibitor enigma."

Hugo Riesenfeld was invited to give a special performance at Sing Sing prison last Friday evening, which he did, putting up an excellent entertainment made up of musicians, special music scores and films from the Wisno and Vitole theatres. After the performance they let Dr. Riesenfeld out, which is a lot more than they do for some people they invite to Sing Sing.

* * *

Hedda Hopper, popular stage and screen actress, sailed Saturday on the Olympic for a six-weeks' visit abroad, which is Miss Hopper's way of taking a rest after months of strenuous activity. She will visit Paris, London, Nice, Monte Carlo, St. Moritz and the Riviera. On her return in March she will go to Hollywood to start production under a new screen contract.

* * *

If the prognostications of Richard A. Rowland are to be relied on—and history shows they are—parlous times are ahead for head line writers of daily papers. Did any copy reader ever overlook describing as a "beautiful movie actress" any young woman who ever appeared in pictures, even for fifty feet of a mob scene? If so he hasn't been discovered.

And now the general manager of First National predicts that the film queens of the future will be homely girls. Says he to an interested one who returns from the coast where he has been studying producing conditions:

"When the popular girl of pictures will not be the pretty, doll-faced type. She will be the ordinary appearing young woman who plays the leading role in melodrama, because melodrama is going to be the principal screen fare, and in this form of picture facial beauty doesn't count."

Basil Wilson.

The New Year was indeed a happy one for E. Mason Hopper. Mr. Hopper needs little if any introduction to the film world. He has directed some fine film successes and the new year brought with it the fact that each and every picture Hopper directed during 1922 had been a tremendous success but from an artistic and a box office view point.

Hopper started his megaphone work many years ago with the old Essan company in Chicago. Prior to that time he had appeared in vaudeville as a color crayon artist. He won the name "Lightnin' Hopper" due to the fact that he could sketch a subject in quicker time than any one in the same profession.

He has directed feature product for Goldwyn and many other big film organizations. His most recent Broad was offering "Hungry Hearts," reversion on a German project.

Hopper will shortly have another on the silver sheet in Jackie Coogan forthcoming production, "Daddy," which is to follow the "Oliver Twist" production.

Hopper may well be classed as versatile director. He is an expert golfer, can play an excellent game of ball (having been on a major league three years), can cook a dinner that Rita chet would envy, is an inventor of small repute, is an author, and but far from least, can direct a picture.

Rumor has it to the effect Hopper's signed a new contract with a producing organization and that he shortly pay Gotham a visit. This is his first eastern jaunt for some time and I rather supposing that his duties having kept him close to a west coast studio.

Hopper's greatest aim in life is not to make all the good pictures shown on the silver sheet but to make some of them to mix in with these the things that he is doing good for all—that he is making new friends—that he is bringing shine into dark corners of life—this is Mason Hopper. —J. S. S.
February 3, 1923

EXHIBITORS HERALD

City Chief Assumes Role of Dictator; Bans All Serials

Reform Issue Is Live in Many Localities—Defeated Free Screen Measure May Be Offered Again At Constitutional Convention

Autocratic rule in this country did not cease with the signing of the Declaration of Independence.

Superior, Wis., has a mayor, F. A. Baxter by name, who has clothed himself with all dictatorial powers. He has barred from the screens of that city Universal's serial, "In the Days of Buffalo Bill."

Here's Sample of Logic Propounded by Reformer

This is Baxter's logic in defining his reasons for not permitting exhibition of the chapter play: "If I allow one theatre to run serial pictures, I'll have to allow them all. Of course I know the picture I stopped from running was a good one in all respects, but the next serial might not be so good and therefore all must refuse to run them."

It appears now as though Baxter in assuming the role of a monarch is courting a stiff legal battle. He has taken a step which no legalized censorship board has dared take.

Opinions have been expressed quite openly that in assuming the role of a dictator, Baxter is forcing an early end to his political career. Upholding these opinions is the fact that when the first episode of the Universal serial was presented at the Capitol theatre the biggest business in months was reported. So it would seem that the Superior public wants its serials. A trade angle that must not be overlooked, is that Roy McMinn of the Capitol, because of the mayor's action, can be held liable to his contract with the film company.

Former Ambassador Flays Hypocrites

ST. LOUIS, MO., Jan. 23.—The liberty of the individual once held sacred by the "spirit of the Constitution" is being beaten down and the right of the man to govern himself is being continued encroachment upon the Constitution by a code of statutes to regulate the habits and morals of Americans, W. Davis, president of the American Bar Association and former ambassador to Great Britain, asserted in an address at the annual banquet of the Bar Association at Hotel Chase, St. Louis, on January 15.

Although Davis did not mention censorship in his hour's address there was no doubt of his reference to such restrictive laws in his frequent references to "too much law" and the need to ignore the mandates of the Constitution as they were originally intended." His remarks directed against the setting up of "a mysterious being called the state to the abandonment of the spirit of individual liberty" were construed by those present as a subtle blow at the so-called reforms and reformers.

At the very outset he pleaded with the bar to stem the tide of excessive government. "I would advise you to preserve the image of God in man, rather than to set up the image of man in the state," he said.

He charged the reformers with attempting to change the Constitution from a document of direction over government into a code of statutes to regulate habits, customs and morals of Americans; secondly, to so alter the Constitution to do away with the fundamental principles underlying it. To not dare give it of its spirit but its very life as well.

Committee of 50 Introduces Bill

JEFFERSON CITY, MO., Jan. 23.—During the past week the Committee of Fifty of St. Louis presented its censorship bill to the Missouri legislature at Jefferson City. The reformers claim that the measure has the backing of numerous Protestant and Catholic religious organizations throughout the state.

Its principal requirements are: Creation of a commission of two men and one woman, each to be paid $5,000 a year, to review and censor all motion pictures produced or shown in Missouri. That it shall be unlawful to sell, lease, exhibit or use any film unless it has been reviewed and passed by the board. In addition to this provision shall be a misdemeanor punishable by a fine of not to exceed $50 and imprisonment for not more than thirty days or both such fine and jail term. To break any other provision carries a maximum fine of $50 and a term of sixty days in jail.

A fee of $2 for views of 1,200 feet or less and $1 for each duplicate print shall be charged. Any member or employee of the board may enter any cinema where a film is exhibited and may prevent the exhibition of a film not approved by the board. The board may examine any ban
er and refuse its use for advertising purposes.

The board will also appoint a chief clerk, two stenographers, two clerks, two inspector of operators, two inspectors of projections, and such other employees as the board and the governor shall agree on. Offices of the board shall be maintained in Jefferson City.

Will Sponsor New Free Screen Bill

KANSAS CITY, MO., Jan. 23.—Despite the active work of reformers, who have introduced a censorship bill at the present session of the Missouri legislature, there is little worry among the exhibitors, especially in the western half of the state. The reform organization, led by the Rev. Billman from St. Louis, appears to be staging its hardest fight in many years.

However, so little are the fangs of the reformers feared that A. A. Speer, president of the First National Bank at Jefferson City, the state capital, and a prominent member of the Constitutional convention, which has adjourned until spring, has announced that he again will ask for the consideration of a measure placing the screen under same basis, should he return to the convention. Mr. Speer, a staunch champion of the exhibitors in Missouri and a man of thorough knowledge of political movements, does not regard the present proposed censorship bill as serious.

Exhibitors Allow Motion of His Pass

Charles Reid, famous screen star whose death the industry is mourning.

Passing of Reid Is Mourned by Industry

LOS ANGELES, Jan. 23.—Thousands did tribute at the bier of Wallace Reid, whose body lay in state for four hours Thursday at the First Congregational church. The funeral was held in the afternoon of Rev. Neal Dodd officiating. Local Elks lodge was in charge of services.

Body To Be Cremated

The body is to be cremated as requested by the star and the remains will be buried at Forest Lawn cemetery of his desire.


Messages of condolences to Mrs. Reid were in all sections of the country. Sydney S. Cohen, on behalf of the Motion Picture Theatre Owners of America on the loss sustained in the death of your husband. His pictures were of an edifying and elevating character and a credit to his profession.

Death Ends Hard Fight

Reid's death came after a valiant battle for his life of more than a month at a hospital following a nervous collapse. His direct cause was ascribed by physi
cians as due to congestion of the lungs of kidney.

Tyrol Forms Company

NEW YORK, Jan. 23.—Jacques Tyrol productions, Inc., a New York Corporation, has been formed to produce pictures. Offices have been established in the city's building.


Kane Opens Campaign to Sell Direct to Public

Associated Exhibitors Chief Plans in This Way to Create Wider Demand as Aid to Box Office

(Special to Exhibitors Herald)

NEW YORK, January 23.—President Arthur S. Kane has taken two new steps to increase public interest in the product of Associated Exhibitors. First, he is launching a national magazine advertising campaign. Second, he is assigning the name "Encore Pictures" to the product so advertised.

In the words of the distribution official handout: "A-sorted is reverting upon an aggressive, vigorous and incessant onslaught.

The Saturday Evening Post, beginning with the February 3 issue, will carry the greater share of this advertising. Other magazines through which the company's product will be promoted are Photoplay, Motion Picture, Picture Play and Motion Picture Classic.

Initial plans call for a year's campaign of this nature. In fact, all contracts have been let for that period.

President Kane makes it plain that this direct to the public appeal will in no wise mean the slightest letup in trade paper advertising. The national campaign is merely an amplification of the company's present drive.

Pictures to receive the benefit of the initial advertisements are: "A Bill of Divorcement," with Constance Binney; "The W. W. W. Man," with Al Bowlly; "The Edward MacManus feature starring May Allson, and Martin Johnson's "Head Hunters of the South Seas."


Mr. Kane's statement follows in part: "In meditating the question of becoming national advertisers we considered the project from the standpoint of an entire year's drive or none at all. I am convinced that continuity is the greatest factor for success in any advertising. Whether you deal in soap or in collar, in breakfast foods or in motion pictures, in house furnishings or in works of art, whatever you place on the market and whatever its market may be it is the established product backed by a name that has become known and has won the public's respect and confidence, that counts and appeals.

"We feel that our direct appeal to the public will result in a most definite benefit to the exhibitor. It is bound to bring patrons to his house when showing such pictures. With a demand already created on which he can build his results on these subjects will be even better than now. It is to the dealer's interest, as ours, to give the picture the demand, and through this closer contact with the people, the establishment of a more intimate relationship. We also expect the public to make its wants known more easily and readily. In fact, in one copy we are inviting the public to cooperate in our idea, and was with the public we want to repeat with emphasis that there will be no enticement in our advertising with which the dealer himself. We purpose merely to widen our market, both with the public and with the exhibitor."

Steffes Wants Special Drive to Revive Habit of Going to Theatres

(Special to Exhibitors Herald)

MINNEAPOLIS, Minn., Jan. 23.—William A. Steffes, president of the Minnesota unit of the M. P. T. O. A., has agreed with the Minneapolis, Film Board of Trade, and what's more, he doesn't want one tor he believes that harmony and cooperation between the two bodies will bring "more concrete and beneficial results to the exhibitor."

As a means of cooperation, the president of cooperative spirit, Steffes says that within thirty days a joint board of arbitration will be appointed.

President Steffes touches upon other phases of the business in a statement just issued. He proposes a special week, known as First Drive, to get people back in the habit of attending the theatre. He says it can be done, but not with the one sheet up in the lobby, or presentation of pictures two years old. It will require real shomowmanship, he says.

Women May Back Move to Abolish Censorship in Ohio

(Continued from page 33)

land, field representative, was very opitful. He said that in the talks with the state he had found the sentiments very favorable toward the organization. He predicted that during the next adhionional members would be enrolled.

Committees Are Named

President Smith named standing committees as follows:

Legislative and nominating: A. G. Hertich, Cincinnati; J. J. Hurhine, Cincinnati; F. Zehnder, Dayton; F. E. Moore, Fosterville; J. C. Canopy, Bryan; Fred J. Tyer, Portsmouth; Frank R. Thompson, Greenville; W. K. Richard, Findlay; J. W. Sparr, Ottawa; E. B. Berge, Newton; C. E. Haggard, Bethel; W. F. Seitz, Sandusky; W. J. Powell, Wellington; Earl Freeland, McConnelsville; Steve V. Caster, George Steiner, Newark; G. J. Mack, Sebring, John Steinberg, Youngstown; B. A. Pick, Cleveland; Harald W. Ackerman and L. E. Cleveland. There was one member from each congressional district.

Resolutions: G. H. Foster, Marion; L. F. Less, Cincinnati; William F. Leonard, Columbus; F. G. Zehnder, Dayton; W. K. Richards, Findlay, Hob Neoga, Columbus and George J. Wicks.

The auditing committee consisted of Lemont Smith, Alliance; H. E. Horwitz, Cleveland and C. L. Brown, Zanesville.


Gentlemen: W. A. Partetto, Mansfield, chairman; C. A. Smith, Chillicothe; F. H. Stump, Delphos; John Frick, Urbana; Robt. H. Smith, Columbus; G. K. Moore, Bellevue and J. T. Hilden, Xenia.

Ways and Means: James B. Daniel, Akron chairman; F. A. Kelley, Massillon; F. E. Co- stant, Steubenville; Sam E. Lind, Zanesville; V. Smith, Mt. Vernon; L. F. Eck, Marion; R. S. Wallace, Alliance; D. L. Schum, Cleveland, and J. Turek, Youngstown.

MONEY MAKING IDEAS

Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By J. F. HILEMAN

(Broadway Theatre, Mt. Pleasant, Mich.)

I think the use of trailers is the best and cheapest way to advertise a coming special. All they cost is the postage, and are obtainable on nearly every film. Some that we have used and that have attracted attention are as follows: "Molly O.," "Trouble," "The Masquerader," "In the Days of Buffalo Bill" and others.

By W. RAY ERNE

(Rialto Theatre, Charlotte, Mich.)

We are trying out one cheap price night a week, and so far it has been rather successful. We are calling this one "Variety Night," as we give them a dramatic feature, a two-reel Western and a two-reel comedy, something to suit every patron. Our regular prices of 10 and 25 cents are reduced to 5 and 15 cents for this one night only. Any more would be foolish.

By E. D. KEILMANN

(Grand Theatre, Topkea, Kans.)

I enclose a herald, furnished me by the exchange, showing how I handled it. You will notice that I increased the effectiveness of the appearance of the fake bank book by having the imprint of a local bank thereon. For this advertising, the bank paid the cost of the herald and my ad on the back. I sent 2,000 through the mail to members of the Chamber of Commerce and the Y. W. and Y. M. here, getting a good story in one of the local papers for a "unique cooperative advertising idea."

EDITOR'S NOTE—The bank book referred to is one of the effective exploitation aids furnished by Warner Brothers for their picture "Your Best Friend," published on the state right market.
THE THEATRE
A department of practical showmanship

“What Have 'Exploiteers' Done for You?” Answered
By Letter in This Issue

J. P. Lannon's query as to the average exhibitor's experience with professional exploitation men, published in this department last week, is replied to by F. E. Johnston, Court theatre, Wheeling, W. Va., in his Theatre Letter in this issue.

Mr. Johnston is not an "average" exhibitor. He is, in fact, manager of a theatre devoted to both pictures and stage productions, a condition which has important bearing upon his experience with Bill Robson, "Goldwynner," the subject of his communication.

The Court exhibited "Sherlock Holmes." It was an important point for consideration in the exploitation campaign that patrons must not confuse the film production with the stage play. The theatre was prepared to go to considerable expense to finance the advertising of the engagement.

In his letter Mr. Johnston gives full details of the very comprehensive billing used. It is notable that the picture was not advertised as "Not a Stage Play," a negative but important virtue of the campaign.

His closing statement is to the effect that, "Business picked up consistently throughout the week," but the entire letter should be read.

Thus the second recorded experience with professional exploitation men. And another vote for their maintenance and use of their services by exhibitors.

If it is generally true that exchange representatives make for bigger theatre profits there is much room for development in this branch of service.

What have the "exploiteers" done for you?

A Better Theatre Platform

7. Sign Grammar

A man's first words catalogue him.

What he says is usually important, 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 consciousness influence you favorably or unfavorably. You are attracted or repelled.

In the case of the theatre the first impression is even more likely to endure, as the theatre does not enjoy occasion, in most cases, to amplify and correct an unfortunate introduction.

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 import of slang readily. A portion interprets improvised abbreviations with ease. But the entire reading public, these portions and all others, understand the grammatical. Incidentally, everybody respects good English.

Sign language has improved steadily with the advent of new and better sign equipment with greater and greater capacity and flexibility. There is still much room for improvement.

As the seventh plank in this better theatre platform The Theatre advocates observance of a hard and fast rule to the effect that every line of sign copy run in lights must conform scrupulously to the elemental laws of English grammar.
CHICAGO'S LIVEST SPOT is the advertised description of the Hotel Morrison's Terrace Gardens, where Ruth Fischer, "The Girl with the Golden Voice," in "Ching Ching Chinaman," a cabaret number of the revue presented by Charles Bohler and the Century Screeners, ends the feature with the above tableau, a direct tie-up with the run of the Al Lichtman feature, "Shadows," at Barbee's Loop theatre.

VISUALIZED DISASTER increases in popularity as an exploitation eye-getter. The Kinema, Los Angeles, used this float, built along unusual lines, to advertise First National's "The Dangerous Age." The stunt can be applied to several contemporary attractions.

NEW YEAR'S DAY, at 8 o'clock, this photograph was taken of the Chicago theatre front. Goldwyn's "Broken Chains," then opening, was one of the most intensively and variously exploited attractions in the history of the theatre.
SIGN LANGUAGE of exceptional eloquence characterizes the front of Barbee's Loop theatre, Chicago, as it appeared during the run of "Shadows." Foster Moore, Lichtman special representative, directed the exploitation. (Story on page 89.)

A BUILT-IN TIE-UP marked the frontal exploitation of "Shadows" at the Strand, Newark, a Chinese restaurant sign next door fitting nicely into the scheme of things. The picture is reported as doing that theatre's best business in six months.

FIRE! FIRE! The populace of Dixon, Ill., rushed into the street to see the fire department in realistic demonstrations made in the interest of "The Third Alarm," F. B. O., shown at the Dixon theatre. Complete story of the campaign appears on page 53, this issue.

A STELLAR TIE-UP with Colleen Moore perfume and Goldwyn's "Broken Chains" the principals produced this drug store window when the picture was shown at the Granada theatre, San Francisco.

PERIOD USHERS are eminently suitable for use with period pictures, as the experience of the American theatre, Butte, with Paramount's Cosmopolitan picture, "When Knighthood Was in Flower," attests.
Theatre Letters
Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

Letter, Photo, Show "Herald" Service Value

The Theatre, built for service, has another guide to exhibitorial statements of results gained by which to fashion its contents.

When Theatre Letters like the following are received The Theatre believes that it is being conducted in conformity with exhibitor requirements of the day. That is its aim and its reward.

THEATRE EDITOR, Exhibitors Herald.
Dear Sir:
Am sending you a photograph of our lobby on the Jack Holt and Dorothy Dell picture, "On the High Seas," I received this front idea from one of your readers, Exhibitors Herald and had it painted.
The cost was $15 but it was well worth the money. The people could see this far above everything else. Going by it in our mobiles, one glance and it told the story.

HARRY VAN NOY, 
Riviera theatre, Anderson, Ind.

DEAR MR. VAN NOY:
It's a great front, we say we. In fact we like so well that we spread it all over the page. I am confident that we treat it properly in so far as the idea is as good that you approved of it. Profitably, certainly your photograph makes possible for others to do likewise. That is a service to readers, and that is what The Theatre is for. Glad you had such good success and it to have figured, however slightly, therein. W W

Gill Combines Sales Lobbies And Economic

Almost anybody can create a selli lobby if he spends enough money. Gain sales strength without sacrificing economic soundness is another matter commonly called showmanship.

R. A. Gill, returning to the circle theatre letter writers after a long interval, does just that thing and tells how.

THEATRE EDITOR, Exhibitors Herald.
Dear Sir:
Under separate cover I am mailing you photos of two lobby displays that I use recently, "Polly of the Follies" and "The Silent Call."

The "Polly of the Follies" display consists of a lobby display a less than a four foot, including the three sheet display. It is a regular three-sheet size with a 12-inch drop in the back to a depth, wire for two lights at the top and a flasher at the bottom. Prepared with white paper for a background and used cutouts in front for additional effect.

"The Silent Call" expense was for the cost of the beaver-board and six-sheet n
Harry Van Noy, steady reader of and contributor to these pages, fashioned this front for Paramount's "On the High Seas" after a photograph published in 'The Theatre.' His letter, printed this week, tells about it.

What Have the "Exploiteers" Done for You?

Last week J. P. Lannon, Isis theatre, Cedar Rapids, told of his experience with Charles Raymond, Goldwynner, in exploiting "The Sin Flood" and expressed a desire to know how other showmen fare with professional exploitation aid.

This week F. E. Johnston, Court theatre, Wheeling, W. Va., tells of his experience with Bill Robson, another Goldwynner, in exploiting "Sherlock Holmes." What have exploiteers done for you?

Theatre-Store Page Converts "Hard" Editor

"Hard" editors do not merit that adjective. They are, in reality, friends of the theatre, ruling out cheap advertising and thus building up the character of copy carried in their newspapers.

Further, a hard editor, once converted to a policy favoring the theatre, adheres to it invariably.

George Rea made such an editor a permanent theatre friend with one good theatre-merchant advertisement.

Theatre Editor, Exhibitors Herald.

Dear Sir:

Enclosed find copy of first merchant-theatre ad ever in the Washington Daily Herald.

The paper is quite rich and independent. Have tried to get ad on front page. Nothing doing. When I approached him with this he inquired why I did not buy out the works, that I was always wanting the entire paper. Said, "We won't allow our paper to be puddled. We do not solicit any ads. You're not in Hillsboro, are you?"

Then I told him that I came from some place hes des Hillsboro, that I came from Winchester, population 1,000, but that I had been around the world four times.
That got him, and after it was all set up I carried in a proof for his once-over and he said, "Boy, that's the best looking ad ever in the Herald. Hot Dang!"

I was not turned down by a single one I called on. Most of them paid in advance and this page just cost me $3.

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

DEAR MR. REA:
Now that the paper has been converted, let the good work go on. No doubt, in view of his satisfaction with the initial page, the editor will make things much easier for you from now on. Congratulations on pioneering well done.—W. R. W.

"Every Day in Every Way" is Browne Chorus

Not wishing to be the only medium in the world not to have borrowed from Cose for a headline, we beg Frank L. Browne's pardon for attaching the above to his prosperity opus.

Business is great at Browne's.
Read about it.

THEATRE EDITOR,
EXHIBITORS HERALD.

DEAR SIR:

Here I am again, but I haven't done a solitary thing that deserves mention except the fact that I am pleased to say my box office reports still continue to prove highly satisfactory to all parties concerned.

The week of December 24 I had the pleasure of playing "Trifling Women." I say pleasure because it is a pleasure when a picture makes money for you.

Knowing that the day before Christmas and the holiday itself are considered two of the poorest show days, I refused to accept that as a fact and made up my mind that I was going to experiment, so I put out some extra paper (100 one-sheets and 10 stands) in addition to my regular amount of window cards, got busy with the newspapers and got about two hundred dollars more on my opening day than I had really expected to get. Christmas Day was another surprise to me and as the balance of the week held up quite well I found that the extra money I had spent to get a good opening was a very good investment.

My next attraction was "East Is West," opening with it on December 31st, and on the opening night I found it necessary to telephone the police department and they sent me a man in uniform to help me control my line-up. New Year's Day was equally as good and the picture held up so well during the week that I was forced to hold it over for a second week, now playing. And all in the face of the stiffest opposition I have experienced for some time. One of the other houses was playing Mary Pickford in "Tess of the Storm Country" and during the week another house opened with "When Knighthood Was in Flower."

For "East Is West" I used 10 28-
sheets, 400 window cards, and also a big sign up on the principal corner of the city. The sign was on the roof of a building, being thrown on a screen by a stereopticon. This could only be seen at night but it was a great ad. I also put out 5,000 slips like the one enclosed. The cut is from the press book. I simply adapted it to my own idea.

I had five drug store tie-ups on the strength of there being a notice in the picture where Parker's Tar Soap is used. The Parker's Company cooperated on this stunt, offering prizes to those who would tell in twenty words or less what they liked Parker's Tar Soap.

I had all my usher girls and cashier dress in Chinese costumes and the lobby was decorated with Chinese flags, lanterns, draperies and other atmospheric articles. Oh, yes, the business was just as good but I was careful not to overdo it, as I had a real Chinese copper urn to burn it in. This lobby stunt got me a lot of extra newspaper space, for we have never gone in for these things before and it was a new thing for Long Beach and everyone sat up and took notice. You will have to pardon me for writing any more just now, as my assistant has just telephoned up to my office that it is time to close the box office and he wants me to help him call in the receipts, remarking that it is much for him to handle alone.

Pictures like "East Is West" general cost more money, but they're worth it.

Liberty theatre, Long Beach, Cal.

DEAR MR. BROWNE:

If there were a single note of distress or touch of hard luck anywhere in this letter, I would try and do my best to think of something to do about it and suggest a remedy. As there isn't any, we can do is extend congratulations and our best wishes, that the good business continues.—W. R. W.

A theatre is a good deal like a department store. It isn't difficult to sell ice and clothes, necessities, but the real money is made in selling the lesser titles, mainly luxuries, which bring forth and clothing customers and the like.

A little department store principle, merchandising the theatre program worth while.
Organ Trailer "Sells" Music To the Public

"Theatre Construction and Equipment" printed last week the story of a motion picture reel supplied to customers of the American Photo Player company for use in "selling" their musical accompaniment to the public. The stunt has been tried out in practical theatre operation with excellent results.

The prestige value of the thing is apparent. The theatre organ is a little understood device and exposition of its intricacies serves less to simplify it for the public than to impress upon the public mind its magnitude. Therewith goes respect, which is another name for prestige.

So much for the organ. It can be "sold" very effectively by this means. But why buy the organ?

Why cannot the projection machine, the fly loft, the mechanical side of the theatre generally, as well as the drilling and training of the personnel, be exploited in precisely the same manner?

It can. In all such undertakings the disclosures made should be of such character as to suggest rather than outline in detail the mass of matters complex to the lay audience.

Thus is the imagination put to work, and the imagination is a prodigious builder.

"Third Alarm" Measures Up to Campaign Book

"The Third Alarm," F. B. O., lived up to promise made by the remarkable campaign book prepared by Nat G. Rothstein and discussed in this department some weeks ago, in its performance at the Dixon theatre, Dixon, Ill., where Louis Kremer, of the F. B. O. exchange at Chicago, put the press book campaign into application with brilliant results.

The Dixon Daily Telegraph gave the picture the first publicity and cooperation accorded a motion picture in 8 years: the Western Union Telegraph Company contributed a tie-up; the mayor and various clubs endorsed the picture; the fire department cooperated to the extent of giving sign space on every fire box, adopting "The Fire Ladd" as the official song at the fire chief's convention then in session and making two exhibition runs.

The first run terminated at the theatre, where the firemen rushed to the top of the building by ladder and posted a special banner. The second run led the populace to the river bank, where another demonstration was made.

Superintendents of the high buildings in the city gave space for banners, a great number of windows were dedicated to the purposes of the campaign and the picture was shown to the 500 fire chiefs attending the convention at a special screening.

To advance the quality of short subjects, as of any other quantity, it is but necessary to buy the best.

The cost of the implied encouragement is a good investment as well.

Theatre Visitor

By HARRY E. NICHOLS

Field Representative, EXHIBITORS HERALD

THERE is not a theatre visit, in the usual sense of the word, nor can I illustrate it, even with my reliable snapshotter. This is a blanket reply to the question I hear every day, East, West, South, North, wherever my service car takes me.

"You get around a lot," remarks exhibitor with striking uniformity, "you ought to know what the people want. Tell us.

The simple answer is, "Good pictures," but it isn't as simple as it sounds.

Everybody wants to know what kind of pictures, what type of stories, what amount of short subject support and what, if any, added attractions.

If, as those who inquire seem to take for granted, a continuous tour of the country covering a period of years is indication of authority, then the fact must be that it doesn't make a great deal of difference what kind of pictures are shown, nor what proportion of the program is short subject nor what added attractions are included, though it is my belief that added attractions are in reality of more than added expense.

There is just one point upon which the theatre patrons of the nation agree; and that point is that motion pictures must possess merit.

The big successes that I have found among American theatres are what may be termed mere hobby plays of the best pictures that can be bought, regardless of type. They are known as good picture theatres. They prosper evenly throughout the years.

Such institutions are not touched by fads or momentary favoritisms. They are just what I have called them, good picture theatres, and in the end a good picture theatre is just what every exhibitor wants.
Wagner Letter Gives Views On Short Subjects; Argues For Thorough Exploitation

C. F. Wagner, Bugg theatre, Chicago, advertises short subjects for what they are worth. His policy is one of thorough-going exploitation.

In the following letter to "J. R. M." inspired by a note in the January issue of the "Herald" he outlines his method and gives sterling reasons therefor.

He leaves no room for argument as to the soundness of his policy.

"J. R. M."

EXHIBITORS HERALD

Dear Sir:

In your paper of the 27th I noticed a very neat little write-up in regard to "Rags to Riches" and "Mud and Sand." Here is the dope, right from the shoulder, and you can publish it if you wish.

Most theatres have a four-line attraction board the same as I have, but instead of using all the space possible they seem to try to use as little as possible. Of course, most managers of theatres do not change their own attraction boards as I do, but I want the public passing my theatre to know just as much as I can tell them in electric lights.

It doesn't cost any more to fill your board up with letters that tell a story to the public than it does to fill up with spaces. It's just a matter of a little more work, and that is one thing that never bothers me, just as long as the public keeps coming.

When it comes to telling the people what I have let me ask you this:

How many theatres advertise on their boards when they have a late news? I do, and our good friend Chick Kepler of Pathé can verify my statement. That attraction board is always as full of good news for the public as it will hold in letters.

C. F. Wagner,
Bugg theatre, Chicago, III.

"Fun From the Press" Regular Missouri Copy

"Fun From the Press," Hodkinson's reel of humor from the Literary Digest, is a permanent feature of sign copy at the Missouri theatre, St. Louis. A photograph reproduced herewith shows the manner of billing.

The Missouri is numbered among the nation's representative theatres in all modern lists. Its programs are comprehensive and high class, including staged features in themselves worthy of electric sign notation, as well as the big feature pictures of the day and an orchestra of numbers and accomplishments.

The example of the Missouri is a meaningful one, a convincing testimonial to the profit in short subject exploitation.

"Fun From the Press," Hodkinson, is regularly advertised in lights by the Missouri theatre, St. Louis.

"Educator" Is Seattle Strand Lobby Feature

Lobby exploitation by still and cutout was accorded "The Educator," Educational Hamilton comedy featuring Lloyd Hamilton, by the Strand theatre, Seattle.

In a close-up of this front received the short subject advertising, all but obscures the feature picture representation.

Not many shownmen go to the expense of making or buying cutouts for short subjects. Not many exhibitors make use of the stills supplied with the product; practically none do both. The Strand is the exception explaining the "practically.

The reproduction of the photographs is adequate description of the display. It sets up a high standard of short subject exploitation for other showmen to rival.

First National Offers Mats on Short Subjects

The First National press sheet for "The Balloonatic," Buster Keaton comedy, includes mats for newspaper advertising that reduce the matter of properly exploiting the attraction to utmost simplicity. Single and double column advertisements suitable for use in any newspaper are provided, as well as general...
EDWIN C. HILL

**Appointed Fox News Director**

Edwin C. Hill, "the best reporter in America," has left the New York Herald to become director general of Fox News. Mr. Hill’s qualifications for the post are suggested by the descriptive nickname applied by his associates in Park Row. Mr. Hill is a veteran newspaper man, his experience including the reporting of many of the greatest news events of modern times for the New York Herald, the New York Sun and the New York Sun-Herald.

The sinking of the Titanic, the public disaster, the murder of Herman Rosenthal, the political conventions of 1912, 1916 and 1920 are a few of his assignments. He also accompanied President Roosevelt, Taft, Wilson and Harding on cross-country tours, and has been referred to by the latter, because of the friendship between them, as "of my un-official cabinet." Well fitted by his long and varied news-gathering experience for the task of building a newspaper upon a substantial foundation of success, Mr. Hill is looked to for a new standard of newspaper content matter.

Short subject titles are especially significant. The character of the product admits of wide range in selection. The result is timeliness, punch and color. An omission of a short subject title in advertising a program is to needlessly lessen the money-producing power of the advertisements.

Numerous theater ads and hold prestige and patrons by exploiting their orchestras.

The orchestra is never more important than the short subject and seldom as dependable.

If a good orchestra is not a part of the program the same results can be obtained by exploiting the short subject.

If both orchestra and short subjects are on the program, the latter should be given premiere position for the reason that a short subject is a motion picture and an ad for the screen form of entertainment. An orchestra is only a band, with trimmings, and the opposition can hire it away if it is willing to pay enough.

It is easier to write a treatise than a really funny story.

It is easier to find a good novel than a funny joke.

It is easier to sell a public whose daily life is mainly dramatic a funny short subject than a dramatic masterpiece.

Comedy ad is worth its weight in gold.
THOMAS H. INCE, in an open letter addressed to exhibitors, says that if exhibitors will shop more for pictures, the millions of theatre-goers will be forced to "shop" less. He puts the responsibility for "bigger and better pictures" up to the theatre owners of America, and declares there are plenty of good pictures to be had right now. Mr. Ince says:

"Is there not a tendency on the part of many exhibitors to accept the productions they book without having thoroughly 'sold' themselves on them? I am hoping that this tendency is not growing; it would be a bad day for pictures.

"There are good pictures in plenty now being released. And if exhibitors will shop for them, picture-goers will be forced to shop less.

"The exhibitor who shops for his pictures is the biggest asset his studios have, in fact, he is the biggest asset the entire motion picture industry has."

From observation it would seem that more and more exhibitors are doing just what Mr. Ince urges and, as a consequence the results of their shopping tours of the exchanges is reflected in better shows and better attendance.—J. R. M.

"THE CUSTARD CUP" (Fox) presents Mary Carr in a pleasing story replete with humorous situations, dramatic moments and sentimental appeal. It was adapted from a story by Florence Bingham Livingston, and directed by Herbert Brenon. Ralph Spence wrote the subtitles and many of these are quite humorous.

"GIMME" (Goldwyn) is another one of those delightful Rupert Hughes productions which picture patrons have grown to look forward to with more than the usual interest. It was written and directed by the author assisted by his talented wife and, because of its human appeal, will live long in the memory of picture fans.

"BELLBOY 13" (First National) is a Thomas H. Ince production with Douglas MacLean in the stellar role. It presents amusing bits of fun of a light order, bordering on slapstick, and while not uproariously funny, achieves its purpose as a diverting five-reel feature. There are unique exploitation angles that will put it over also.

"NOBODY'S MONEY" (Paramount) is a new and better Jack Holt vehicle, as good as "Making a Man" in every respect, and better in most. The star is supported by Wanda Hawley, Julia Faye, Charles Clary, Lucien Littlefield and a host of other competent players. The story is a snappy yarn about crooked politicians and just plain crooks. It doesn't permit a break-down in interest in the six reels.

"ONE STOLEN NIGHT" (Vitagraph) starring Alice Calhoun, is another "sheik" story and for audiences not grown tired of this style of photoplay it should answer every purpose. The story is light and amusing and although well photographed and well staged, it only fairly succeeds in holding the interest.

"AS A MAN LIVES" (American Releasing), another regeneration story with several unusual twists. There is good action, plenty of suspense and a stirring climax. Robert Frazer, Gladys Hulette, Frank Losee and J. Thornton Banton in the principal roles give intelligent performances.

"THE FLAME OF LIFE" (Universal), Priscilla Dean, Robert Ellis and Wallace Beery are in the cast of this dramatic production from Frances Hodgson Burnett's story. It is filled with tense situations, moves fast and is screen entertainment of a high order.

"MY AMERICAN WIFE" (Paramount) ranks above the majority of Gloria Swanson's vehicles in story value, losing nothing in richness of investiture and scenic interest. It is a story of South American horse racing and politics, with Antonio Moreno effectively present as the chief support. A large and well balanced cast aid the principals in discharge of their roles. It's a wholly interesting photoplay that should give wholly satisfactory box office account of itself.

Herbert Rawlinson and support in a scene from "The Scarlet Car," a new Universal feature

John Gilbert in a dramatic scene from "Truxton King," forthcoming Fox production
SPECIAL CAST IN
GIMME
(GOLDWYN—RUPERT HUGHES)

One of those pictures that make you glad you're in the industry.

THE CAST

Fanny Daniels..............Helene Chadwick
Clifton Ferris..............Gaston Glass
Mrs. Roland Ferris........Kate Lester
Clothilde Kingsley.........Eleanor Boardman
Claud Lambert..............David Imboden
Mrs. Cecily McGimsey......May Wallace
Miss Annabel Wainwright...
Mary McGimsey.............H. B. Wallhall
Little.............Jean Hope

It is more than gratifying to be privi-

eged to see such a film as "Gimme," a Goldwyn picture, written and directed by Rupert Hughes. The most prejudiced critic of the "movies" would have to admit that here is a genuine story told in motion pictures, and told entertainingly and convincingly. That a writer of Rupert Hughes' ability should turn his inquested talent to writing a story directly for the screen, and then direct it as entertainingly and make everyone in the business feel proud.

A capable cast illustrates the Hughes story. Headed by Helene Chadwick as Fanny Daniels and Gaston Glass as Clifton Ferris, with Kate Lester playing Clinton's naughtily mother; H. B. Walsh as John McGimsey; Eleanor Boardman as Clothilde Kingsley, a society job; David Imboden portraying an unnoticed interior decorator, Claude Lambert; Georgia Woodthorpe as a rich maid, and May Wallace as Mrs. McGimsey, the cast is eminently satisfactory.

The theme is an ever-present one among married folks—the ancient and ever-yet-universally-settled one of just how money should be handled so that either the wife's pride nor the husband's pocketbook suffer unduly. A girl who has earned money and had the handling of it before marriage finds it desperately hard to have to ask her husband for money after the minister has kissed the ride. As for the story—Fanny Daniels gets a job with Claude Lambert, an in-

trigued deacon, for forty dollars a week. Aside would like to include pleasure, such as hand-holding, with business but Fanny rebuffs him and he promises to eat.

Clifton Ferris falls in love with Fanny, the disgust of Clothilde Kingsley, who could have no aversion to spending the Ferris millions, and to the dismay of his other, who can see in Fanny only a rumble hunter. Clinton marries Fanny, and his mother's refusal to give him a cent, philosophically, and manages to make a living on the curb. He has never had to think about money and it doesn't occur to him that his wife is humiliated every time she has to ask for money to pay bills. She has borrowed five hundred dollars from her former employer who becomes revenged when he discovers what she has used it for—a trousseau to wed his rival. Clinton, off on business, gives Fanny a blank check, which she later fills in for Lambert, as he is getting ugly about the money. Clinton misunderstands; she leaves him and goes back to her old job.

There are some very natural touches in this separation, in fact the entire story is unfolded with commendable naturalness and restraint, and enlivened with Rupert Hughes' human comedy.

Drama comes into its own when the husband follows his wife and Lambert to an empty house and there trembles in the air a portent of tragedy, but explanations come in time, and, comprehending the rock on which their matrimonial barque almost split, Clinton agrees to treat her as a partner. Delightfully done, and a credit to the industry.

JACK HOLT IN

NOBODY'S MONEY
(PARAMOUNT)

A snappy crook-politicos comedy drama without a break in interest or amusement. An up-to-date picture of an up-to-date story by William LeBaron. Scenario by Beulah Marie Dix. Directed by Wallace Worsley. Six reels.

Jack Holt's steadily building popularity should take added impetus from this photoplay. It is as good as "Making a Man," in many respects better. It is a realistic story of American municipal politics with adventure, physical violence, craft and cunning interwoven in a casi ad-

mixture. The thing gets off to a flying start and never lags for a moment. Jack Holt is easily the big figure, but a host of excellent players set a warm pace for him. Julia Faye is effectively though briefly present. Charles Clary is calmly potent as the heroine's father, the heroine's obligations being adequately discharged by Wanda Hawley. The bulk of the work falls to a number of male players who in every case satisfy.

Any small American city is the back-

ground. Any small politician is the vil-

lain, and any upright citizen is the hero, in this case unidentified until the last subtitle. A more or less reformed crook, others who have not reformed, and se-

veral plain people make up the immediate circle of principals.

The introduction is novel and amusing. And throughout the action of the picture that humorous note is maintained con-

stantly. The story is never taken too seriously, though always seriously enough to assure watch attention.

Jack Holt's advance during recent months has been a constant one. Para-

mount seems to have found just the type of material he requires and there seems no end to the supply. This picture should be widely advertised. It has ample qualifi-

ications for satisfying patrons such ad-

vertising attracts.

CASEY JONES JR.

(EDUCATIONAL)

This Mermaid comedy, produced by Jack White, starring Lige Conley, resembles a serial in the number of hair-raising stunts performed by the comedian and his company. There is a comical looking locomotive, an exciting chase with bandits, and a sure-fire finish that equals anything ever staged by a comedy director. Lige is commissioned to speed up the service of the Speed-Ball Express, a train that gatherings much moss as it rolls along. A bandit gang robs the express car but Lige saves the money by riding over the car tops on a bicy-

cle and unhooks the engine. Finally he drives the locomotive through a building and carries the bandits away stunned, on the cowcatcher.
DOUGLAS MACLEAN IN

BELLBOY 13
(FIRST NATIONAL)

Entertainment of a light order in this comedy, which, while not up to the high standards of its predecessor, will keep most audiences pleasantly amused. It was directed by William Seiter, from a story by Austin McColl. It is in five parts.

This, as the posters state, is "a story of a wise cracking bellboy whose life is just one pretty girl after another." It has a fairly well conceived plot that never gets beyond the bounds of plausibility and the story is fairly well worked out. It is in fact in Thos. H. Ince's recent success "The Hot-Tenton.

The story concerns a young man in partnership with an irritable uncle. The uncle would have him attend to business, while he prefers love-making. He is rushed to the train until he can make good at something. He becomes a bellboy in a large hotel, and it here most of the action takes place--skillfully vying for a place with the uncle, the boy's sweet-heart and the hotel guests all involved.

The story does not leave a lasting impression but is everything amusing and an air of general whimsicality that will get over with comedy-loving audiences.

MacLean and the other players make the most of their opportunities.

ALICE CALHOUN IN

ONE STOLEN NIGHT
(VITAGRAPH)

Audiences who have not tired of "sheik" pictures will doubtless find amusement in this story of the desert, of an American girl in love with an officer in Arabia, and his novel manner of winning her love and confidence. Light but amusing entertainment. Directed by Robert Ensmie. Five reels.

Although there are some points, such as the love-interest of the charming star, to this tale of the desert country, it is not the best of Miss Calhoun's star-making themes, that of an American society girl of Parthianan ancestry who falls in love with a man who rescues her from an Arab mob and becomes fired with the romance of the desert, is not very original, although there is an unexpected twist to the plot that happily saves the end.

The story opens fairly well and succeeds in holding the interest until the "sheik" angle is introduced, thence it only creates a very slight curiosity as to how everything will end, until the hero, who proves to be the "sheik," comes on and dies his love.

Alice Calhoun looks as attractive as ever and is given good support by a small but competent cast. The desert stuff is well done, the interiors are good and well lit and one or two night scenes particularly effective. Herbert Heyes appeared as Miss Calhoun.

There are interesting scenes of dance halls and bazaars, peopleed with grotesque figures in flowing costumes, and the most charming one is the chase between an oasis of the desert and the hero on horseback.

The dyed-in-the-wood Calhoun fans will doubtless like it but you can't promise them much in the way of novelty in this film.

SPECIAL CAST IN

AS A MAN LIVES
(AMERICAN RELEASING)


There has been quite a run on regeneration stories and "As a Man Lives," made by the Achievement Films Inc. for American Releasing Corp. measures up to the others in thrills, suspense and story interest. It skips around quite a bit, the action starting in New York, thence moves to Paris and later to Utah in the mining district.

Acting honors of the piece go to Robert Frazer, as a young man of wealth, who decides to drink himself to death when a little bookstorer clerk refuses him, and Frank Loste, as an eccentric surgeon of Paris. It was pleasing as the girl and Frazer adequate as the hero of the piece. J. Thornton Baston and Kate Manske appear in important roles.

A thrilling climax is furnished when a youngster sets off a blast which blows the mountains; the gold company; the gold company; there is a shower of debris, the city an instant in ruins. Another is thrown in for good measure where the girl is hanging from a rope in the mine shaft. She is saved by the villain of the piece who drops to the pit below when the rope is seen to be too weak to hold them both. The scene in the cafe, where the girl is used in Paris, the lady is particularly well handled, especially the Apache dance.

Sherry Mason is sent to France by his father on a business deal and to forget Naida, a little girl in a hook store with whom he has fallen in love. He becomes implicated in the death of a dancer and when he returns to America and goes to a mine belonging to his father in Utah, the Apache whose enmity he earned in Paris follows Inspectors threaten to expose Mason's partner in the mine deal and they plan to blow it up. Sherry is saved from death by a kind hearted physician who befriended him in Paris and the happy ending follows.

"HAS THE WORLD GONE MAD?"

The latest Equity special, has been purchased for the Southern New Jersey and Eastern Pennsylvania territory by Ben Amsterdam of Masterpiece Film Attractions. Mr. Amsterdam had an option on this second Daniel Carson Goodman production, and was unable to refuse it if he did not measure up to his approval as a special production. Apparently he is satisfied that it is everything Equity claimed for it as indicated by the purchase which followed its screening.

GLORIA SWANSON IN

MY AMERICAN WIFE
(PARAMOUNT)


Antonio Moreno, playing opposite Gloria Swanson, satisfies all expectations as the South American man lover in "My American Wife." He looks and acts the part well and perfectly. Josef Swickard, Eric Mayne, particularly good as the villain. Pollye Chapman, Walter Long, Loyda Underwood, Eileen Pringle and E. R. Butler are others who contribute bright bits in support.

The story is of a Kentucky girl, owner of a winning race horse, whose winning of a turf classic in a South American capital brings her to Paris, with a powerful but inactive young statesman of ancient lineage. Love follows, but the machinations of business and personal rival, together with the cooperation of his mother to the match of his choice, precipitate complications. A duel with pistol, to the rescue, is a moment of dramatic tension which will stand considerable advertising, some cast passages with an unmained extra dancing in a little Valentine fashion, and an explosive denouement are big moments that punctuate an evenly spun narrative.

The dresses of the star represent what seems to be every style and costume in the modern huge outfit. The feminine portion of an audience should be adequately entertained by this. The story is good, and the investiture throughout is charming. The background is authoritative in mass and detail. The majority of the scenes reveal crowds of cast members who know how to act and look as required.

As a whole the production register distinctly above the usual run of Gloria Swanson's starring vehicles. It is fair to say that the best of them has had, plus star value that all have not possessed in like degree.

TEA 'N TEA
(EDUCATIONAL)

A single reel comedy with enough action to satisfy the most ardent slap-stick hound. It concerns a young engaged couple who plans to give a birthday party are upset by a rival. The rival gets the servants all quit. They hire a lanky negro with a mess of things up and the rival puts T. N. T. in the cake and when the candles are lit the T. N. T. destroys the house.

"NANOOK OF THE NORTH"!

Eskimo picture distributed by Pathé apparently is assured of long exhibition having received enthusiastic notices from exhibitors and exhibitors everywhere. The late to commend this picture is Roy S. Caras, curator of exhibits of the Museum at Museum. Says "Nearly all of recent films can be said to teach something other, but 'Nanook of the North' is a superior teacher.

JULIUS STERN has engaged Jim Dav well known short subject director, handle the megaphone on Century cor this first subject will be a picture starring Brownie. Zion Myers, brother of Carmel, will assist Dave's.
THE CAST

Mrs. Penfield, "Penzie" Mary Carr
Lottie Marion Battiata
Crak Jerry Divine
Thad Ernest McKay
Lorene Percy Peggy Shaw
Mrs. Penfield Leslie Leigh
Jeremiah Winston Frederick Eames
Ralph Buckley Henry Bedell
Gussie Bickley Myra Bonillas
Aaron Cary Louis Hendricks
Mr. Wopple Edwin Boring

Length: 6,306 feet

"The Custard Cup" has these qualities: humor, dramatic moments and sentimental appeal in large measure, and for this reason it will appeal to the majority of film patrons. Although it has at a slight story and is rather drawn out, it has been handled with skill and every intelligent performance of any Carr, little Miriam Battiata and a well-chosen supporting cast, lift it above the average in entertainment value. The story is common to spinning out the adventure is reasonable, and accounts for most of the dullest moments in the production. Judicious cutting would help considerably, especially one scene in garden with the wait and the old man foraging with the hose. This is entirely too long.

Mary Carr, as "Penzie," appears in a role for which she is exactly suited—a role of "Mrs. Penfield of the Cabbage Patch"—and it is largely due to her efforts that "The Custard Cup" is the big picture that it is. Miriam Battiata has been found as the origin of the slums. The subtitling was done by Ralph Senner. Many of these are funny, but there are far too many of them, and it is a few to no purpose. For instance, a first title reads: "A nickel is better in a dollar because it goes to church every Sunday." It is chock full of these kind of expressions, but the photography is excellent work and the photographs are used as the origin of the slums.

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"The Custard Cup" is a very entertaining and amusing picture which will, with its variety of emotions, appeal to most audiences. Good characterization and interesting story with the pathetic note dominating are its principal talking points. Story by Florence Bingham Livingston. Seven reels.

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Priscilla Dean gives her usual excellent performance with Robert Ellis and Wallace Beery in the important supporting roles. Every especially is cast in a part which he carries off to perfection—that of the Dan Lowrie, the cruel father of Joan Lowrie. Robert Ellis is Fergus Derek, the ever-man at the mines. And if you don't believe women can stage a fight for the screen that is equal in thrill to any ever put on by the "stronger sex," you should see Priscilla Dean and a fellow mine worker mix it in a rough and tumble affair. It makes a lot of film battles look like pink tea parties.

Followers of the star may be disappointed in the fact that with very few exceptions is seen in anything but old shabby clothes, hair pulled straight back, and her face well smudged with coal dust. Also, those who like a bit of dish of a tale of this type will probably find the amount served somewhat insufficient.

But these are less important considerations and are overshadowed by the many big and dramatic scenes. On the whole it is a strong, fast moving story that should and must have the audience with the force of its appeal and its excellent characterization.

The story of Joan Lowrie, who with the other girls working at the coal mines, is England is precluded against her employers. The kindness of the over-man eventually wins her trust and in a thrilling rescue she saves his life from a disaster caused by her father, who had previously been incensed.

BIGGEST BUSINESS in many months, and surpassed only by two pictures, is the record announced for "Secrets of Paris" during its engagement at the Cameo theatre in New York. This film is presented by C. C. Burr, president of Mastodon Films, Inc. The two pictures which surpassed it in box office receipts were Mac Murray in "Peacock Alley" and John Barrymore in "Sherlock Holmes." Mastodon officials attribute this remarkable busi ness to the unusually exciting story told in "Secrets of Paris," which is an adaptation of Eugene Sue's "The Mysteries of Paris." Remarkable box office results also from Philadelphia and Los Angeles where the picture played at the Victoria and Symphony theatres respectively.

Exhibitors Herald
Classified Advertisements

5c a word $1.00 Minimum Payable in Advance

Cost you little Get you a lot
Grauman's New Metropolitan

A Detailed Story About This New Structure Will Be Published in the "Construction and Equipment" Department Next Week

Interior of the new Metropolitan showing a corner of the ornate proscenium arch. This structure represents an expenditure of approximately $4,000,000. It is a combination office and theatre building, six stories in height. Photo copyright: Edw. S. Curtis Studios.

Sid Grauman standing at one of the massive portals in his new motion picture theatre. The house will be opened on January 26. The new Metropolitan is considered one of the finest theatres in the country. It seats more than 4,000 people.

Interior of Grauman's Metropolitan. In the picture is Sylvia Woollett, daughter of the architect, wearing the Greek costume of the usherettes.

The main switchboard in Grauman's new Metropolitan in Los Angeles. This is said to be the largest ever constructed for theatre use.
HEATREGOERS soon will have an opportunity to see Pola Negri in another of her foreign-made productions. This time it is “Mad Love,” which Goldwyn will distribute. Three dramatic scenes from the attraction are presented herewith.

**The FILM MART**

**Production Progress**

Warner Brothers:

DNEY FRANKLIN, who directed “Brass” for Warner Brothers and who inded the megaphone on “East Is West” with Constance Talmadge and Miller Thorne, with Norma Tal-

A SPECIAL SONG will be published by Irving Mills to exploit the Arrowplays Deluxe special, “Lost in a Big City.” Previous success with song teups prompted Arrow to include this phase of exploitation in its campaign on the new picture.

BURTON KINGS special which will be published under the brand of “Arrow-

ARROW OFFICIALS have placed their O. K. on the latest William Fairbanks Western, “The Devil’s Dooryard,” which was produced by Ben Wilson. This is the fourth of the Fairbanks series. It is based on a story by W. C. Tuttle.

**Distribution News**

Al Lichtman:

HARRY T. NOLAN, prominent Colorado exhibitor and distributor, has be-

YOU REMEM-

HARRY T. NOLAN

**Hodkinson**

GOVERNOR EDWARD I. ED-WARDS, of New Jersey, foe of the “blue law” and advocate of liberal legislation, was the guest of W. W. Hodkinson Corporation at their offices recently where he was entertained by a private showing of the Hodkinson special “Down to the Sea in Ships.” The Gov-

FAMOUS PLAYERS of Canada has signed with Lichtman to handle four Prenters pictures, “Shadows,” “The Hero,” “Thorns and Orange Blossoms” and “Are You a Failure?” in the Dom-

**ELECTRICAL** under $40,000

For a period of four years were shattered at the Beacon and Mod-

OTHER PRAIRIE was represented by 500 persons at the Warner studios r the first scene filmed in the produc-

In BIG FLOAT of Warner Brothers advertising its attractions is doing 

EW ELECTRICAL equipment has been installed at the Warner plant at a of $45,000 and four and one half

HEW’s FOUR THEATRES in Cleveland—Alhambra, Liberty, Metro-

Barbara La Marr, David Butler and Zasu

After the showing of the picture, an informal reception was held in the pro-

100 YEARS ago: February 3, 1923
featuring Glenn Hunter supported by Martha Mansfield, will be issued.

**SAENGER AMUSEMENT company, it is announced, has contracted for the All Star comedies produced by C. C. Burr and featuring Charles Murray, Raymond McKee and Mary Anderson, for their entire circuit of houses.**

**CAPITAL SERIES** is the name of the new block of pictures which Universal will offer the exhibitors beginning on February 26. Success of the Laemmle Nine, the company announces, encouraged it to offer this new series. Here’s the lineup for the new group: “The Prisoner,” George Burr McDougal story starring Herbert Rawlinson, published on February 26; “The Bolster Door,” George Gilks’ story featuring Frank Mayo, March 5; “The Midnight Guest,” produced by George Archeban with Grace Darmond in the leading role; “Single Handed,” starring Edward (Hoot) Gibson, March 26; “His Good Name,” a William Shavins McNutt story, April 2,

“Nobody’s Bride,” another Rawlinson picture, April 9; “Trimmed in Scarlet,” all star picture, April 16, and another Hoot Gibson attraction for April 23.

**UNIVERSAL** for the first time in six years has gone onto the open market for a picture. It has purchased Charles Brabin’s attraction, “Driven,” for publication as a Jewel. Universal says that the picture is being hailed as one of the strongest of the season. Burr McIntosh, Charles Emmett Mack, Elmer Fair, George Bancroft and Emily Fitzroy are in the cast.

**THE FLIRT,” Hobart Henley’s Jewel production, has had a successful run at the Randolph theatre, Chicago. Newspapers in Chicago said of it: “The Flirt is intensely real. It throbs with humanity.”—Chicago Evening American. “It is without doubt one of the best offerings ever put out.”—Chicago Tribune. Others were equally as praiseworthy.

**A SHOPGIRL” is to be given an opportunity to play in C. B. C. Film Sales Corporation’s next picture, “Temptation.” The process of selection is this: Exchanges handling the company’s “Only a Shopgirl,” working in conjunction with theatres playing the feature, will select the “shopgirl”—she must be a “shopgirl,” C. B. C. announces—considered the best screen material. In turn a committee comprised of Estelle Taylor, Mae Busch,

Joe Brandt, Harry Cohn, Director Ed-ward LeSaint and others will select from the entire group the one considered best fitted for a role in “Temptation.”

**INCREASING PRODUCTION** at the Eastern plant of Paramount is under way, while on the West Coast things are less active following conclusion of five productions and the launching of new ones. This bull is a forerunner of capacity production shortly. In the East George Melford is making You Can’t Fool Your Wife,” Walder- mard Young’s story, and Allan Dwan “Glimpses of the Moon,” by Edith Wharton. In preparation are “The Exciters” to star Bebe Daniels, and “Fog Bound,” featuring Dorothy Dalton. “Dark Secrets” with Dorothy Dalton and “The Leopardess” with Alice Brady are now being edited. On the West Coast only four companies are working and William de Mille is making “Grumpy,” Mary Miles Minter starring in “The Trail of the Lonesome Pine.” Gloria Swanson is starring in “Prodiga Daughters,” and Dorothy Dalton in “The Law of the Lawless.” Within the next few days “The Rustle of Silk” with Fritzi Compton and “Contraband” with Agnes Ayres; “The Cheat” with Pola Negri and other pictures will be started Thomas Meighan and Company are in Panama making “The Ne'er-Do-Well” while Alice Brady and Director Henry Kolker are in Canada making “The Snow Bride.”

**BIG THINGS ARE promised by Para-mount in “The Covered Wagon,” being completed by James Cruze. John C. Flinn has left for Los Angeles, where he will confer with Jesse L. Lasky on exploitation features of the production, an expects to bring a print back to New York with him by February. No publication date has been set for this Emerio Hough’s epic of the great west although through arrangement with A. Appleto & Co., publishers, an extensive box dealers tieup is being launched. Th production will probably be shown advanced prices in New York, Chicago and Los Angeles before being published.

**ASSOCIATED PICTURES**

**BOOKLET OF REVIEWS** is being issued by S L Pictures as an aid to exhibitors in promoting the SL-Met special, “Quincy Adams Sawyer.” This brochure contains full-page reproduction of reviews from the trade journals and clippings from newspapers in New York and San Francisco. There also will be a reproduction of the prologue used

CAN YOU IMAGINE the roars of laughter this will bring? It is a scene from “The Champen,” second of the series of Our Gang comedies produced for Pathé by Hal Roach. It will be published on January 28.
Production Progress

S. L. Rothafel in presenting the special at the New York Capitol.

ARTHUR H. Roddick, supervising director of S. L. Pictures, produced by Associated Pictures for Metro, is in San Diego supervising construction of the first stage of the new S. L. studios, which when complete will have fourteen working stages. The company's new picture, "Your Friend and Mine," has been completed with Willard Mack, Enid Bennett and Allene Ray in the leading roles. Shortly the company will launch production on "The Shooting of Dan McGrew," with Lon Chaney, Willard Mack and Barbara La Marr.

"QUINCY ADAMS SAWSER" will have its premiere presentation in the Middle West at the Chicago theatre on January 29. An extensive billboard campaign has been launched by the Chicago exchange of Metro. Bert Ennis will be in Chicago to aid in promoting the attraction which has had successful runs at a number of theatres.

Scene from Equity's new Daniel Carson Goodman attraction, "Has the World Gone Mad?" which is ready for independent market.

Equity

"HAS THE WORLD GONE MAD?"

Equity Pictures Corporation announces that it has selected this exploitation title for its next "special with an all star cast," which Daniel Carson Goodman wrote and produced. It was made under the working title of "Something for Nothing," but was renamed, the company announces, by a committee composed of executives, exhibitors, exchange men and the author.

In the cast of the attraction are Charles Richman, Robert Edeson, Vincent Coleman, Mary Alden, Elmer Fair, Hedda Hopper and Lyda Laro.

This picture is expected to surpass Mr. Goodman's previous production, "What's Wrong With The Women." Equity says the picture will be greeted by independent exchanges as a great sensation.

Metro

"YOUR FRIEND AND MINE," the Willard Mack sketch which Sawyer-Lubin is producing for Metro, will be a brilliant presentation, the distributors declare. Clarence G. Badger is directing it. One of the high spots in the feature will be a "death dance" performed by Frederic Ko'Vert, for which he has designed an unusual costume consisting of 3,000 pieces. In the cast are Enid Bennett, William Mack, H. H. Van Loan, Willard Mack, Hunley Gordon, Otto Lederer, Rosemary Theby and others.

"THE FOG," William Dudley Pelley's story, will be started late this month under the supervision of Max Graf and H. H. Van Loan. The author has been making daily visits to the Metro plant.

TWO PLAY-ERS who have been stars in their right, Wanda Hawley and Tom Santshi, support William Far- num in his current Fox publication, "This Commandment," which will reach the theatres on January 28. In this Charles Kenyon story Farnum again is the outdoor Westerner in quest of justice and will roll out his fists and firearms in its fulfillment.

AL ST. JOHN COMEDIES are scheduled as follows: "Young and Dumb," January 25, and "The Salesman," March 11. Promotional publication dates announced on these were January 21 and March 4.

Cosmopolitan

A MAMMOTH SET measuring 300 feet by 300 feet and covering a floor space of 60,000 square feet has been constructed by Cosmopolitan for its production of "Little Old New York," which Sidney Olcott is directing. It was necessary to erect the set in the 23rd Regiment Armory in New York, because no studio of required size was available. The set represents the Battery and Bowling Green as it looked a century ago. Joseph Urban designed it. Forty-six available acres of 1,000,000 candles power each, twenty-four domes, thirty-six banks and thirty spotlights illuminate the set. Luther Reed adapted this Rida Johnson Young story.

EILEEN CHRISTIE, well known on musical and dramatic stage, makes her screen debut in Cosmopolitan's "The Enchanted." under the direction of Alan Crosland. This attraction features Lionel Barrymore and Alma Rubens. In this picture are revealed the wild extravagances of European aristocracy prior to the war.

American Releasing:

THE NEW FUGAZI theatre, situated in New York's populous Italian district, is preparing for a gala event on January 25 when "The Sign of the Rose" will be the attraction for two weeks. George Beban and his company of players will offer their combination of spoken drama and motion picture entertainment exactly as performed at the professional presentation given at the Earl Carroll theatre. There will be three performances daily during the run at the Fugazi.

Thomas H. Ince:

"HER REPUTATION" is the first of a series of new Thomas H. Ince specials for the 1923-24 season, on which rapid progress is being made. It is a story of newspaper life with McAvoy in the lead role supported by Cullen Landis. The production is being made from an original story by Bradley King, under the direction of John Griffith Wray.

BIGGEST FIRST NIGHT in the history of the Pitt theatre, Pittsburgh, is the boast for "Douglas Fairbanks in Robin Hood," which opened at that house on January 15. A throng of notables attended the premiere, among them being Mayor Magee who really acted in the capacity of master of ceremonies. A comprehensive exploitation campaign, directed by Pete Smith, preceded the opening.

UNITED ARTISTS reports capacity business during the engagement of D. W. Griffith's mystery picture, "One Exciting Night," at the Garrick theatre, Minneapolis. The picture ran simultaneously at the Empress, St. Paul. The advance campaign was carried on mainly through liberal newspaper space.
With the Procession in Los Angeles

By Harry Hammond Beall

Paul N. Wilson, short story writer and former newspaperman of this city, has just completed the titling and editing of "The Midnight Guest," an original story by Rupert Julian, directed by George Archainbaud for Universal.

In order to successfully film scenes of the interior of a submarine, a complete replica of the U. S. Submarine is constructed at the United Studios for the forthcoming Maurice Tourneur production of "The Isle of Dead Ships." More correctly speaking, a half of a submarine has been built, for the big sub is cut in half lengthwise. Another realistic set recently constructed at the same studio is the huge ice skating rink built for Allen Holubar's special starring Dorothy Philips, "The White Frontier."

If Hunt Stromberg's comedy, "Rob-'Em Good," a burlesque on Doug Fairbanks' cinema classic, is advertised after the fashion of "Robin Hood in Hollywood," what will it be when it is shown in a Hollywood suburb? We may wake up some morning to be confronted by billboards reading "Rob-'Em Good in Hollywood," and some of our local merchants will undoubtedly leave town at once. At any rate the comedy classic featuring the "Bool" will have to be exploited with kid gloves.

Phil Goldstone's big production and thrill-of-the-drama, "His Last Race," directed by Howard Mitchum, will shortly be released on the state right market. The cast of the special includes such well known names as Pauline Starke, Noah Beery, Bob McKim, Tall Marshall and others. "Snowy" Baker, the well known Australian sportsman, plays a feature in the picture which will probably be Goldstone's most pretentious release in many a day.

Grauman's Metropolitan Theatre, which is rapidly nearing completion, was the scene of unusual activity the other night when Sid Grauman escorted an invited group of newspaper and magazine writers on a tour of inspection of the structure which will be formally opened on January 26.

Mr. and Mrs. Perley Poore Sheehan were dinner guests recently to Thomas Pat- ten, western representative for Will Hays and Mrs. Patten, Mr. and Mrs. Charles Eyton and Irving Thalberg, director general of Universal.

Are Charlie Chaplin and Pola Negri secretly married? This is the question that is being asked by members of the Hollywood picture colony. It was recently learned that the famous stars spent the week-end at Santa Barbara's idyllic "Honey- moon House" otherwise known as the Hotel Samarkand—but apparently it didn't mean anything as both Charlie and Pola have issued strong denials. Anyway it's fu- ture for the village gossipies and the yellow journals.

Every motion picture star in Los Angeles will be asked to aid in a scheme for nation- ally advertising the American Historical Revue and Motion Picture Exposition to be staged in this city next summer. Every answer to every fan letter will be rubber stamped like this: "Are You Coming to the International Exposition that the film industry will hold in Los Angeles next summer?" It will be signed by the star. The plan has already been adopted by sev- eral of the film luminaries.

Allen Holubar is considering a number of suggestions for a permanent title for his second First National production starring Dorothy Phillips. The picture now carries the working title, "The White Frontier," but as our friend Rube Goldberg, the eminent cartoonist would say, "it doesn't mean anything," hence the director-producer is seeking a more fitting name for his big pro- duction of the Canadian Northwest. As no prizes or cash bonuses are offered for a new title, professional contest advisers and "sure thing" title writers are asked to lay off.

Blanche Sweet is to play the title role in "Mickey." Nellie's production of "Tess of the D'Urbervilles," the Thomas Hardy novel which is to be picturized for Gold- wyn. The new film will probably be under way in about five or six week at the latest and as many of the scenes have already been shot in England it will not be long be- fore the special will be ready for publication. The marriage of Miss Sweet and Nellie was a notable event of last summer.

Connie Talmadge now has plenty of di- rectors but she is sadly in need of a suit- able story. Then she'll go to work. Two directors for the talented star were signed recently by Joseph Scheck, producer. They are Sid Franklin and Vic Heerman, the former recently having directed sister Norma Shearer's famous new motion picture on the Selznick staff. The important thing now is to secure a story that will fit the little star's rare personality.

Pretty Marie Prevost, a fastly rising comedy star, has been signed to interpret the leading feminine role in "Red Lights," the cin- ema version of the notable mystery play, "The Rear Car," which but recently closed a long run at a local stock theatre. The picturization is to be made by Goldwyn and preparation of the script is now in the hands of Carey Wilson.

Bonnie Wilson, who is now doing publicity and hand shaking for Mike Levey at the United Studios and also for Maurice Tourneur, the producer, was formerly press representative of the shipyard at San Francisco. Hence Bonnie knows how to "put it over" and as a result has been welcomed by the local scribes with open arms.

Mark Larkin, news editor of the Pick- ford-Grauman's studio, drops the hint that Marilynn Muller, former vaudeville beauty and wife of Jack Pickford, will soon join her husband in his picture work here as the haway, young couple will be main- enced separation as a result of their indi- vidual occupations. Miss Muller will give up her theatrical career work for a place in Jack Pickford productions in the dis- tant future if we may believe all we read in the manner of press material agent.

The Irish are to have their innings at the P. B. Schuberg studio. "April Showers," the picture already termed "The Irish Hu- moroscope," is to go into production with Tom Forman as director, Colleen Moore as feminine lead and Kenneth Harlan playing opposite her. Every other player in the cast will be of Irish extraction. "April Showers" is again "Rob-'Em Goldwyn" and will be shot on the backlot of Dublin Castle before he will be permitted to sign on the dotted line. The production will be published by Al Lich- man.

Work has been started on "Main Street" at the Warner brothers studio. Harry Beaumont is producing the "Rob-'Em" in the cast are Florence Vidor, Monte Blue, Robert Gordon, Noah Beery, Louise Fa- cenda, Harry Mydans, Otis Harlan and Jo- sephine Crowell. This is not the complete personnel but just the cast up to date. Some line-up, eh?

Walter Hiers, round comedian who recently became a benefact, is expected hom- e from his wedding tour this week and will at once begin production on his new Para- mount picture, "Seventy-five Cents At Hour." "Walt" will be met at the depot with a brass band and his bride will be present with a key to the studios by the fa- follow's many admirers.

An important change in production policy has been announced by Samuel Gold- abrahm Lehman, vice president in charge of production. Hereafter the unit system will be employed in making the big feature picture, to which the company has committed itself. Each director will have his own staff and will be given every facility to put into his productions his ideas and individuality. He will have the cooperation of the department heads in the studio but each unit will be separate unto itself, the announcement declares.

Excitement is running high and wild ri- mors are afloat as the election of new officers for the "Wampa" will take place next Monday. Two tickets will be in the field, we are in- formed, one headed by Joe Jackson, Gold- wyn press representative, and the other by Harry Wilson, Sol Lesser's top publicist. Torel light parades, election cigars and other pr- polling requisites are being practiced in the existing faction. The ballot will be closely guarded, however, and each ele- toment will be scrutinized before being pre- mitted to stuff the ca- be.

Hollywood now has its initial cabaret restaurant. The Montmartre, recent creation of Eddie Baker, most prominent of the local restaurateurs, occupies a palatial new building on Hollywood Boule- vard near Highland avenue, and plans to gather the brightest and the brightest for an event such as the "The night the movie firm- ment to trip the light fantastic and to end- palatable food.

Scene from the Fox comedy "Young and Dumb," which features Al St. John.
Screen Message No. 92

The mayor of a Wisconsin city has barred from the screens a certain picture. He admits the picture is above criticism, but says that others of the same type may not be, therefore all must be prohibited.

That's the logic of a reformer. Censorship is conceived in the minds of such persons. That's why it is dangerous to the welfare of the country.

An affirmative answer to each and everyone of these questions means that the theatre men of the country have built a strong first line defense in their war on intolerance.

A strong defense is imperative at this moment.

Nebraska, Indiana, Missouri, Iowa, Idaho, Washington and other states again face the possibilities of censorship enactment.

The thoroughness of advanced preparations may determine the success of your fight against fanatical aggressiveness.

Eleventh hour methods may succeed, but the chances are a hundred to one against you.

The lawmaker says: "If you are not interested in your own welfare, why should I aid you?"

And the lawmaker is right in assuming that attitude.

Exhibitors of the country have had every available means at their command to perfect an organized force against referred interference.

Sentiment against censorship is becoming widespread. Judicious effort on the part of exhibitors should have enabled them to mold a workable defense out of this fast crystallizing public thought.

That the public is drastically opposed to legal regulation of the screen was illustrated clearly by the Massachusetts referendum. That vote may be regarded — and rightly — as a stern rebuke to the reformer.

Did you present the facts and figures of the Massachusetts referendum to your patrons? If you did not you overlooked your greatest opportunity to present the strongest argument against censorship yet offered.

Read again the questions introducing this article. See if you can give an affirmative answer to each. Judge for yourself whether or not you have made an effort to protect yourself and your fellow exhibitors.

Shift State Unit Office

(Special to Exhibitors Herald)

TOPEKA, KAN., Jan. 23.—With the opening of the Kansas state legislature the M. P. T. O. Kansas is maintaining an office in the National hotel, Topeka, for the purpose of keeping exhibitors throughout the state posted on the activities during the legislative program. C. E. Cook, business manager of the Kansas organization, will be in charge.
LETTERS From Readers

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

The Small Town Situation

MUNCIE, IND.—To the Forum: As a small town exhibitor with his entire capital invested in his theatre, who is depending upon it to provide the necessaries and a few modest luxuries for himself and family and to offer for them a competence in their old age, I read in your Holiday Issue of the Herald your editorial comment on the letter in behalf of the exhibitors recently addressed to Frank J. Rembisch of Indianapolis to Mr. Will H. Hays, in which he makes an appeal in the exhibitor's behalf. It was less in anger than with a feeling of regret at your inability to grasp the situation from the viewpoint of the "ultimate consumer" in the moving picture industry that I read your editorial.

I am not speaking idly nor with exaggeration when I declare that the average exhibitor, not alone in Indiana, but in every state in the Union, is now fighting with his back to the wall. Daily we in Indiana, and I speak advisedly for I know personally the majority of the exhibitors in the state, are trying to figure out "What can I do to add to my service to the public?" but "Where can I make another cut on my overhead in order to meet my increasing expenses?" and "How long can I hold out?"

It becomes imperative to know when admission prices are to be reduced and our inability to give people cheaper amusements when the prices in other commodity lines, fallen long ago, is largely responsible for the adverse criticism that has been noted with growing alarm by all persons connected with any branch of the industry. Decreased attendance has been an inevitable result and this is a blow which has struck the exhibitor directly and which the producer and the distributors do not feel.

While we have heard much of a program of economy being exercised by the producers, while the salaries of stars are being cut, and the business generally is being systematized on a basis bound to reduce expenses, the exhibitors have naturally looked for a lessening of their burden also. But the reverse has proven true.

Film rentals have increased. New rulings have become effective forcing us oftentimes to take pictures we know in advance will not appeal to our particular community or clientele. We are receiving constantly less and less consideration from those from whom we buy, until to-day there are hundreds of motion picture theatre owners facing bankruptcy and hoping against hope for a chance to unload their theatres and quit the business for good time to come.

Please understand that in writing this letter I am making no bid for publicity as Mr. Rembusch was accused of doing. Neither have I an axe to grind. I am simply seeking to help you understand things as we face them and hoping to enlist your aid in reaching some solution that will not only react to the benefit of the exhibitors but to the entire industry as well. Is it not true that in the last analysis, it is the exhibitor upon whom the entire industry rests? Motion pictures are produced to sell and the exhibitor is the buyer. Motion picture magnets of some time only run Saturday night. They could cease to exist and the industry would go on undisturbed. High officials in the industry could step aside and their place could be filled. High-salaried stars could be replaced by others.

The exhibitor is the backbone of the industry. He pays the bills; he exploits the stars and the productions; strives to make each producer's name a household word in every home in his community. He alone suffers when a snowfall or a rainstorm keeps the folks at home on the night when he has a special feature booked. He suffers from the highly organized business methods which are removing any benefit that he might have at one time enjoyed through competition on the part of the producers. To him the industry is becoming more and more, the mighty octopus stretching out its arms to draw him in and crush him.

The exhibitor today is fighting hard, perhaps he should not be altogether discouraged. Certainly there should be a cause for hope that the great stars which have conceived and made the motion picture industry the great institution which it is today, will yet prove capable of realizing the one thing—the rights of the exhibitors—which they seem to have overlooked.

May we rely on you to help bring this matter to their attention more forcibly than we may all enjoy a greater benefit from the business in which we are so vitally interested?—A. E. BENNETT, Strand and Liberty theatres, Muncie, Ind.

Special Number Pleasess

CROFTON, NEB.—To the Editor: The comments on "What the Picture Did for Me" I always read first and I am especially interested in what you have to say now. Now that I am more this way than opening Wednesday also.

I wish to make a comment on an outsider company. Do not know whether you publish those or not. Hope you do this one:

Last Fall, I put on "Shepherd of the Hills" with the Glass Novelty Trio. The picture was very good. The music! Oh, baby! That was good. They all said: "Best music this burg ever listened to." They work on percentage basis and they acted the gentlemen about everything. I would say, to all exhibitors who have the chance to play this: "Grab them quick. You will not regret it, nor will your patrons kick on the prices. The worst kickers were pleased."—HELEN DREKLER, Star theatre, Crofton, Neb.

This Maurice Tierney production, "While Paris Sleeps," was published by W. W. Hoffkinson on January 14.

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 section. Address them to "Purely Personal."

Any exhibitor want a good cat? "Gib" Gibbons of the Majestic theatre, Kansas City, Mo., lost his "house cat" last week and advertised that he would give a ticket to the show to any boy or girl who turned the cat in. There were 100 children armed with cats of all description were waiting at the theatre for Mr. Gibbons.

Fred G. Sliter, Associated First National field manager, stopped off in A1 last week long enough to supervise construction of a home which he is building in one of the suburbs. He left for the west in the interests of the short subject department.

Lew Nathason, who operates the Gen theatre at Toppeka, Kan., has turned his salesman, having sold out the city territory for F. B. O. He will continue to operate the theatre.

Frank L. Newman, owner of the Royal Newman and Twelfth Street theatre Kansas City, gave his annual good fellowship party for members of his organization which included employees of the three theatres. The event was held in the Colonial room of the Hotel Muehlebach, beginning at 11:15 o'clock at the close of the last show at the theatres. Among the guests were, including 250 employees and personal friends of Mr. Newman, a number of musical numbers were presented by members of the Newman organization, old-time dances, including the Virgin reel, as well as other modern dances were featured. This is the ninth annual party which Mr. Newman gives his organization.

W. Benjamin, former Universal salesman in Kansas City, who recently was appointed F. B. O. branch manager Omaha, has been promoted to the position of special F. B. O. representative. Mr. Benjamin, after going to Omaha, was sent to Des Moinl 1A, where he made a record that qualified him for his present position.

George T. Cruzen has been appointed manager of the Plaza theatre, Sioux City, Iowa, by Hostetter Amusement Company.

A new precedent has been established by the Apollo theatre, Kent City's larger suburban houses, owned by O. D. Rose. Heretofore the policy of the Apollo has been a change of program each night, but last week "Olive Twill" showed the entire week and did a great business the last night than it did first. In the future there will be two changes of program, Mr. Rose announced.

The Motion Picture Exhibitors League of St. Louis and Eastern Missouri held a house-warming for their new office, 3308 Olive street, on Tuesday, January
American Releasing

Timothy's Quest, with a special cast.—fine picture. Carries the story. In fact it has everything to make an evening entertainment.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

My Old Kentucky Home, with a special cast.—A wonderful picture. Came as ear pleasing everybody as any picture ever ran. Some very clever comedy, tory and directing good. Title could be o better. Ran in opposition to Grand-<br/>

a's Boy and made money.—J. F. Hille-<br/>

ian, Broadway theatre, Mt. Pleasant, Mich.

My Old Kentucky Home, with a special cast.—A 100% picture for small towns. Advertise it big and cash in. You ain't going to lose on this one. Can be bought at a live and let live price.—E. L. Good, Liberty theatre, Lakeview, Mich.—Small town patronage.

Jan of the Big Snows, with Warner ichmond.—A very interesting Curwood story.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

His Wife's Husband, with Betty lythe.—Political picture. Fair business.—G. Strasser, Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

The Three Buckarooos, with a special cast.—If you are looking for a real West-<br/>
n you can't go wrong on this one. It full of action from start to finish.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

Blue Beard, Jr., with Mary Anderson.—Air comedy-drama. Fair business.—G. Trasser, Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Associated Exhibitors

Woman Wake Up, with Florence idol.—Dandy picture. Play it. It will ease any audience.—Royal theatre, Malvern, Ark.—General patronage.

Grandma's Boy, with Harold Lloyd.—<br/>
in A-1 picture and a real tonic for the jazzes. More power to Lloyd and may he keep himself in shape and make more good pictures.—Y. M. C. A. thea-<br/>
e, Lake Geneva, Wis.—General patronage.

Grandma's Boy, with Harold Lloyd.—<br/>
evry good comedy. Will get the money at pleasure.—P. G. Morris, Regent thea-<br/>
e, Cleveland, Miss.—General patronage.

Grandma's Boy, with Harold Lloyd.—<br/>
acknowledged in for two nights and it eased everyone. The only trouble is ey ask too much for it. If you buy it right show it and boost it and it will make you money.—A. A. Brollier, Kay-pee theatre, Mt. Gilead, Ohio.—General patronage.

F. B. O.

Thelma, with Jane Novak.—Beautiful picture. Many came because of reading book, which is followed closely.—A. J. Inks, Crystal theatre, Ligonier, Ind.—Small town patronage.

Good Men and True, with Harry Carey.—Your patrons like Western's, book this one. Lots of pep to it.—F. L. Anderson, Queen theatre, Marfa, Tex.—General patronage.

Good Men and True, with Harry Carey.—Extra good program. Not a special but pleased a very light attendance. All comments were good. Cold weather prevents attendance, although best pictures are used.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

The Name of the Law, with a special cast.—Picture, star are all great. Made money with it for two days. F. B. O. is giving us wonderful service. We used two cutouts on two principal corners of main street and they did the work.—Carroll & Miller, Gayety theatre, Amory, Miss.—Neighborhood patronage.

The Name of the Law, with a special cast.—Absolutely a first class picture. We rate it as high as we do Over the Hill. It has a mother love theme that gets them. Fine acting, good cast. Please a good attendance.—C. H. Pow-er, Strand theatre, Dunsmuir, Calif.—R. R. town patronage.

The Kick Back, with Harry Carey.—<br/>
The first Carey picture for a long time and it went over big. Bought it right and made money.—J. H. Ebersole, Majes-<br/>
tic theatre, Avoca, Ia.—Small town pat-<br/>

ronage.

The Kick Back, with Harry Carey.—<br/>
Good. Good attendance. Admission fif-<br/>
teen and thirty cents.—A. C. Betts, Pow-ers theatre, Red Creek, N. Y.—Small town patronage.

Gay and Devilish, with Doris May.—<br/>
Original entertainment, full of fun. Gem theatre, Batesville, Ark.—Neighborhood patronage.

Gay and Devilish, with Doris May.—<br/>

My Dad, with Johnny Walker.—A good picture. Will make a little dark in places.—D. A. White, Cozy the-<br/>
atre, Checotah, Okla.—Neighborhood pat-<br/>

ronage.

My Dad, with Johnnie Walker.—This is a dandy good picture, but did not draw a very large audience.—A. C. Betts, Pow-ers theatre, Red Creek, N. Y.—Small town patronage.

Up and At 'Em, with Doris May.—<br/>
Doris always gets good business here. This one, though, is not quite up to usual standard.—E. D. Keilhman, Grand theatre, Topeka, Kans.—General patronage.

The Glory of Clementina, with Pauline Frederick.—The worst picture that we ever showed. Almost everybody left before the show was over.—F. L. Anderson, Queen theatre, Marfa, Tex.—General patronage.

The Glory of Clementina, with Pauline Frederick.—I consider this the poorest picture it has ever been our misfortune to show. Nothing to it. Pay for it and shelf it. Will never book another.—Pauline Frederick, goodby! Goodnight! M. L. Guier, Auditorium theatre, Shaler, Md.—Small town patronage.

At the Stage Door, with a special cast.—<br/>
Received this as a substitute and it was very good. The comedy sprinkled throughout is good and helps to make it what it is.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

Queen of the Turf, with a special cast.—<br/>
Nothing to it. Same old race stuff. Not a program picture.—Lyric theatre, Earlville, Ill.—Neighborhood patronage.

Silent Years, with a special cast.—They said it was punk on their way out. Did not seem to please one. My advice is—<br/>
don't buy it.—L. M. Rothweller, Palace theatre, Bison, Kans.—Neighborhood pat-<br/>

**First National**

Lorna Doone, a Maurice Tourneur production.—This one did a fairly good business considering the fact that it was shown during Christmas Week with rather unfavorable weather conditions. David Harding, Liberty theatre, Kansas City, Mo.

Oliver Twist, with Jackie Coogan.—Opened big on New Year's Day, but fell off to a bare thrice daily business. Passsed about half. A remarkable picture.—H. A. McClure, Strand theatre, Emporia, Kans.—General patronage.

Oliver Twist, with Jackie Coogan.—Good picture. It's a rilled but we paid too much for it. If you can buy it right all O. K.—C. R. Sullivan, Fair theatre, Amory, Miss.—General patronage.

White Shoulders, with Katherine MacDonald.—This is the first MacDonald picture ever played in my theatre that patrons ever said they liked as they passed out. It is very good and a good card.—Grand theatre, Jackson, Wis.

The Light in the Dark, with Hope Hampton.—Good picture. Play up the story about the Holy Graal.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Light in the Dark, with Hope Hampton.—Beautiful to look at, but not a cast showing. This star has no power whatever in my city and the show was a very poor box office card.—Grand theatre, Jackson, Wis.

The Bond Boy, with Richard Barthelmess.—Dick Barthelmess can always be depended on to deliver the goods if a good story is to be worked up and most of the features he has been in have been A No. 1. The Bond Boy is as good as Tol'able David, or at least the people who saw it thought so. I find Barthelmess pictures drawing better than many others, although none draw very good.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

Alias Julius Caesar, with Charles Ray.—Better than the last few Ray pictures.—W. A. Dutton, Plaza theatre, Manchester, Ind.—General patronage.

Alias Julius Caesar, with Charles Ray.—This picture went over good and did a good business for a week's run. Charles Ray is popular.—David Harding, Liberty theatre, Kansas City, Mo.

East is West, with Constance Talmadge.—It has been months since we ran a picture that gave the satisfaction this did. 100% production.—C. R. Sullivan, Fair theatre, Amarillo, Texas.—General patronage.

East is West, with Constance Talmadge.—Good picture. Please everyone. Rental too high for us to make money.—E. S. Brewer, Strand theatre, Owasso, Mich.—Neighborhood patronage.

East is West, with Constance Talmadge.—Constance has redeemed herself with all who had tired of her former picture shows by demonstrating in East Is West that she is capable. The plot was different to most features and didn't stick too long, but continued all that could be asked. It is real entertainment with plenty of comedy. It also has it's tiny parts just fair.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

The Masquerader, with Guy Bates Post. Not a towns. Did pay out on it, but must say that picture is good.—A. J. Inks, Crystal theatre, Ligonier, Ind.—Small town patronage.

The Masquerader, with Guy Bates Post.—Very good attraction with box office value for small towns. First National has their classification boosted double the equitable rental. Can't come out on First National with this exhibition problem. Case 50 exhibition, in agreement, as rentals have increased more than 75% since purchasing franchise, and business has fallen off. Result, we are working for First National, playing their pictures. Six more months and then we hope for relief.—F. G. Morris, Regent theatre, Cleveland, Minn.—General patronage.

The Eternal Flame, with Norma Talmadge.—Splendid entertainment. Rental too high. First National has Captain Kidd stopped. I've pulled them out of Grand theatre, Owasso, Mich.—Neighborhood patronage.

The Eternal Flame, with Norma Talmadge.—Very good, but I don't consider it as good as Sphilin Through.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Seventh Day, with Richard Barthel-mess.—Very good, but not as strong as Tol'able David. Worth the money asked for it.—Lyric theatre, Earlville, Ill.—General patronage.

A Question of Honor, with Ania Stewart.—Star draws better than average business for us. Lots of favorable comments on this one. Out of town, any audience. Used a five-piece orchestra.—J. F. Hileman, Broadway theatre, Mt. Pleasant, Mich.—Neighborhood patronage.

The Seventh Day, with Richard Barthelmess.—Nothing to it. Barthelmess delivers better story material.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Sonny, with Richard Barthelmess.—A dandy picture enjoyed by all. Good clean comedy and a few zips.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Deuce of Spades, with Charles Ray.—Good picture.—G. Strasser, Sons, Ind.—General patronage.

The Deuce of Spades, with Charles Ray.—Stay away from it.—W. A. Dutton, Plaza theatre, Manchester, Iowa.—General patronage.

The Primitive Lover, with Constance Talmadge.—Oct. 7.—General patronage.

The Infidel, with Katherine MacDonald.—Fair picture. Fair business.—G. Strasser, Sons, Embassy theatre, Buffalo, N. Y.—Neighborhood patronage.

Roses of the Sea, with Esther Ralston.—Not so much. Used this December 29th and 30th and it flopped for Christmas day.—W. Ray Renne, Rolla theatre, Charlotte Mich.—Small town patronage.

Tol'able David, with Richard Barthel-mess.—Very good picture that pleased the few who saw it, but no fault of picture, lack of patronage. We sold out the week before Christmas.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Tol'able David, with Richard Barthel-mess.—Very good, but we got a bad rip on it. Several stops on same.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

One Clear Call, with a special cast.—Good. A real picture and you won't afraid to face your patrons when the come out.—E. Galey, Crystal theatre, Wayne, Neb.—General patronage.

One Clear Call, with a special cast.—Better than the above. Sold out at advanced admission.—W. A. Dutton, Plaza theatre, Manchester, Iowa.—General patronage.

Posse, a Marshall Neilan production.—A great picture for the children as they enjoyed it immensely. It drew well not so good.—Crosby Bros., Lil-I-olif, patrons.—Y.—Neighborhood patronage.

Blind Hearts, with Hobart Bosworth.—Fairly good picture, in fact it's like a second Tol'able David.—L. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

The Last of the Mohicans, with a spe- cial cast.—Better than the other practically any advertising it drew got business two days.—J. C. Rowton, Orlin theatre, Quinon, Okla.—Neighborhood patronage.

The Sign on the Door, with Norma
Talmadge.—This proves again that Napoleon's fruitful acts were very versatile one. A gripping drama that pleased very much here. —Sudie I. Haney, Liberty theatre, Des Moines, N. Y.—Small town patronage.

Peck's Bad Boy, with Jackie Coogan.—Ran this for benefit of M. E. Sunday School. Cost $25.00. Charged twenty-five and thirty-five cents. Received poor print and queer us with patronage.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Boys in Blue, with Jackie Coogan.—It drew a good house and pleased. Ran Samson in The Agent with it. Result—two days of good business.—M. L. Grier, Auditorium theatre, Slater, Mo.—Small town patronage.


The Half Breed, with a special cast.—Good picture with a wrong title. Popular though it is Western.—G. Strayer Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Two Minutes to Go, with Charles Ray.—Quizzed this to rave over, but nothing in particular to kick about.—R. M. Harrington, Star theatre, Lathrop, Mo.—Small town patronage.

Fools First, a Marshall Neilan production.—Considered this a very good crook picture.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Woman He Married, with Anita Stewart.—Just got by for a fair program picture.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Star Dust, with Hope Hampton.—This is a very good comedy and holds up well clear through the whole picture. We class this as extra good.—Robert M. Harrington, Star theatre, Lathrop, Mo.—Small town patronage.

Hail the Woman, a Thomas H. Ince production.—Great. A real picture and enjoyed by all.—O. Trover, Lyric theatre, Rugby, N. D.—General patronage.

Hail the Woman, a Thomas H. Ince production.—Ran this Christmas night to a good business. All that has been said of it. —Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Smilin' Through, with Norma Talmadge.—Excellent picture I ever saw. Every patron satisfied.— Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

R. S. V. P., with Charles Ray.—Fair program picture Ray out of place in this. Paramount supplied him with suitable story material and it’s unfortunate that he can not or will not get better stories.—Crosby Bros. Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Songing the Wreath,—with Anita Stewart.—Anita Stewart popular here and this gave satisfaction although we were rained out.—R. M. Harrington, Star theatre, Lathrop, Mo.—Small town patronage.

The Woman Gives, with Norma Talmadge.—Title poor, but picture pleasing.— L. M. Rothweiler, Palace theatre, Lathrop, Mo.—Small town patronage.

Dinty, a Marshall Neilan production.—A good picture which did a fair business. Barry does not please extra well here.—Norma Talmadge, Paramount theatre, Lathrop, Mo.—Small town patronage.

Mamma's Affair, with Constance Talmadge.—Here’s where Connie is different. The theme; in a word, the ending it is very good.—L. M. Rothweiler, Palace theatre, Bison, Kans.—Neighborhood patronage.

Wedding Bells, with Constance Talmadge.—Good comedy and kept them chuckling for an hour and a half.—Crosby Bros, Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Not Guilty, with a special cast.—Better than expected. One that did not fail to please. Book it.—L. M. Rothweiler. Palace theatre, Bison, Kans.—Neighborhood patronage.

One Arabian Night, with Pola Negri.—Not suitable for neighborhood houses. Pola Negri gets the knife as usual.—Crosby Bros. Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Jack Knife Man, with a special cast.—Nothing big, but just a good average picture. Photography stark. I gave it an extra and then regretted it. Felt it failed to register at the box office, as I didn’t take in enough to pay for the picture.—K. A. Bethold, Opera House, Martinsville, Ill.—Small town patronage.

Serenade, with George Walsh.—Fair
In Arabia, with Tom Mix.—Good, but no better than other Mix pictures. They are all fine action pictures, better than another star on Saturday night.—A. J. Inks, Crystal theatre, Ligonier, Ind.—Small town patronage.

Mixed Faces, with William Russell.—Good comedy drama with political twist in which Russell does some really wonderful work in a dual role.—P. G. Estes, Fad theatre, Kokomo, S. D.—Neighborhood patronage.

Mixed Faces, with William Russell.—Good picture with the star in a dual role. Quite an amount of comedy in it.—C. F. Kriegebaum, Opera house, Rochester, Ind.—General patronage.

Fighting Blood, with John Gilbert.—If they like Westerns give them this one. 90% Western. One of the best.—P. A. White, Crystal theatre, White Neal.—General patronage.

Lights of New York, with Estel Tower and Mary McDermott.—No good picture. Lost money. Don't try to run it.—E. Gailey, Crystal theatre, Wa Nel.—General patronage.

Lights of New York, with Estelle Taylor and Mary McDermott.—One of the Fox specials that proved a pleasant surprise as it contained none of the gruesome sensational stuff that was present in pictures when New York was with these girls. In fact Lights of New York was a good sermon in places and irreproachable all through. A fine picture, but few opportunities were given Miss Taylor to display her ability.—P. G. Estes, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Moonshine Valley, with William Farnum.—One of his best pictures. Poor title, as it won't draw the women, though it's a good clean picture. The child doesn't do it any good, however. One real star—Olen Ulman, Orpheum theatre, Ada, Minn.— Neighborhood patronage.

Moonshine Valley, with William Farnum.—It will please William Farnum's followers.—M. L. Guier, Auditorium theatre, Slater, Mo.—Small town patronage.

The Love Gambler, with John Gilbert.—This is one of the best pictures of this star and from the remarks that I heard I think that the next John Gilbert will draw well.—B. W. Merrill, The Lyric theatre, Galena, patroonage.

My Friend the Devil, with a special cast.—No good. None of the Fox specials this year are any good for small town except The Fast Mail. Have two more yet to play.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The New Teacher, with Shirley Mason.—Very good picture. You can always depend on a clean show when you have Shirley booked.—J. R. Ulman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

The New Teacher, with Shirley Mason.—Very good picture. Nothing big, but will please all who venture out to see it. Star getting to be very popular in this city.—H. E. Swan, Empress theatre, Kearney, Neb.—Neighborhood patronage.

The New Teacher, with Shirley Mason. —A picture of growth and spirits and the title would indicate. Miss Mason is at her best. A very good popular priced program picture.—Ben. L. Morris, Olympia theatre, Belaire, Ohio.—General patronage.

The Fast Mail, with Charles Jones.—Good picture. Will glue them to their seats from start to finish. If you want action, boys, this one has everything you ever read about and a little bit more.

Welcome To The Circle

Ensemble please find my first contributions to "What the Picture Did For Me.

Do not know whether you will be able to decipher them, but then I've a good reason.

You see, I have been in bed for over a month having a nice vacation with plebeian, and believe me the "Frosh" looks good to me every week, although I was afraid it was going to go to the deuce.

I am fortunate to have a younger brother and father to run the show. Part of the art and part of the business, but of course they do not do as you would and I am anxious to get up and at 'em again.

Of course when I was lying in bed I had lots of time to write nice poetry as Messrs. Rand, Jenkins and the family of artists do, but you know I'd try and get about three stanzas written and then I'd get mad to think of some of the things we have to face, especially in small towns, and I'd say, Poetry is nice, but let me up for action." If I'd attempt to put some of this stuff to happen to small town exhibitors in poetry —the type of the proper language to use.

I couldn't do without a subscription to your paper. HOWARD SPRAGUE, Park theatre, Nashville, Mich.

The Same To You

Our house has burned down and have had no show since, but I still enjoy getting the best motion pictures around here.

We hope to be able to build us a house some time during this year, and if we do I will be glad to converse with you about the Theatre "For Me." This one feature of the "Herald" alone is worth the extra time and expense of the usual department.

Wishing the "Herald" much success for 1923, I am

W. J. FISH, Dumas, Ark.

program picture that got by.—Crosby Bros. Lith theatre, Buffalo, N. Y.—Neighborhood patronage.

45 Minutes From Broadway, with Charles Ray.—A fine comedy-drama. Keeps the audience in good humor most of the time and extra advertising on this one.—K. A. Bechtold, Opera house, Martinsville, Ill.—Small town patronage.

I Am Guilty, with Louise Glaum.—Good picture. Star well liked by my patrons and did good business on it—Edw. W. Werner, Windsor theatre, Canton, Ohio.—Neighborhood patronage.

THE HOTTENTOT, a Thomas H. Ince production, is a corking good picture. Has all the action, laugh, thrills and spills anyone could possibly desire. Placed it on closing position of program, then listened to enthusiastic praise as patrons passed out. Heard more boosts for this one than on any for months. Get it, boost it and be sure to put it on closing position. Playing repeat next month.—Al, Ringling Theatre, Baraboo, Wis.—Small town patronage.

Nomads of the North, with a special cast.—Wonderful production. Bear and dog. Only thing is there is just enough comedy in the picture to be good. I should appeal to all classes. Extra advertising on this. K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Polly of the Storm Country, with Milford Harris.—Good title and picture, but star not liked by my patrons. Edw. W. Werner, Windsor theatre, Canton, Ohio.—Neighborhood patronage.

The Yosemite Trail, with Dustin Farnum.—A good picture that will please the majority. This star not a good drawing card here. I had Ulman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

The Yosemite Trail, with Dustin Farnum.—Very good "program picture. Would not make much of a special. Star does good work.—Lyric theatre, Earlville, Ill.—Neighborhood patronage.

Boss of Camp 4, with Charles Jones.—Good, better than the picture Hines Jones, that is what counts. Business just fair. Ver- cold.—J. B. Hunter, Regent theatre Charlotte, Mich.—Small town patronage.

Our lady from Long-Acre, with William Russell.—Here is a good picture with Stirner's "street" stuff that I like to know where Fox got the name for it. They must have put a lot of names in a hat and shaken them up and used it for the name of this picture.—CRAWFORD & NEARY, Idle Hour theatre, Alton, Ill.—Small town patronage.

Nero, with a special cast.—Just another Queen of Sheba and twelve reels of it. No good for small town.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Silver Wings, with Mary Carr.—A good picture, but not worth the money Fox asks for it. This goes for Monte Cristo and Nero also.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Neighborhood patronage.

Silver Wings, with Mary Carr.—This is a so-called special in nine reels and should have been put in five or six reels. It fell flat for me. I ran it on Friday and Saturday and only had about half the usual business. Saturday business is down so not the fault of anything but the picture, for it is not there and only pleased a few. If you buy this buy it at the price of a program picture and not much about it.—B. W. Merrill, The Lyric theatre, Edgar, Neb.—General patronage.

Youth Must Have Love, with Shirley Mason.—Just an average picture.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

West of Chicago, with Charles Jones
Exhibitors Herald

February 3, 1923

A Jenkins Suggestion

Am holding my breath for the "Prisoner of Zelda." Why? Because Rex Ingram directed it. Have both eyes focused on "Quincy Adams and the Bully." Because who ever heard that Clarence Badger ever failed? There is a way to pick a program that's right. Watch the director and story and not the press agent and film peddler. What's the director doing now? He's the brains of the whole show. To whom should we give credit for "Ben Hur," and "Wallace Reid, publisher of the story?"

J. C. JenKINS.
Auditorium theatre, Nelliah, Neb.


Do and Dare, with Tom Mix. Different from other Mix pictures. Will get many laughs. It also has a few good thrills. —J. R. Ullman, Orpheum theatre. Ada, Minn. —Neighborhood patronage.


The Strength of the Pines, with William Russell. As good as the subject. If you like action and thrills, you'll get it in this one. A fine Saturday's subject. Will go in any house where Westerns or Northern pictures get by. —H. E. Swan, Crescent theatre, Kearney, Neb. —Neighborhood patronage.


Arabian Love, with John Gilbert. Good picture. Will please most everyone. Ran it with St. John in Happy Pent, which was a good comedy. —R. D. Troutman, Ethel theatre, Ethel, Mo. —Neighborhood patronage.


The Devil Within, with Dustin Farnum. —Here is a good picture for a Saturday for small town houses, as this picture sure has pep and action. After second reel your patrons will be either holding their breaths or standing up waiting for something else to happen. If you have not run it, book it, as you can buy it right. —Crawford & Neary, Idle Hour theatre, Utica, Ill. —Small town patronage.


A Connecticut Yankee, Queen of Sheba and Over The Hill —Played Fox's three giants. After booking them and reading comments I thought Fox had slipped me a bunch of duds. Ran along with some other boys. Played them straight through at 25 and 50 cents and put them over good. Each first class every patronage of its kind. Pleased all. Only mistake thought made (possibly not) used a two reel Lloyd or Borden with each. Made program too long. —Elwood Singer, his theatre, Broadwater, Neb.

Western Speed, with Charles Jones. Good Western. Picture such as pleases Saturday night house. Almost as good card as Mix. A life saver. —J. W. May, Grand theatre, Shawneetown, Ill. —Small town patronage.

Western Speed, with Charles Jones. Very good Western. Sure to please Saturday crowds, Jones generally holds them. D. A. Miller, The Depot, Tecotah, Okla. —Neighborhood patronage.

Western Speed, with Charles Jones. Think this the best Jones picture I've run. Threw out of competition also. —C. F. Kriegbaum, Paramount theatre, Rochester, Ind. —General patronage.

Queen of Sheba, with Betty Blythe. A good Western. Rare to get a Western and a fine one. —General patronage.

Queen of Sheba, with a special cast. Historical. Biblical romance in ten reels where seven would be far better. Gorgeous sets, impressive but slow. Charlot race interesting; attack of Jerusalem very fine. Spectaculars are good. There is a love plot of first magnitude which makes it interesting. The acting of all is very fine. Betty Blythe as the queen is beautiful. Her costume, however, is too bold. Fox shows his insatiable greed by the terrific price demanded. Many will like this, especially school children, church people and nearly all the women; the male Western fans will fall asleep. Small towns had better think carefully before booking. We charged 50 and 25 cents to about our regular Sunday crowd. —J. H. Hunter, Rex theatre, Salmon, Idaho.

The Roof Tree, with William Russell. This one seems to hold the interest well all the way through. —C. F. Kriegbaum, Paramount theatre, Rochester, Ind. —General patronage.

Sky High, with Tom Mix. Good picture as usual. Lots of action. Scenery wonderful. A lot of good business. Mix always has been a good star for our box office. —Crawford & Neary, Idle Hour theatre, Utica, Ill. —Small town patronage.

Sky High, with Tom Mix. Very good. Will go over with a bang. Lots of splen-
EXHIBITORS HERALD

February 3, 1923

They Will Do That

I have copies of the "Herald" file since 1919.

Please send me a copy of the "Box Office Record" for the old one has been lost or stolen. The last time it was seen was a film salesman looking up a few reports.

Am enclosing a few reports of pictures run here.

H. E. HOLBEN, Olympic theatre, Lenox, la.

Nothing big, but gave satisfaction to audience.—R. M. Harrington, Star theatre, Lathrop, Mo.—Small town patronage.

The Penalty, with a special cast.—Good picture. Had a number of good comments and no bad ones. But failed to pay expense for a single day's run. O. Troyer, Lyric theatre, Ruby, N. D.—General patronage.

Mr. Barnes of New York, with Tom Moore.—One of the biggest lemon's I've run in some time. Am sorry I ran it, and am sorry an exchange is so hard up they have to sell pictures like this.—Harry Hobohol, Maxine theatre, Imlay City, Mich.—Small town patronage.

Dangerous Curve Ahead, with a special cast.—Good program picture. Nothing to cause them to comment.—Nel Clifford, Regent theatre, Deckerville, Mich.—Small town patronage.

Mr. Barnes, with Tom Moore.—Good picture. Tom Moore a good drawing star here.—D. J. Harrington, Strand theatre, Leslie, Ark.—Small town patronage.

Mr. Barnes, with Tom Moore.—A good picture. Tom Moore a good drawing star here.—D. J. Harrington, Strand theatre, Leslie, Ark.—Small town patronage.

Mr. Barnes of New York, with Tom Moore.—Not so good.—J. H. Ehrosk, Majestic theatre, Avoca, Ia.—Small town patronage.

His Back Against the Wall, with Maynard Hargrove, a very mild and pleasant Western free from the usual impossible Western stunt. Sounded to please.—Y. M. C. A. theatre, Lake Geneva, Wis.—General patronage.

Scratch My Back, with a special cast.—Fine picture and show. It kept my patrons happy and that is what I like.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

Be My Wife, with Max Linder.—Will please, although it is close to slapstick, but for a small price and without an extra change we will continue to play it as it is different from the general run.—Russell Armbront, K. P. theatre, Pittsfield, Ill.—General patronage.

The Old Nest, with a special cast.—Should be played in every theatre. Will draw in people that never go.—J. R. Ullman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

The Old Nest, with a special cast.—A wonderful picture and a sure fire attraction. Can't help but please.—C. Harrington, Star theatre, Lathrop, Mo.—Small town patronage.

The Glorious Fool, with a special cast.—A most pleasing light comedy drama.

Nothing big, but gave satisfaction to audience.—R. M. Harrington, Star theatre, Lathrop, Mo.—Small town patronage.

The Penalty, with a special cast.—Good picture. Had a number of good comments and no bad ones. But failed to pay expense for a single day's run. O. Troyer, Lyric theatre, Ruby, N. D.—General patronage.

Mr. Barnes of New York, with Tom Moore.—One of the biggest lemon's I've run in some time. Am sorry I ran it, and am sorry an exchange is so hard up they have to sell pictures like this.—Harry Hobohol, Maxine theatre, Imlay City, Mich.—Small town patronage.

Dangerous Curve Ahead, with a special cast.—Get this. Good, and a new print on same.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Dangerous Curve Ahead, with a special cast.—Very entertaining comedy drama, being a take-off on a young fellow's married life.—R. M. Harrington, Star theatre, Lathrop, Mo.—Small town patronage.

The Dust Flower, with Helene Chadwick, her patrons rather disappointed in this.—J. Winingham, Davison theatre, Waupun, Wis.—Small town patronage.

Boys Will Be Boys, with Will Rogers.—Good, but did not draw as well as an awful cold night.—A. C. Betts, Pow'rs theatre, Red Creek, N. Y.—Small town patronage.

Bunty Pulls the Strings, with a special cast.—Nothing to this one. Lay off brothers.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

An Unwilling Hero, with Will Rogers.
EXHIBITORS EVERYWHERE ARE DELIGHTED WITH "ONLY A SHOP GIRL"

Hodkinson

The Headless Horseman, with Will Rogers.—Wish more pictures of this sort were produced. The Headless Horseman is a good subject well done.—Y. M. C. A. Theatre, Lake Geneva, Wis.—General patronage.

Free Air, with a special cast.—This is a picture any manager can face his audience with his head up. Pleases 99 per cent.—Harry Holohan, Maxine Theatre, New York City, Mich.—Small town patronage.

Free Air, with a special cast.—This is a real automobile comedy drama and if Sally Reiley was in it someone would want a million dollars for it. It has all the thrills, romance and excitement which makes for a lulu. —B. L. Morris, Elk Grand Theatre, Bellevue, Ohio.—General patronage.

Free Air, with a special cast.—Whole me and pleasing to all.—Y. M. C. A. theatre, Lake Geneva, Wis.—General patronage.

The Veiled Woman, with a special cast. No good. Don't book it at any price. Not a big hit. Sugar, spice, and everything that makes for success in a picture. —E. Swan, Crescent Theatre, Kearney, Neb.—Neighborhood patronage.

No Trespassing, with Irene Castle.—Good clean picture and pleasingly done. Y. M. C. A. Theatre, Lake Geneva, Wis.—General patronage.

No Trespassing, with Irene Castle.—Not as good as French Heels, but a good picture, which will please 75 per cent. —W. Filson, Opera House, Scott City, Ind.—Neighborhood patronage.

The Kentucky Colonel, with a special cast.—A good picture of Kentucky life of which a man of good taste would be proud. —Chas. L. Hyde, Grand theatre, Pierre, S. D.—Small town patronage.


Metro

June Madness, with Viola Dana.—Cute little picture. Not much to story, but the kind they like in the North. —Edna Dunton, Plaza Theatre, Manchester, Iowa.—General patronage.

The U. P. Trail, with Roy Stewart.—This kind of a picture seems to please my patrons. They are calling for more. —Zane Grey's, C. M. Vail, Benton, Wis.—Neighborhood patronage.

Camerion of the Royal Mounted, with Gaston Glass.—One of the very best Northers I have seen. Beautiful settings, fine acting, good story, full of action, absorbing and entertaining. We have very little competition, and charged this thirty-five and fifteen cents. Six reels. This is certainly worth booking.—Philip Rand, Rex Theatre, Salmon, Idaho.—General patronage.

Keeping Up with Lizzie, with Enid Bennett.—Not very good. It was supposed to be a comedy, but there were few laughs. —Broadway, Paramount, Rochester, Ind.—General patronage.

Down Home, with a special cast.—Played this picture Christmas. Drew well and everybody pleased. —J. N. Phillips, Ideal Theatre, Table Rock, Neb.—Neighborhood patronage.

The Coast of Opportunity, with Warren Kerrigan.—Not very good.—C. F. Kriehbaum, Paramount Theatre, Rochester, Ind.—General patronage.

The Man of the Forest, with a special cast.—A very entertaining picture. The comedy is well worked in. Film in good condition.—C. M. Vail, Blende Theatre, Blende, Wis.—General patronage.

The Brute Master, with Hobart Bosworth.—Not so bad. A pretty good picture.—C. F. Kriehbaum, Paramount Theatre, Rochester, Ind.—General patronage.

French Heels, with Irene Castle.—Pretty fair production. Cast drawer good. —C. M. Vail, Blende Theatre, Benton, Wis.—Neighborhood patronage.

The Mysterious Rider, with a special cast.—All of Zane Grey's take well with my patrons. This is no exception.—C. M. Vail, Blende Theatre, Benton, Wis.—Neighborhood patronage.

Lichtman

Shadows, with Lon Chaney.—One of the real pictures of 1922.—Clifford L. Niles, Grand Theatre, Anamosa, Iowa.—General patronage.

Shadows, with Lon Chaney.—Lon Chaney, as usual, makes good. Shadows is splendid entertainment and with some comedy injected at intervals it would have been a real success. It is rather sombre as it is presented.—H. J. Longaker, Howard Theatre, Alexandria, Minn.—General patronage.

Rich Men's Clothes, with a special cast.—A good picture which drew fairly good business.—W. A. Dutton, Plaza Theatre, Manchester, Iowa.—General patronage.

The Fourteenth Lover, with Viola Dana.—What a blessed relief to have a picture that pleases everybody. Why can't we have more of these real entertaining comedy-dramas and less of the society and hobbit dramas? —Fred McCullough, Miss Dana. My patrons are all for you strong just as long as you continue to secure good plays such as The Fourteenth Lover.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Seeing's Believing, with Viola Dana.—One of their good pictures. Just as good as The Fourteenth Lover.—Olen Reynolds, Pearl theatre, Hymers, Ind.—Small town patronage.

Fascination, with Mae Murray.—Starting picture. Good entertainment. —Mae is a little too jazzy.—L. P. Charles, Grand theatre, Cheteck, Wis.—General patronage.

Fascination, with Mae Murray.—Splendid picture, and the rental is fair. —One-third the price of The Eternal Flame.—E. J. Breuer, Strand theatre, Oswego, Mich.—Neighborhood patronage.

Alias Ladyfingers, with Bert Lytell.—Just a fair program picture which gives satisfaction.—P. G. Morris, Regent Theatre, Fairmont, Nebr.—Neighborhood patronage.

There Are No Villains, with Viola Dana.—A delightful little drama that business at regular admission price.—W. H. Brenner, Cozy Theatre, Winchester, Ind.—General patronage.

The $5 Baby, with Viola Dana.—Very good picture to pleased audiences. Could be shortened and thus made a better picture.—Nice Christmas program.—J. L. Tiller, Opera House, Mont.—General patronage.
The Man Who Saw Tomorrow, with Thomas Meighan.—Not up to Meighan standard on account of dream stuff. Patrons don't like it. Meighan a good bet for rentals.—H. A. McClure, Strand theatre, Emporia, Kans.—General patronage.

reeling with Theodore Roberts.—Book this picture and book it as it is just the right kind for a small town. Pulled a full house the second night throughstorm. My liked it better than Over the Hill.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Old Homestead, with Theodore Roberts.—Exceptionally good and pleased all. Drew good.—Crosby Bros., Lilac theatre, Buffalo, N. Y.—Neighborhood patronage.

The Old Homestead, with Theodore Roberts.—Good cast, good picture, good business.—W. A. Dutton, Plaza theatre, Manchester, N. H.—General patronage.


Outcast, with Elsie Ferguson.—Ferguson does not draw, although picture as good as any she has made. Light business.—A. H. Altoona, Strand theatre, Emporia, Kans.—General patronage.

Outcast, with Elsie Ferguson.—This is a good picture for most houses, but not suited to the Majestic. Draw D. A. Bus, Star theatre, Tonawanda, N. Y.—Neighborhood patronage.

On the High Seas, with Dorothy Dalton.—A picture which will give good satisfaction. Has a shipwreck which is one of the best.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

On the High Seas, with Jack Holt.—A worth while picture in every respect. A story that combines romance on land and sea most pleasantly with its ending that is a surprise. Please big for three days.—Ben L. Morris, Temple theatre, Bel¬lair, Ohio.—General patronage.

Clarence, with Robert Reid.—Darn good show, but it didn't do a whole of a business. Thank Heaven Paramount sold this rather reasonable.—W. Ray Erne, Rialto theatre, Charlotte, Mich.—Small town patronage.

Clarence, with Wallace Reid.—Better than the average Reid, but not a special. Please large Christmas Day business.—H. A. McClure, Strand theatre, Emporia, Kans.—General patronage.

Over the Border, with Betty Compson.—Considered a very good Northern picture.—C. F. Kriegbaumb, Paramount theatre, Rochester, Ind.—General patronage.

The Ghost Breaker, with Wallace Reid.—This is one of Wallace Reid's best pictures.—D. A. Bus, Star theatre, Tonawanda, N. Y.—Neighborhood patronage.

The Ghost Breaker, with Wallace Reid.—Beloved.—Jack Tiller, Temple theatre, McCook, Nebr.—General patronage.

The Ghost Breaker, with Wallace Reid.—Although not much to it, gave good satisfaction as it was what they expected of Wallace.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

For the Defense, with Ethel Clayton.

A good picture, but this star doesn't get any money and this picture, though good, didn't draw.—Chas. L. Hyde Grand theatre, Pierre, S. D.—Small town patronage.

The Pride of Palomar, a Cosmopolitan production.—A show containing little of everything. They called me up to tell how good it was. Used December 31 and January 1.—W. Ray Erne, Rialto theatre, Charlotte, Mich.—Small town patronage.

If You Believe It's So, with Thomas Meighan.—Excellent picture that did well and pleased all. These kind of pictures will help strengthen Meighan's box as a star.—Bert Nightingale, Kozey theatre, Eureka, Ill.—General patronage.

The Man From Home, with Jam Kirkwood.—Very good entertainer. Beautiful and intelligent. This made him highly desirable.—Custer Carlin Victoria theatre, Frankfort, Mich.—General patronage.

The Man From Home, with Jam Kirkwood.—Wonderful production every way. 100 per cent entertainment value. Get it and boost it. More favorable comments for this picture in a long time.—J. J. Crowell, S. theatre, Middleport, N. Y.—Small town patronage.

North of the Rio Grande, with J. Holt.—Fairly good Western.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

Manslaughter, a Cecil B. De Mille production.—A theme for two.—Of course not adverse criticism. A real production that appeals to the masses.—Crosby Bros., Liberty theatre, Buffalo, N. Y.—Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—Good box office attraction will please the majority.—J. J. Crowell, S. theatre, Middleport, N. Y.—Small town patronage.

While Satan Sleeps, with Jack Hol¬
EXHIBITORS HERALD

February 3, 1923

This is a first class picture in every respect.—Dan Buss, Star theatre, Tona- 
lands, N. Y.—Neighborhood patronage.

Her Gilded Cage, with Gloria Swann- 
—Good crowds. Good picture, liked 
by every lady. Did not have one dissat- 
satisfied patron. (They know the good 
tuff—all you got to do is to get it and 
then advertise.)—H. E. Swan, Empress 
theatre, Kearney, Nebr.—Neighborhood 
atronage.

Across the Continent, with Wallace 
reid.—Good r a c i n g story. Theodore 
Roberts is good in this one.—J. R. Ul- 
lan, Orpheum theatre, Ada, Minn.—
Neighborhood patronage.

Across the Continent, with Wallace 
reid.—Book this, and don't be afraid of 
Did a very fine business for us. 
It always goes over big here.—Barber 
ros., Leg i o n theatre, Verm o n t v i l l e . 
ich.—Small town patronage.

A Bachelor Daddy, w i t h Th o m a s 
Beighn.—Surely a real picture. One 
hat sends them out smiling. Lots of 
good comments.—J. H. Ebersole, Majes- 
tic theatre, Avoca, Iowa.—Small 
ruinage.

A Bachelor Daddy, w i t h Th o m a s 
eighn.—Our patrons liked this one to 
We would like to buy a lot more 
se this one. Absolutely will go over 
any town, large or small.—Barber 
ros., Leg i o n theatre, Verm o n t v i l l e . 
ich.—Small town patronage.

Her Husband's Trademark, with Glo- 
Swanson.—Did not see this one, but 
and some good comments on it.—J. H. 
hersole, Majestic theatre, Avoca, Iowa. —
Small town patronage.

Just Around the Corner, a Cosmopol- 
tin production.—Thought this was a very 
s good picture.—C. F. Kriegbaum, Para- 
toon theatre, Rochester, Ind.—General 
tronage.

A Daughter of Luxury, with Agnes 
res.—Best picture starr i n g Agnes 
ramour has released. Please all be- 
use it was not so heavy as The Ordeal 
d Borderland.—H. A. McClure, Strand 
eatre, Emporia, Kans.—General patron- 
re.

Is Matrimony a Failure? with a special 
cast.—Good comedy of program type. It 
isn't a special at all, but will please Sat- 
urty night crowds.—Bert Norton, Kozy 
theatre, Eureka, Ill.—General patronage.

Beyond, with Ethel Clayton.—Ladies 
will enjoy this picture. Men didn't care 
so much.—J. H. Ebersole, Majestic 
theatre, Eureka, Mont.—Small town 
atronage.

Enchantment, with Marion Davies. — 
Nite clean little picture, but not much 
to get excited about. Isn't worth much 
and the exchange doesn't charge much. 
Empire theatre, Cedar Springs, Mich. — 
Small town patronage.

After the Show, with a special cast. 
—Fair. A good program picture.—Clifford 
P. Xile, Grand theatre, Anamosa, Iowa. 
—General patronage.

After the Show, with Jack Holt. —Ve ry 
good. Should have raised my admission. 
It will stand it.—J. H. Ebersole, Majes- 
tic theatre, Avoca, Iowa.—Small town 
atronage.

The Dictator, with Wallace Reid. — 
Fair picture that will please Reid fans. 
and they are legion here. Not as good 
as most of Reid's pictures. Walter Long 
has made the comedy in this to perfection. 
Did better than average business.—J. F. 
Hileman, Broadway theatre, Mt. Pleas- 
ant, Mich.—Neighborhood patronage.

Moran of the Lady Letty, with Doro-
thy Dalton.—A dandy good sea story with 
a real cast. Don't see why Valen- 
tino wasn't mentioned on the paper.— 
J. H. Ebersole, Majestic theatre, Avoca, 
Iowa.—Small town patronage.

Moran of the Lady Letty, with Doro-
thy Dalton.—This production gave 
the best of satisfaction, but Dorothy Dalton 
never runs with the first of the 
poorest in this picture of any that I have 
seen her in.—Custer Carland, Victoria 
theatre, Frankfort, Mich.—General pat- 
ronage.

The Ghost in the Garret, with Doro-
thy Gish.—About the cheapest made pic- 
ture I have shown. Nothing to it. Lay 
off, brothers.—O. Troyer, Lyric theatre, 
Canton, Ohio.—Better, N. Y.—General 
tronage.

The Ghost in the Garret, with Dorothy 
Gish.—Absolutely nothing to it, but had 
them all yelling with joy—so who cares 
whether they are long or short as 
they are happy?—"Violet" was some 
actor himself.—Sadie J. Hance, Liberty 
theatre, Des Moines, N. ”—Small town 
atronage.

The Woman God Changed, a Cosmo- 
politan production.—Excellent produc- 
tion. Patrons went out of their way to 
compliment us on this one. Plot un-
usual and cleverly handled. Don’t be 
afraid of this one.—H. G. Sweet, Royal 
theatre, Royal Centre. Ind.—Small town 
atronage.

The Woman God Changed, a Cosmo- 
politan production.—Old, but very good. 
In fact, a real picture, I would say. Big 
success.—J. R. Tullman, Regent theatre, 
Charlotte, Mich.—Small town patronage.

The Inside of the Cup, a Cosmopolit- 
ian production.—This picture, if it has 
ever been played, is one of the best produc-
tions and will make you a lot of new 
friends. You can’t go wrong on this one. 
E. L. Wood, Liberty theatre, Lake- 
view, Mich.—Small town patronage.

Blood and Sand, with Rodolph Valen- 
tino.—Good drawing card and good pic- 
ture, but doesn’t have universal appeal. 
With no knockers were heard several 
stated they didn't care for this type of 
picture.—Bert Norton, Kozy theatre, 
Eureka, Ill.—General patronage.

Three Word Brand, with William S. 
Hart.—Hart very good in this one.—J. 
H. Ebersole, Majestic theatre, Avoca, 
Iowa.—Small town patronage.

Three Word Brand, with William S. 
Hart.—Hart always goes pretty good 
with us, but this was not quite as good 
as some we have had. Don’t pay fancy 
prices for program pictures. The exhib-
tor in small town knows best what he 
ought to pay, but exchanges don’t think 
so.—Empire theatre, Cedar Springs, 
Mich.—Small town patronage.

Three Word Brand, with William S. 
Hart.—This is a good picture and Hart 
again shows that he is a Western actor 
who really can act. It pleased well and 
drew the usual Western fans.—E. W. 
Merrill, The Lyric theatre, Edgar, Nebr. 
—General patronage.

The Little Minister, with Betty Com-
son.—Nothing but praise from patrons. 
Book and boost it. A better picture in-
deed.—F. E. Sabian, Majestic theatre, 
Eureka, Mont.—Small town patronage.

The Little Minister, with Betty Com-
son.—Gave excellent satisfaction. Very 
high grade production.—C. M. Vail, 
Blonde theatre, Benton, Wis.—Neighbor-
hood patronage.

Fool’s Paradise, a Cecil B. De Mille 
production.—Absolutely the best thing 
we have had in months. Patrons liked it 
and told us so and we made a little 
money. Once in a while they let us make 
a bit for our trouble.—Empire theatre, 
Cedar Springs, Mich.—Neighborhood 
atronage.

One a Minute, with Douglas MacLean. 
A pleasing comedy, But MacLean doesn’t 
draw for me.—J. H. Ebersole, Majestic 
theatre, Avoca, Iowa.—Small town pat- 
ronage.

One a Minute, with Douglas MacLean. 
—It’s great to run pictures like this one. 
You will not have any trouble keeping 

Watch Out For

AFrontPageStory

The Truth About Gorham
the wolf away from the door with pictures like this one. —B. W. Merrill, The Lyric theatre, Edgar, Nebr.—General patronage.

Cappy Ricks, with Thomas Meighan.—Good. The story is by Peter B. Kyne, so you can expect a good one. —C. G. Kriegheim, Paramount theatre, Rochester, Ind.—General patronage.

Cappy Ricks, with Thomas Meighan.—Very good, although it differs from stage version. —C. M. Vail, Blende theatre, Bennington, Vt.—General patronage.

The Beauty Shop, with Raymond Hitchcock.—The cast in this looks like a world beater and drew some business. This programme is—by far—our worst ever. As a picture to please your audience it is not worth one dollar rental.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

Behold My Wife, with a special cast. —Good picture. I think it would please anywhere.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

Behold My Wife, with a special cast. —Good. It is Good. Enough good for a special. Should please any audience. Pleased 100 per cent with us. Good Sunday night picture for small town. One shot, three sheets, photos, slide.—W. Sage, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

The Lane That Had No Turning, with Agnes Ayres.—A high class audience picture which should not be played up to the kids. It is an out of the ordinary hit. A picture for the old patrons who can appreciate it.—Ryan & Kundert, Empress theatre, Beresford, S. D.—Neighborhood patronage.

The Trouble, a Cosmopolitan production.—One of Paramount's good ones. Played to good business. Print was good.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Good Provider, a Cosmopolitan production.—An excellent picture for general appeal. It hasn't much drawing power, but will please if you get them in.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

Experience, with Richard Barthelmess.—A Sunday night picture and one that will go any night though a little heavy for the average movie crowd. —Chas. L. Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

Saturday Night, a Cecil B. De Mille production.—Cecil B. De Mille puts the pep in his pictures. They are all good and this was no exception. Pleased 100 per cent. Book it, Boy, and boost it.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

Saturday Night, a Cecil B. De Mille production.—A fine picture, but did not draw for a small town second night's run. —Chas. L. Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

At the End of the World, with Betty Compson.—Did a nice business with the rain coming down in torrents all evening. Our people all like Betty Compson and Mabel Normand but we don't give them too much on this one.—A. A. Brollier, Kaypee theatre, Mt. Gilead, Nebr.—General patronage.

The Crimson Challenge, with Dorothy Dalton.—One of the best Westerns. If you like excitement, book this one, but don't pay too much. It's a good picture and only.—J. D. Weisbeck, Liberal theatre, Alden, N. Y.—Small town patronage.

The Crimson Challenge, with Dorothy Dalton.—Five full reels. A real blood and thunder Western feature. Subtitle stated of the present day. We cannot imagine an audience of people under fifty years of age. Dorothy better get her bobbed hair grow out again and go for her looks. Think it pleased 50 to 60 per cent.—Horn & Morgan, Star theatre, Hay Springs, Nebr.—Small town patronage.

The Cradle, with Ethel Clayton.—This is a high class lesson to it.—R. L. Dowling, Ozark theatre, Ozark, Ala.—Neighborhood patronage.

The Man Unconquered, with Jack Holt.—Jack Holt new to our patrons. Picture well received.—J. Winninger, Davison theatre, Waupun, Wis.—Small town patronage.

The Devil's Pawn, with Pola Negri.—The plot was O. K., but the acting was poor. It pleased about fifty-fifty.—R. L. Dowling, Ozark theatre, Ozark, Ala.—Small town patronage.

White Oak, with William S. Hart.—Regular old time Western. Gamblers, guns, Indians, and everything. Pleases.—J. Winninger, Davison theatre, Waupun, Wis.—Small town patronage.

Bought and Paid For, with Jack Holt.—A good one, but my, the print was pure old junk; caused some to walk out before it was over.—R. L. Dowling, Ozark theatre, Ozark, Ala.—Small town patronage.

Beyond the Rocks, with Gloria Swan- son.—This is a clever and cleverly acted picture even by me. No chance for stars to do any work. Should be on a program basis.—J. Winninger, Davison theatre, Waupun, Wis.—Small town patronage.

Dr. Jekyll and Mr. Hyde, with John Barrymore.—Some of our patrons didn't like this picture, but the "willie" pictures are not with the others liked it. Personally, it's the greatest piece of work we ever witnessed on the screen, by any actors.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

The Affairs of Anatol, a Cecil B. De Mille production.—A big attraction. A swell picture. Well played by all the stars.—Edw. W. Werner, Windsor theatre, Canton, Ohio.—Neighborhood patronage.

Footlights, with Elsie Ferguson.—A stage story about an American girl who impersonates a Russian actress. Good. Pleased.—J. Winninger, Davison theatre, Waupun, Wis.—Small town patronage.

An Amateur Devil, with Bryant Washburn.—My patrons sure knocked this one. It also was a poor picture.—O. Troyer, Lyric theatre, Ruby, N. D.—General patronage.

The Charm School, with Wallace Reid.—A mighty good pleaser with our audience. —J. Winninger, Davison theatre, Waupun, Wis.—Small town patronage.

A Full House, with Bryant Washburn.—Not a good Washburn picture. He seems to be slipping here.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.


The Testing Block, with William S. Hart.—About the poorest Hart picture I have ever shown. I withdrew it from the box office for—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

Our Leading Citizen, with Thomas Meighan.—A great one. Pleased 100 per cent. Theodore Roberts deserves mention in this picture. —J. Winninger seems to always please.—Proctor & Wade, Sol- tana theatre, Williams, Ariz.—Neighborhood patronage.

In Flip Polon, with Mae Murray.—Bet- ter leave this one alone as it is a poor No satisfaction to it at all.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

Sham, with Ethel Clayton.—Imposs- ible story is saved by the comedy of Wal- ter Hiers and Theodore Roberts. These two players make the picture better and therefore I recommend it a good attraction.—H. J. Trainer, Piasa theatre, Blue Mound, Ill.—Small town patronage.

Something to Think About, a Cecil I. de Mille production.—They praised the picture as they left the theatre, but failed to draw them in.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

The Wild Goose, a Cosmopolitan production.—Good program picture. It's interesting and pleased majority.—H. (Sweet, Royal theatre, Royal Centre, Ind.—Small town patronage.

Three Live Ghosts, a Cosmopolitan production.—Did not give satisfaction Poor entertainment value.—Custer C. Whitehead, Lyric theatre, Frankfort, Mich.—General patronage.

Too Much Speed, with Wallace Reid.—They rode me ragged after showing this picture. Not a bad picture, but I couldn't sell it.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

The City of Silent Men, with Thomas Meighan.—Picture plays both men and women. A good prison picture.—R. Ullman, Orpheum theatre, Ada, Min- neapolis, Minn.—Small town patronage.

The Witching Hour, with Elliott Ot- ter.—This program, print and service is most Paramounts that we have been unfortunate enough to play, was rated with a big "R."—Carroll & Miller, Go-
Two scenes from the forthcoming Selznick
Corinne Griffith, Conway Tearle and
capable players. It is from Robert W.

Selznick

One Week of Love, with Elaine Hammer-
stein.—Fine. Pleased all classes. If
producers would make more pictures like
this one business would be better.—A. J.
Inks, Crystal theatre, Ligonier, Ind.—
Small town patronage.

A Wide Open Town, with Conway Tearle.—This was a very good picture.

Selznick

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A Wide Open Town, with Conway Tearle.—This was a very good picture.

Pathe

Dr. Jack, with Harold Lloyd.—A good
drawing card which made a big hit with
patrons and did a good business for a
week’s run.—David Harding, Liberty
theatre, Kansas City, Mo.

The Killer, with a special cast.—A very
good picture and pleased a good attend-
ance. Ran ad with two col. cut draw-
ing attention to name. “Do not let title
mislead you.” Startling melodrama, clean
as a spring, and they sure came out.—A. C. Betts, Powers theatre, Red
Creek, N. Y.—Small town patronage.

Playgoers

Across the Divide, with a special cast.
—Photography very bad. Too many
night scenes and they were so dark could
hardly tell what they were at times. Ad-
vertising, paper, photos and slide.—K. A.
Bechtold, Opera House, Martinsville, Ill.—
Small town patronage.

The Ruse of the Rattler, with P. Mc-
Gowan.—Very, very good. Certainly
pleased, Good attendance. Admission
10-15-20 cents.—A. C. Betts, Powers the-
atre, Red Creek, N. Y.—Small town pa-
tronage.

They Shall Pay, with Lottie Pickford.
—Another fine program picture. Noth-
ing to rave over. No comments
whether way. Advertising regular.—K. A.
Bechtold, Opera House, Martinsville, Ill.—
Small town patronage.

Anne of Little Smoky, with a special
cast.—A dandy little picture with good
stars. Dolores Cassinelli and Winifred
Wesover are good. Plenty of action if
that is what you want.—K. A. Bechtold,
Opera House, Martinsville, Ill.—Small
town patronage.
**Do We Hear A Second?**

Through "What the Picture Did for Me" the exhibitors have joined in giving information. Through Exhibitor, the value of which will never be known. It is getting better. We have a suggestion to make which we feel would fill a long desired want and answer a question which in many cases cannot be otherwise learned.

Beginning with this week's report it will be our policy to state after the title and star the number of reels of which the picture was shown and whether or not any of these reels were assistant.

We do not know how other exhibitors feel about this matter, but we do know that if we decide to help us judge the length of the short subjects to be used. We have gotten some idea whether, or not the picture had been cut to any extent when we used it.

Trusting that this suggestion will meet with your approval and assuring you that it is our desire to assist in making "What the Picture Did for Me" even more valuable.

PAUL C. MORGAN, Horn & Morgan, Star theatre, May Springs, Nek.

**United Artists**

A Tailor Made Man, with Charles Ray. One of Ray's best. Just the kind of picture that our patrons like to see. Abounding with laughs and thrills, romance and simple home stuff. Good for theatre, W. Werner, Warwick theatre, Kansas City, Mo.

A Tailor Made Man, with Charles Ray. The tailoring of this star do and away above his recent productions. A real story well handled and people liked it 100 per cent. —E. L. Hyde, Grand theatre, Pierre, S. D. —Small town patronage.


**The Ruling Passion,** with George Arliss. —Very good. Bought four picture of United Artists and this one was the best. —W. L. Latterson, Fairbanks, Pickford. —Olen Rock, Pearl theatre, Hymera, Ind. —Small town patronage.


**Orphans of the Storm,** a D. W. Go production. —Have just completed three days' showing of this wonder production, and we shall not be surprised to see this prove to be big from box office standpoint; we did capacity business for three days at raised admission. —We did not receive anything but praise from patrons, and personally I think it is the best historical, literary and even better than the old two. —W. L. Latterson, Fairbanks, Pickford. —Olen Rock, Pearl theatre, Hymera, Ind. —General patronage.

**The Three Musketeers,** with Doug Fairbanks. —It is a privilege for any theater to play this picture. This picture reflects real art in pictures. —Charles, Grand theatre, Chetek, Wis. —Neighborhood patronage.


**The Three Musketeers**, with Doug Fairbanks. —I lost on first show. Thought it was the heat. Brought back for the cool of an evening. —But here is the situation. Fairbanks I made his war and gone in for art instead of wanting to please the masses, and never thought of the masses in popular a light refreshing plays than playing to "art" world with the plumage picture "Art" won't pay film rentals of the lord out in the sticks and even smaller places. —Grand theatre, Jackson, Wis.

**Way Down East,** a D. W. Griffith production. —Splendid family circle entertainment. United Artists are leaders in the art. —L. P. Charles, Grand theatre, Chetek, Wis. —Patronage.

**Way Down East,** a D. W. Griffith production. —A splendid picture, rounded out, and a sure fire box of attraction still. Played on percentage and cost it make you money. —R. M. Harrington, Star theatre, Lathrop, Mo. —Small town patronage.


Universal

Another Man's Shoes, with Herbert Rawlinson.—A dandy picture with a good prize cast. Directed by R. C. Brown. Presented by Harry Hobolth, Liberty theatre, Marlette, Mich.—Small town patronage.

The Altar Stairs, with Frank Mayo.—Seemed to get all right with our people, but personally did not care for it. Too many of these South Sea stories with same ingredients: booze, cigarettes, brown women, profanity, everything that we detest and protest against. Frank Mayo too good for that. Pleases for us in up-standing young American parts. This was not good, but the money was clean enough to see the Mayo was much better than Sam Taylor—P. G. Estee, Fad theatre, Brookings, S. D.—General patronage.

Wolf Law, with Frank Mayo.—A good picture. Drew a full house for me and pleased everybody.—J. N. Phillips, Ideal theatre, Table Rock, Neb.—Neighborhood patronage.


Wolf Law, with Frank Mayo.—Although this is a good picture, it is not up to the Mayo standard. It falls a little short on story.—J. W. Anderson, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

Broad Daylight, with Lois Wilson.—Just fair but good enough. Used this picture with two re-issues, Universal and Universal—two reel Universal comedy on variety night at ten cent drop in price. Fair business.—Ray Erne, Rialto theatre. Charles, Minn.—Small town patronage.

Broad Daylight, with Herbert Rawlinson.—A mighty fine picture. Interesting from start to finish. Went over big. Directed by H. A. Bellair. Majestic theatre, Oakland, Neb.—Small town patronage.

Broad Daylight, with Herbert Rawlinson.—Interesting, well done melodrama that seemed to please the many who came to see it. Not a great production.—Ben L. Morris, Olympic theatre, Proctorville, Ohio.—Neighborhood patronage.

The Black Bag, with Herbert Rawlinson.—This would have been a good picture if it had all been there. About 400 feet of the last reel—Small town. Directed by R. Green- 

haw, Strand theatre, Leslie, Ark.—Small town patronage.

The Black Bag, with Herbert Rawlinson.—A very good mystery story. Not much detective in it. Picture was a little dark, but story is so interesting that may be overlooked. Pleased 100 per cent. Poor attendance—not fault of picture. One sheet, three sheet, photos.—A. W. Sage, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

Afraid to Fight, with Frank Mayo.—This is good. Ran with Leather Pushers No. 4 and plans to go out of prize fighting.—Olen Reynolds, Pearl theatre, Hy- 

mura, Ind.—Small town patronage.

Afraid to Fight, with Frank Mayo.—Extra good program picture. Has a good prize fight. One sheet, three sheets, photo, slide.—A. W. Sage, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

Out of the Silent North, with Frank Mayo.—A good picture that will please the masses as well as the classes.—W. L. Landers, Garfield theatre, Batesville, Ark.—Neighborhood patronage.

Out of the Silent North, with Frank Mayo.—One of the best Northern pictures on the market. Mayo is one of my best drawing cards among the male stars.—Edward W. Warner, Windsor theatre,
town picture.—Jens Brotz, Victory theatre, Pauls Valley, Okla.—General patronage.

The Girl Who Ran Wild, with Gladys Walton.—Another good one and at a price you can make money.—Royal theatre, Malvern, Ark.—General patronage.

The Girl Who Ran Wild, with Gladys Walton.—A dandy picture. This star can sure pull the crowd for me. I would be glad to see you go wrong on this clunker.—R. G. Stanley, Crystal theatre, Crystal River, Fl.—Neighborhood patronage.

The Loaded Door, with Hoot Gibson.—Had to repeat on this one. The crowd was pretty lively for the second showing. Boost and you will win out with Hoot. Play the Prosperity Nine. They are all winners.—N. Phillips, Ideal theatre, Table Rock, Neb.—Neighborhood patronage.

The Fox, with Harry Carey.—Good Western picture and will please some who are not strong on Westerns. Print was in bad shape. Pleased 90 per cent.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

The Trouper, with Gladys Walton.—Poorest picture ever shown on my screen. Some patrons said, "Worse than rotten."—J. K. theatre, Middletown, N. Y.—Small town patronage.

One Wonderful Night, with Herbert Rawlinson.—Failed to please.—J. Winning, Davison theatre, Waupun, Wis.—Small town patronage.

The Trap, with Lon Chaney.—Fine scenery. Good cast. Chaney at his best. Good story.—Giaccama Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Trap, with Lon Chaney.—Chaney does some good work, together with Stanley Gothals, but it's too much of a one picture.—J. Winning, Davison theatre, Waupun, Wis.—Small town patronage.

The Trap, with Lon Chaney.—This is a trap. Beware! Did not please. Did not play the second night at all. Play is dull and sad, though the acting and scenario is good. This is not entertainment. Universal has unlimited chance to call this a special and charge the prices they do for it when their regular program pictures give better entertainment. Sorry I booked it. Advise you not to. More complaints on this than any play I have run this winter.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Galloping Kid, with Hoot Gibson.—Just say Hoot Gibson in my town and all hands, young and old, are out. This is a fine one. Play Gibson up. A sure winner.—R. G. Stanley, Crystal theatre, Crystal River, Fl.—Small town patronage.

The Scrapper, with Herbert Rawlinson.—This is a good program picture if you run it in a town where there is no Swedish population. Cracking good Irish picture and will get good money if well advertised.—Crawford & Neary, Idle Hour theatre, Utica, Ill.—Small town patronage.

Headin' West, with Hoot Gibson.—Dandy good Western. Plenty of action and comedy in every reel. Holds your audience all the way through. You can't beat it for a Western.—R. D. Troutman, Ethel theatre, Ethel, Mo.—Neighborhood patronage.

Headin' West, with Hoot Gibson.—Oh, boy, this one is sure there if they like Western action. Starts out with aeroplane action and does not stop until

A dramatic scene in "Tansy," a Burr Nickle production from the novel by Twain Edwards. This company is now organizing its own franchise exchanges. Alm Taylor is a featured player in "Tansy."
HERE he comes in a swirling cyclone of action a pulsating, staccato of dramatic punches produced from the

Big Sat. Eve. Post Story

by Richard Matthew Hallett. It's hand-made to attract and enthral the millions who read the story as well as the millions of Carey followers and other fans.

One sequence alone is worth the price of admission to anyone—that crunching, pulse-stopping series of unforgettable scenes showing the bursting of the dam—the mad rush of an unleashed ocean of angry water swooping down into the basin battlefield where hundreds of horsemen are fighting with machine guns and rifles—the black, devouring stream carrying everything before it—

Man, Oh Man—THIS IS WHAT THEY WANT. GIVE IT TO 'EM—and give yourself a picture that spells MONEY. Book it—NOW!
cast.—This is a real good picture! I played same three days to good business. Nice clean entertainment all the way through as near as I could find out. It pleased me. You Print in 1 shape.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Princess Jones, with Alice Calhoun.—This is one of those sweet little pictures and pleased everyone that saw it. Print in No. 1 shape.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Island Wives, with Corinne Griffith.—Fair picture. Patrons did not stay for finish. Poor business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

The Inner Chamber, with Alice Joyce.—Very good program picture. One sheet. Three sheets, photo, slide. A. Spiegel, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.


Too Much Business, with a special cast.—Can’t understand why some exhibitors knock this picture. We found it pleased our patrons very much. Tully Marshall’s acting very good, also the rest of the cast. Photography very good.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

The Prodigal Judge, with a special cast.—Very good, but did not seem to please some.—Y. M. C. A. theatre, Lake Geneva, Wis.—General patronage.

The Prodigal Judge, with a special cast.—Macklyn Arbuck puts this over. Will please majority, Secrecy and photography good. Don’t advance prices.—F. E. Salin, Majestic theatre, Eureka, Mont.—Small town patronage.

White Hands, with Hobart Bosworth.—A fair picture and worth the price they ask for it.—Chas. L. Hyde, Grand theatre, Pierre, S. D.—Small town patronage.


The Blue Mountain Mystery, with a special cast.—Good picture. Very well liked. Very good photography. Good business.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

Wid Gunning, Inc.—Our Mutual Friend, with a special cast.—Patrons claim no story to picture. Very poor business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

White Hands, with Hobart Bosworth.—A fair picture and worth the price they ask for it.—Chas. L. Hyde, Grand theatre, Pierre, S. D.—Small town patronage.


The Blue Mountain Mystery, with a special cast.—Good picture. Very well liked. Very good photography. Good business.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

State Rights

Ten Nights in a Bar Room (Arrow), with John Lowell.—While the picture is O. K. it is not much of a picture for a small town when the better known films are gone and forgotten.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Ten Nights in a Bar Room (Arrow), with John Lowell. No. 1. Played New Years and went over good. Did not take in as much as expected, but business is a little slow.—F. Paulick, Paulick theatre, Minot, N. D.—Neighborhood patronage.

When East Comes West (Goldstone), with Franklin Parnum.—Farnum is a new star with Goldstone and did not draw very large attendance on Saturday, but this picture seemed to please all who saw it. Perhaps he will draw when better known.—Ander- son & Weatherby, Gym theatre, Omaha, Nebr.—Neighborhood patronage.

The Worldly Madonna (Equity), with Clara Kimball Young.—Good picture—Giant Crystal theatre, Tombstone, Ariz.—General patronage.


Up in Mary’s Attic (Fine Arts), with Eva Novak.-Advice all exhibitors to lay off this one. A good picture, and we will wonder where our business has gone.—Carroll and Miller, Gayety theatre, Amory, Miss.—Neighborhood patronage.

Cyclone Bliss (Arrow), with Jack Hoxie.—A shoot em up Western that pleased most of Western fans. An old one but very well got up. Program with like Westerns. Charged ten and twenty-eight cents.—S. G. Idoe, Photoplay theatre, Ashland, Kans.—Small town patronage.

The Unknown (Goldstone), with Richard Talmadge.—It’s surprising how these productions draw. Have used practically all of them and they get the business and satisfy the patrons. Run after a full house with the Talmadge pictures. Lots of action and pep to every one.—H. E. Swan, Florence theatre, Kearney, Nebr.—Neighborhood patronage.

Price of Youth (Arrow), with Neva Gerber.—Have not used many independent a picture. Did it just right, like the few I have played. compares favorably with the productions made by “big time” companies.—Levi G. Durpo, Browne theatre, Limestone, Me.—Small town patronage.

Pleasure Wives (Fidelity), with a special cast.—Lay off this one. It is a lemon unless you get a high brow crowd.—Plaza theatre, Phoenix, Ariz.

The Fall of Babylon (D. W. G.), a D. W. Griffith production—Excellent. Did 30 percent more than Queen of Sheba and the rental was only half as much.—J. C. Rowton, Orphicum theatre, Quentin, Ohio.—Neighborhood patronage.

The Fall of Babylon (D. W. G.), a D. W. Griffith production.—Played this several years ago but thought I’d chance it again. Did it this fall, ran it 35 and 20 cents. three days run. Picture too ancient to have audience appeal. They want more modern stuff. Picture very elaborate and spectacular and Biblical and historical subjects not suited to 1923 ideas of entertainment.—J. C. Jenkins, Auditorium theatre, Ne- ligh, Nebr.

Dangerous Toys (F-lerated), with a special cast.—An unusual picture with a good moral and a fine ending, but don’t see how it wasn’t ruled out by the board. I held my breath every time a new reel was put on—it was so rank in places. On the whole the audience liked it. One sheet, three sheets, photos, slide.—A. W. Sage, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

The Devil’s Ghost (W. P. E.), with Lester Cuneo.—Of all the bunk I ever played this is it. This Cuneo and his so-called the Dare Devil, will never make the grade in features.—J. Winninger, Davison the-
State Rights Now Selling

On Daniel Carson Goodman's latest and greatest screen classic—a mighty photodramatic epic destined to set the country aflame with word-of-mouth advertising—a tremendous picture which will roll wave upon wave of profits into the till of the exhibitors who book it—a thundering reply to the cry for pictures that tell something and mean something. Go after it—NOW!

Distributed by Equity Pictures Corporation 723—7th Ave., New York
Scenes from the William Fox production "The Face on the Barroom Floor" are shown above. The production was directed by Jack Ford. In the cast of prominent players are Henry B. Walthall, Alma Bennett and Ruth Clifford.

are, Waupun, Wis.—Small town patronage.

Hearts of the World (D. W. G.), a D. W. Griffith production.—Killed many with this big Griffith production. Drew as heavy as the first run, which was shown at this theatre some three years ago. Used the Hal Horne's Exploitation service out of Omaha. This alone, will boost any production 50 percent.—H. E. Swan, Empire theatre, Kearney, Nebr.—Neighborhood patronage.

Boomerang Justice (Russell), with George Larkin.—A real Western that carries the kick. Plenty of action and will go good in any Western house.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

Big Stakes (Bond 1 Photoplay Corp.), with J. B. Warner.—Good business. Good picture.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

The Crow's Nest (Arrow), with Jack Hoxie.—Jack is growing to be a favorite in my house. His pictures are all clean and carry the punch.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

The Apple Tree Girl (Graphic Reissue), with Shirley Mason.—Patrons surprised. All say how a picture can be made without a revolver or a fight in it. Patrons ask for more like it. Good business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Two Fisted Jefferson (Arrow), with Jack Hoxie.—Good picture full of pep and comedy. Ran this one with Larry Senion in The Saw Mill, Go to Senion, Brothers. They are money getters and you can buy them right from Vitagraph.—H. F. Sembler, Colonial theatre, Radford, Va.—Small town patronage.

The Desert Crucible (Arrow), with Jack Hoxie.—As poor a Western picture as we ever ran. No pep or action. Too much posing in front of the camera. Did not please over 25 percent as there were too many impossibilities.—Crawford & Neary, Idle Hour theatre, Utica, Ill.—Small town patronage.

When Dawn Came (Prod. Sec.), with a special cast.—A very good picture. Played to small attendance due to Christmas being so near.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Shadows of the West (Niagara), with Hedda Nova.—Very good Western. Well liked. Good business.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Heart of the North (Brandt-Davis), with a special cast.—This is a very good picture and pleas.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Go Get Him (Pioneer), with William Fairbanks.—Fine Western picture. One of the best fight scenes I have ever witnessed in a picture. Don't be afraid to boost it.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Wise Husbands (Pioneer), with Gail Kane.—A good comedy. Look for a lot of good jokes. Was in season of special offer. Print was in poor condition. Advertising paper, photos and slide.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.


Serials

Speed (Pathe), with Charles Hutchison.—Here is one that is true to its name. It is holding up fine. So far, so good.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

Robinson Crusoe (Universal), with Harry Myers.—Quer here this held up for twelve straight episodes without a break. This gave us a good crowd every Saturday with our usual Western picture. This took much better with us than any serial we have attempted. What I think of it or my select crowd thinks has little weight, for enough people liked it to make it pay and that is the proof of the pudding.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Captain Kidd (Serial Sales), with Eddie Polo.—On Episode Fifteen. This serial has been just too fair. Too much padding with previous episodes. Why can't they get away from this padding? It is one of the things that is killing the serial game.—H. F. Sembler, Colonial theatre, Radford, Va.—Small town patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Any just getting started in this serial and is taking big. Will prove a winner. In fact, the Universal lead all in serials.—R. G. Stanley, Crystal theatre, Crystal River, Fla.—Small town patronage.

The Secret Four (Universal), with Eddie Polo.—Lay off this serial. A real lemon. Lost money on every episode.—Plaza theatre, Phoenix, Ariz.

Breaking Through (Vitagraph), with Carmel Myers.—On Episode Eleven and holding up fine. In fact it is one of the best I have had for some time and I run two serials a week. Vitagraph is as white as they make 'em. Serial has plenty of action and comedy.—H. F. Sembler, Colonial theatre, Radford, Va.—Small town patronage.

The Timber Queen (Pathe), with Ruth Roland.—Finished fifth chapter to increased attendance. It's the best serial I've shown. Fairly logical and splendid scenery and photography. Ruth and Donna good types.—F. E. Sahin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Timber Queen (Pathe), with Ruth Roland.—On the twelfth episode and want to say that this is the only serial in the past two years that has held up in attendance with me. You can't go wrong on this.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—Neighborhood patronage.

The Timber Queen (Pathe), with Ruth Roland.—Started out good business. On Episode Twelve and business off half. Patrons says outside of one thrill and the scenery in each episode nothing to it. Wish it were over. Trying one more serial after this. Miracles of the Jungle which, if like the Lost City, will go good here.—Oln Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Timber Queen (Pathe), with Ruth Roland.—All hold a good serial. All serials are impossible stories, but this one holds interest.—J. W. Anderson, Davison theatre, Waupun, Wis.—Small town patronage.

Short Subjects

Aseso's Fables (Pathe).—Good entertainment with a good moral.—G. E. Wendel, Opera House, Smithland, Iowa.—Neighborhood patronage.

Al St. John's Comedies (Fox).—He is funny and his comedies please the kids and are clean.—Chas. L. Hyde, Grand theatre, Picare, S. D.—Small town patronage.

Felix the Cat Cartoons (Winkler).—Very good single reels.—Clifford L. Xiles, Grand theatre, Anamosa, Iowa.—General patronage.

Hal Roach Comedies (Pathe), with Sid Pratt.—Very funny.—G. E. Wendel, Opera House, Smithland, Iowa.—Neighborhood patronage.

Harold Lloyd Comedies (A. E.), with Harold Lloyd.—Considered in a class by themselves. Best bet on the market. We can get along without Arbuck.—C. M. Vail, blonde theatre, Benton, Wis.—Neighborhood patronage.

Harold Lloyd Reissues (Pathe).—Hav
used these for three months and find they are the best bet on the market. The second time they have been run in my theatre and the nights they are shown my business has increased over 30 per cent. A good bet for any exhibitor.

H. E. Swan, Empress theatre, Kearney, Neb.—Neighborhood patronage.

Harold Lloyd Reissues (Pathe).—Harold Lloyd two reeers are standing a second showing, though they don't draw as they undoubtedly would if first run. They do please even when people have seen them before.—Chas. L. Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

The Leather Pushers (Universal), with Reginald Denny.—A few men and boys come to see this. Good of its kind if you don't pay any more for it than a regular comedy.—Olen Reynolds, Pearl theatre, Hyrum, Ind.—Small town patronage.

Mermaid Comedies (Educational).—One of the best slapstick comedies on the market. Absolutely clean and if they don't get the laughs your audience must be paralyzed.—H. G. Sweet, Royal theatre, Royal Centre, Ind.—Small town patronage.

Our Gang Comedies (Pathe).—These comedies sure get the laughs, but the company wants a lot of money for them.—J. R. Uffman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Our Gang Comedies (Pathe).—Played the first one, Fire Fighters, and if the others keep up with this one, will say they are knockouts.—J. Winninger, Daivision theatre, Waupun, Wis.—Small town patronage.

Our Gang Comedies (Pathe).—People enjoy the kid comedy stuff and come to see it.—Chas. L. Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

Pathe Review.—A splendid magazine single reel that is educational as well as entertaining.—J. C. Rowton, Orpheum theatre, Quinton, Okla.—Neighborhood patronage.

Sunshine Comedies (Fox).—All very good.—J. W. May, Grand theatre, Shawneetown, Ill.—General patronage.

The Toreador (Fox), with Al St. John.

—The two reel Fox comedies are all good. They will take in any kind of a house.—Plaza theatre, Phoenix, Ariz.

The Reporter (Fox), with Lupino Lane.—Here is a new comedian that is most refreshing. His style is not exaggerated humor and gets over by genuine fun. This comedy gets more continued laughs than any recently shown. It looks as if it will have a good run.—L. Morris, Temple theatre, Belleville, Ohio.—General patronage.

Mud and Sand (Metro), with Stan Laurel.—Title even though you have not run Blood and Sand. Get em in. That's what we all want.—Ryan & Kundert, Empress theatre, Beresford, S. D.—Neighborhood patronage.

Kiss Me Caroline (Educational), a Christic comedy. One of the best I ever saw. Can't go wrong on this one. One up.—A. W. Sage & Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

A Punctured Prince (Metro), with Bessie Love.—One of the few real high class comedies and which has sets built better than some features. Lots of laughs.—Lang & Knohm, Empress theatre, Beresford, S. D.—Neighborhood patronage.

Torchy's Ghost (Educational), with Johnny Hines.—Very good. The best of the Torchy comedies I've run yet.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

For Rent—Haunted (Pathe), with Johnny Jones.—A good two part dramatic subject that will please all children and teach a good lesson. A few comic situations. However, as a comedy not in a class with "Our Gang" or Snub Pollard two reeers for laughing purposes.—Adolph Kohn, Pastime theatre, Granville, N. Y.—General patronage.

For Land's Sake (Educational), with a special cast.—About the funniest comedy we have had for some time. New stunts that make them laugh.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Newly Rich (Pathe), with Snub Pollard.—A good two part comedy with much a hearty laugh throughout. The kind of comedies that are liked here.—Adolph Kohn, Pastime theatre, Granville, N. Y.—General patronage.

One Jump Ahead (Pathe), with Leo Maloney.—The best two reeers ever put on the screen. Yes, it is a Western.—Wood & Wehler, Star theatre, Corinith, Miss.—Neighborhood patronage.

Loaded Dice (Pathe), with Frank Keenan.—Cutting from five to three reeers puts lots of pep and action in these features. There are a lot of five to ten reeers on the market that would be better trimmed down this way. Keeps the people awake.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Fire Fighters (Pathe).—Our Gang comedy. A good two part kid comedy. So far all the two part "Our Gang" kid comedies have been good. The Johnny Jones comedies do not take so good.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

The Big Flood (Pathe).—This fable is always a hit and the Ark, and funny, well I should say so, and your patrons will certainly enjoy it. Ours did.—Wood & Wehler, Star theatre, Corinith, Miss.—Neighborhood patronage.

Hook, Line and Sinker (Pathe), with Snub Pollard.—A good two reel comedy that pleased here.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Among Those Present (A. E.), with

VOTE HERE FOR POET LAUREATE

Nomination of candidates for election to the post of Poet Laureate to "What the Picture Did For Me" closed with the January 27 issue of the "Herald."

This ballot, provided for your convenience in casting your vote, will not be reprinted.

Counting of votes will begin with receipt of the first ballots and standing of candidates will be printed weekly until a sufficient period for return of ballots by the most distant located readers has elapsed, when final result will be published.

Ballots must bear signature of voters to be counted.

Signatures will not be made public and the secrecy of the ballot box will be held inviolate.

Place a cross (x) in the box opposite the name of the candidate you favor for the title and mail ballot to "Exhibitors Herald," 417 South Dearborn St., Chicago, Ill.

BOLLMAN, V. G.,

Crescent theatre, Castalia, O.

CREAL, W. H.,

Suburban theatre, Omaha, Neb.

FORD, C. S.,

Princess theatre, Reihbeck, Ia.

GRIBBLE, R. R.,

Grand theatre, New Hamburg, Ont.

HAYES, L.,


HORNUNG, A.,

Victory theatre, Victor, Mont.

HYDE, C. L.,

Grand theatre, Pierre, S. D.

JENKINS, J. C.,

Auditorium theatre, Neligh, Neb.

KENDALL, I. J.,

Victory theatre, Millenville, III.

LYNCH, H. C.,

Gem theatre, Pears, III.

MEYER, F. S.,

Palace theatre, Hamilton, O.

MILES, A. N.,

Eminence theatre, Eminence, Ky.

PILLIOD, L. A.,

Photo Play theatre, Grand Rapids, O.

RAND, P.,

Rex theatre, Sault 10.

RICH, F. M.,

Strand theatre, Parma, O.

RILEY, R.,

Wigwam theatre, Oberlin, Kan.

RIVA, C. A.,

Pastime theatre, Tilton, N. H.

SPAINHOUR, C.,

Auditorium theatre, Greensburg, Kan.

STEAD, H. G.,

Odeon theatre, Chandler, Okla.

THOMPSON, H. P.,

Liberty theatre, Paint Lake, Wis.

(Signed)

Exhibitor

Theatre

City

State
Harold Lloyd.—Fine. No better comedies are made than those made by Lloyd.—R. M. Harrington, Star theatre, Lathrop, Mo.—Small town patronage.

A Ladies' Man (Metro), with Bull Montana.—Another high class comedy for people who appreciate real stuff. Bull would have scored better in this if it had been two reels instead of three.—Ryan & Kunder, Empress theatre, Beresford, S. D.—Neighborhood patronage.

I Do (A. E.), with Harold Lloyd.—Fine. All Lloyd's are good. Showed with Tropical Love, which is a pleasing little picture bringing the Lloyd glamour to the program over.—R. M. Harrington, Star theatre, Lathrop, Mo.—Small town patronage.

My Wife's Relations (F. N.), with Butler Keaton.—Here's the Buster at his best. It brought more laughs than The Paleface. Boys, run this one.—R. L. Downling, Ozark theatre, Ozark, Ala.—Small town patronage.

A Dark Horse (Universal), with a special cast.—First one I have played of this brand for a long time. The horse was good and all in all pulled down several outbursts of laughter.—G. F. REDISKE, Star theatre, Ryegate, Mont.—Small town patronage.

Neighbors (Metro), with Buster Keaton.—Very good comedy.—C. F. KRIEGBAUM, Paramount theatre, Rochester, Ind.—General patronage.

Don't Be Foolish (Nu-Art), with Billie West.—Two reel Billie West comedy. Good.—A. C. BETTS, Powers theatre, Red Creek, N. Y.—Small town patronage.

A Day's Pleasure (F. N.), with Charles Chaplin.—This is a reissue and the poorest Chaplin comedy I ever saw.—C. F. KRIEGBAUM, Paramount theatre, Rochester, Ind.—General patronage.

The Sap (Nu-Art), with Billie West.—This was good, but You'll Be Surprised was a scream.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The White Moose (Educational), with Lewis Stone.—A pretty good two reel comedy.—C. F. KRIEGBAUM, Paramount theatre, Rochester, Ind.—General patronage.

Merry 'Xmas (Fox).—Good short subject. This is great.—A. C. BETTS, Powers theatre, Red Creek, N. Y.—Small town patronage.

Love and Doughnuts (F. N.), with Ben Turpin.—A pretty good comedy.—C. F. KRIEGBAUM, Paramount theatre, Rochester, Ind.—General patronage.

Torchy's Knighthood (Educational), with Johnny Hines.—This was very good. You should have heard them laugh.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The Agent (Vitagraph), with Larry Semon.—A 100 per cent comedy. Good old slapstick is the best there is. I kept it up, Larry.—M. L. GUIER, Auditorium theatre, Slater, Mo.—Small town patronage.

A Bed of Red Roses (Pathé), with Paul Parrott.—This is a very promising star and this one reel comedy is very entertaining. Book it. Our patrons liked it.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Ocean Swells (Educational), a Christie comedy.—Quite a bit better than the general run of comedies. Well directed and well acted. All at seashore or house boat.—H. J. LONGAKER, Howard theatre, Alexandria, Minn.—General patronage.

A Quiet Street (Pathé), with Our Gang. These are the very best comedies that we have used in a long time. They appeal to young and old. If you can buy 'em right, you can't go wrong.—Clyde Allen, Casino theatre, Antwerp, N. Y.— Neighborhood patronage.

A Rural Cinderella (Educational), with a special cast.—Like most of the Educational comedies, this is a good one.—J. C. ROBERTSON, Orpheum theatre, Quinton, Okla.—Neighborhood patronage.

Game Birds (C. B. C.), with Hallroom Boys.—This was one of the best comedies I have seen in many a day; in fact, I find that all the Hallroom comedies please.—Studie 1. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Go It Alone.—Do Your Own Thinking
Invest 2 cents per review and guarantee a saving of shipments in rentals.
Learn how by reading

ScreenOpinions
The Unbiased Reviewing Service

BULL DOG FILM CEMENT
"the old reliable"

Your Supply Dealer has It

The Greatest Achievement in Theatre Organ Building

SMITH UNIT ORGAN CO.
 Manufacturers of High-Grade ELECTRO-PNEUMATIC PIPE ORGANS for Theatre and Home.

413-419 W. ERIE ST. CHICAGO, ILL.

CLASSIFIED

Five Cents per Word Payable in Advance. Minimum Charge, $1.00

SITUATION WANTED

WANTED: Motion Picture Operator with his experience wants position. Will guarantee to handle any equipment. References furnished. Edward Craig, Heyworth, Ill.

SALESMAN WANTED


U. S. GOVERNMENT UNDERWEAR

2,500,000 pc. New Government Wool Underwear purchased by us to sell to the public direct at 75c each. Actual retail value 82 1/2c each. All sizes, Shirts 24 to 65—Drawers 30 to 44. Send correct sizes. Pay postman on delivery or send us money order. If underwear is not satisfactory we will refund money promptly upon receipt. Dept 24, The Pigskin Woolen Co., 1475 Broadway, New York, N. Y.

THEATRE MANAGER AVAILABLE

WANTED: Thoroughly experienced manager seeks position with good motion picture theatre and vaudeville; five years experience in both first run theatres. F. S. HUNT, 6 St. Ledger Apartments, Cincinnati, Ohio.

GENERATOR SET FOR SALE

FOR SALE: 60 Ampere 110 V. or 220 V. 2 Cycle—one phase—Hallberg Motor Generator Set $275.00 if taken at once. H. J. WInschell, 4410 Hecker Ave., Cleveland, Ohio.
If it is in the negative, you will get it in the print, on

EASTMAN POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
In America’s Foremost Theatres

MERE splendor in outward appearance will not make a theatre chair. There must also be those less apparent but none the less essential qualities of correct construction, skilled workmanship and sound materials that make for dependable and satisfactory service over a long period of time. With so large and important an investment as seating for auditorium and theatre, years, not weeks and months, must be the measure of value.

Theatre owners and managers of longest experience know well that underneath the beauty and good taste of American Seating Company theatre chairs are present always those sterling qualities of enduring value and strength that make for lasting satisfaction and long wear.

American Seating Company

NEW YORK  
114 W. 41st St.  
CHICAGO  
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BOSTON  
65-D Canal St.  
PHILADELPHIA  
252 S. Broad St.
THEATRE CONSTRUCTION AND EQUIPMENT

Exchange of Exploitation Equipment Would Turn Loss Into Profit

Who pays for your exploitation?

If you pay for it in cold cash, time and labor and "junk" it when the picture is gone, you know it costs a lot of money. You know that you don't use as much of it as you would if you could make it pay for itself.

The elaborate palanquin prepared for exploitation of "Omar the Tentmaker" and reproduced complete and in drawing upon this and a following page is one of the things you would like to use—if it didn't cost so much to construct.

It is expensive.

But you can get your money back.

* * *

If First National didn't sell "Omar the Tentmaker" to anybody but you, you'd have to sell your theatre to pay the rental.

But First National sells it to a subsequent run of houses.

For some inexplicable reason exhibitors have not until now followed this logical procedure. The point is clear.

This paper, truly the exhibitors' medium of exchange in the matter of business reports, policy discussion, etc., offers a precisely identical opportunity for the disposition of used exploitation material.

It is clearly the course of wisdom and economy for the exhibitor who has gone to the expense of building such a structure as the palanquin cited to dispose of it to another exhibitor when he no longer has use for it. He may thus retrieve a great portion of the cost represented in material and time of construction which would otherwise be totally lost. He would also be helping a brother exhibitor to whom the palanquin would be equally valuable during the picture's presentation at his theatre.

* * *

This material has not been sold in this manner to any great extent previously. The palanquin cited here is but typical of quantities of similar special exploitation or "supplemental equipment" evolved by various exhibitors from week to week which could be circulated to equal advantage.

The "Theatre Construction and Equipment" department believes that such exchange is wholly in line with good theatre economics and directs the thought of theatre men to the proposition.

It is apparent that the contact for the marketing or exchanging of such supplemental equipment must be economical, centralized and far-reaching.

* * *

This paper suggests that it has such a medium in its "Classified Advertising" column where, at a small cost, exhibitors may carry on these transactions, turning a long-time waste into profit in the exploitation of pictures involving special equipment where that equipment is of no further use after the picture is gone.

Pittsfield, Mass.—Sam Goldstein of Springfield has taken over the Majestic theatre here and will rename it the Palace.

ACTIVITIES IN REVIEW

III

A Challenge to Architects

Are the theatre architects of the country lacking in a knowledge of the requirements of the projection room in size, location, capacity, type of equipment that must be provided for and many other features?

This question put to equipment distributors in many instances manufacturers as well, of various makes of projectors will be answered in the affirmative in the great majority of cases. And few, if any, even among the prominent theatre builders of the country are absolved of the charges.

Generally speaking here are some of the things you would hear on the subject:

Do you know that the 'Whoozis' theatre was completed and about ready to open before they discovered that the projection room had been left out?

Did you know that at such and such a theatre provision in the drawings was only made for one projection room when they need three, not to mention spotlights and other stuff?

Did you know that at another theatre the operator would have been squeezed to death if he had tried to walk between the projection machine and the rear wall?

Did you know that they had to rebuild the projection room at the "Blank" theatre because you couldn't begin to put the necessary equipment in there?

These are typical. The longer you stay the more you will hear. And the funnier—or sadder—they will become.

Architects of the country need no spokesman. The modern and beautiful homes of the cinema in every section bespeak their progressiveness and ingenuity.

But, what is the answer to these insinuations?
New Projects

New York—It is rumored that construction of a theatre and office building is contemplated by Universal, the structure to house the company’s executive offices and the playhouse to accommodate 3,500.

Byesville, O.—Contract for the construction of the new Luna theatre here has been let to John W. Little of Cambridge. Those interested in the project include George Brown, manager of the Luna, Tom Coins, Lyric theatre, Cambridge and Chacos Bros., Pastime and Utana theatres, Coshocton. John Adams Quincy, Columbus, is architect. The house will seat 800.

Texarkana, Ark.—Plans are in preparation by Saenger Amusement Company for the construction of a theatre on property which the company owns at State and Third streets here, according to a letter received by the chamber of commerce from E. M. Clarke, special representative of the company.

Muskogee, Okla.—Dan Myers, former owner of the Broadway, Strand and Orpheum theatres will operate a theatre to be remodeled from present property at 206 Broadway.

Stebenville, O.—Tri-State Amusement Company, operating the Strand and Olympic theatres, has purchased property at Fourth and Adams street for the building of a motion picture theatre to cost $500,000.

Glendale, Cal.—Work has been started on the new Gateway theatre by Winter Construction Company. It will seat 900. Fred Miller of the California and other Los Angeles theatres is one of the parties interested in the project.

Fullerton, Cal.—Plans are nearing completion by Architect Eugene Durfee for a $100,000 theatre here at Whiting avenue and Spadra road which will be leased by Harry Wilber and erected by Stanley Chapman.

Elmira, N. Y.—Myles G. Kelly, representing Harton Theatre Company announces the purchase of a site measuring 80 by 120 feet which will be used for the purpose of doubling the seating capacity of the Regent theatre at a cost of $150,000.

Kansas City, Mo.—Plans have been completed for a theatre to cost $125,000 for Star Amusement Company of this city.

THEATRE CONTRACTS AWARDED

During the month of December contracts were awarded for the construction of 12 new theatres in the districts shown in the following table:

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These figures are compiled and published through the courtesy of the F. W. Dodge Company, New York City. The states embraced by the districts named include the following: Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, Pennsylvania, New Jersey, Delaware, Virginia, West Virginia, North Carolina, South Carolina, Ohio, Kentucky, Tennessee, Michigan, Indiana, Illinois, Wisconsin, Minnesota, Iowa, Missouri, North Dakota, South Dakota, and half of Kansas.
CHICAGO TRADE EVENTS

Council Is Split on Sunday Show Issue
Theatre Men Seek Attitude on Proposition at Watseka

Sunday shows have had their inning in the city council of Watseka, Ill. They didn't win and neither did they lose.

Placed Before Council
The Sunday opening issue was placed before the council by Shobe and Robertson of the Palace theatre with the idea of ascertaining the attitude of that body as well as the sentiment generally throughout the city.

Three council members in the council. Three, in discussing the question, favored Sunday shows. Three were antagonistic and a seventh was noncommittal.

Aldermen Hickman, Evans and Moore argued that maintaining a closed Sunday in Watseka was forcing business to surrounding towns, such as Kankakee and Danville.

"No Reason," Says Opposition
The councilmen opposing Sunday shows offered the argument that there was no reason for Sunday shows any more than there was reason for other merchants operating seven days a week.

At this juncture it was pointed out that other business houses could open on the Sabbath in so far as the law was concerned.

Whether or not the question will be pushed has not been indicated by the theatre owners.

Harrisburg Plans Benefit Shows
The Harrisburg, Ill., band wants a series of Sunday shows at the local motion picture theatres to increase its finances. The council will be requested to grant the privilege of holding these performances which will consist of pictures and concerts.

Putting On Campaign
Bert Ennis, director of publicity and advertising for S-L Pictures, whose special feature "Quincy Adams Sawyer" is being distributed through Metro, arrived in Chicago on the Century, Friday, and called on District Manager S. A. Shirley at the local Metro exchange.

Producer Visits Chicago
Edgar Lewis, producer and director, accompanied by Mrs. Lewis stopped off in Chicago last week on their way to the West Coast where Mr. Lewis will work on "Till the Blood Shall Flow" for Fox. He traveled with the director by way of Los Angeles.

Flinn Passes Through
John C. Flinn of Famous Players-Lasky Corp., arrived at the Chicago exchange last Wednesday. He was en route to Los Angeles.

The new Star theatre, Whiting, Ind., and office building, is nearing completion. It will seat 900.

"Shadows" Is Given Wide Presentations

Important Bookings Follow Successful Premiere at Barbee's Loop

Following unanimous approval from Chicago newspaper critics and a highly successful premiere showing at Barbee's Loop theatre, "Shadows," the Al Lichtenstein Corporation production, has been assured one of the widest bookings accorded a picture by Chicago theatres during the present season.

Four Weeks in the Loop

Originally set in Barbee's for one week, the reception given the picture made it almost compulsory to rearrange the theatre schedule to permit a second week. The two week's run closed January 21 with attendance still holding up.

Monday, January 22, it was moved to the Castle theatre in the loop and the week following will be presented at the Rose.

Simultaneously with the opening of second down-town run at the Castle, the picture was set in Balaban and Katz Tivoli theatre, the big neighborhood house on the South side. February 19, it will open simultaneously at the Senate theatre of the West side and the Pantheon on the North side. March 4, it is booked at Balaban and Katz Central Park.

Booked by Chain Houses
The film has also been obtained by Ascher Brothers for their fifteen houses and by Lubliner and Trinz for their chain of sixteen. It will also play over the Hammond circuit of three houses. Many other bookings for individual houses have been closed.

Peter Moore, special representative of Al Lichtenstein, assisted in arranging the premiere showing of the picture. Celebrated Players Film Corporation is the Al Lichtenstein exchange in the Chicago territory.

Stork Visits Ryan

A ten-pound boy was born to Mr. and Mrs. Charles H. Ryan on Sunday, January 21. Both mother and son are doing well, according to the proud father who is managing director of the Garfield theatre, 2448 West Madison street.

Ragland in Town

J. C. Ragland, secretary of Associated Exhibitors, was a caller at the local Pathe exchange last week. Mr. Ragland was on his way to Los Angeles to confer with a number of independent producers.

Arrest Berlin Film Man

Stephen J. von Lothrath, an official of the United Film Company of Berlin, was arrested Jan. 19, charged with having a confidence man. The film company has a branch office at 2939 So. Wabash ave., Chicago.

Laemmle Goes West

Carl Laemmle, and his secretary, Harry Zehner, were Chicago visitors at Universal exchange for two days last week, leaving on Sunday for California.

JOE BONOMO, modern Apollo and strong man, prize winner in New York Daily News perfect man contest, passed through Chicago last week en route to Universal City where he will play in "The Hunchback of Notre Dame." The young man and the young ladies he is holding are members of "Chicago Tribune's" organization.

Sales Contest

Sales manager Herman Stern, of Universal exchange, Chicago, has organized two sales teams for a competitive sales campaign and prizes of considerable value will be awarded the winners. This campaign will also stimulate work being done in the Universal sales drive for the gold watches to be awarded by President Carl Laemmle.

Already Sid Decker, J. P. Denton, W. H. Tracy and the other salesmen of the "U" exchange are out after one of these time pieces.

Sunday Shows

W. Lyons of the Castle theatre, Bloomington, Ill., advises he is now entertaining Bloomington citizens Sunday nights by giving shows under the auspices of several social clubs of the city, which is one way of getting around the Sunday closing nuisance.

Wallerstein's New Theatre

The beautiful new Tivoli theatre, Michigan City, Ind., is nearing completion and it is expected will be formally opened Feb. 1. Abe Wallerstein is pleased with the wonderful progress made on his new palace and when completed it will be one of the show places of Michigan City.
HARRY HATFIELD, of Hatfield's Grand theatre, Green Bay, Wis., was a caller at the Vitagraph exchange last Thursday. It's 18 degrees below zero up at Green Bay and they have lots of snow, but business is good, so Mr. Hatfield is not worrying.

Jack Young, Detroit manager of Vitagraph, called upon district manager, J. M. Duncan, and branch manager, J. A. Stinson, Monday, Jan. 15.

T. W. Taft, assistant branch manager of Vitaphone, made a flying trip to Waukegan last week and closed with Walter Spoor, at the Academy theatre, for "Ninety and Nine." He also made Champaign, Ill., and came back with a nice contract.

District Manager J. M. Duncan, in a circle of his territory called on managers at Kansas City and St. Louis Vitagraph exchanges.

S. T. Marks and C. O. Roberts, who are handling the North Side territory for Vitaphone, closed with eighty-four houses on "A Front Page Story" and "Ninety and Nine" in three days, which is some record. "Contracts are plentiful but there are not enough play dates in the year," according to these boys.

The great moustache contest between A. G. Spencer and Charlie Miller, F. R. O. salesmen, is growing apace. Miller at the end of the first week led by a hair. The one with the heaviest coffee strainer at the end of thirty days is to be declared winner of the $25, which is on deposit in a downtown bank.

J. J. Clark has been added to the American Releasing sales staff, covering the Indiana territory.

Pau Di Bush has been selling films for Si Greiver.

Larry Wagner, who has been doing impersonations of Larry Semon at local theatres, has left for St. Louis, Sam Lamonsky, who was booking him hereabouts, is back at his old job shipping Vita, films.

J. F. Young, former Vitaphone salesman, has returned to the Goldwyn exchange. Frank feels right at home, as he was with Goldwyn three and a half years.

W. Spanuth has taken over the Lyceum theatre at Cottage Grove and 36th street.

"Bill" Danziger, Paramount's bustling exploiter, is in Duluth, Minn., putting over "When Knighthood Was in Flower," and filling the vacancy caused by the death of Mr. Doolittle.

Tom Delaney, the genial Fox salesman, has been absent from his usual place of business, due to illness.

L. J. Rosier, of Dixon Theatre, Dixon, Ill., was a Film Row caller last Tuesday.

The Randolph theatre, Universal's downtown first-run house, is playing the Fox special, "Monte Cristo," for two weeks.

Cress Smith, former manager of the Chicago United Artists' exchange, and now in charge of exchanges throughout the U. S. A., left with his wife and two children for Australia last Wednesday.

Carl Leisner, "U" salesman, is back on the job after a month's serious illness.

Harry Phillips has a new Cadillac coupe. Business must be good around the Universal exchange.

W. H. Tracy was covering the north side for Universal during the illness of Carl Leisner.

Over 750 children nearly wrecked the Auditorium theatre at Berwyn, Ill., last week when Ed. Johnson played "In the days of Buffalo Bill." "Eddie," the Indian, and his squaw were extra added attractions. It's the first time a serial has played this house in twelve years.

The Jefferson theatre, 50th street, owned by the Apollo Theatre Corp., opened Friday, Jan. 12, playing a solid Universal program.

Mrs. Very Langford, wife of the manager of Lucille theatre, was taken to the hospital last Thursday and was operated upon.

Mrs. Henry Goldman, wife of the manager of the Julian theatre on Belmont avenue, was taken to the Garfield Park Hospital last week and operated upon for appendicitis. "Hank" reports that she is getting along nicely.

J. P. Denton and Lipton Astrachan, "U" salesmen (must be something in that name Lipton), have developed into racing demons with their Fords. They challenge the Row for long distance records, and have Louis Lautmille to back them up.

Jason Costas has added the Triangle theatre to his string. He is now booking this house, as well as the Charm theatre.

Ed Ettelson of the Hyde Park theatre, who fell through a canopy not long ago, is "letting George do it" these days when it comes to climbing around this part of his house.

Harry Brunofsky of the Shakespeare theatre, left last Friday for Jacksonville, Fla.

Mrs. Stepenack, of the Lynn theatre, is vacationing in Florida for the next four weeks.


Charles Kamp, the general manager of the Madison and Ashland theatres, was recently installed as commander of the Wabash Post No. 176, American Legion. Charlie extends an invitation to all of the film boys to join and assures them all of interesting times ahead.

Vincent Ocorto, of the DeLuxe theatre, Lake Forest, Ill., called at the Universal exchange and demanded service last week. He got it, too.

Joe Wolfinb, who recently purchased the Southport theatre from Joe Pastor, has re-decorated the house and made many other improvements.

Charles Lamb, of Palm theatre, Rockford, Ill., dropped into the Universal exchange last Wednesday and booked for "The Filt" and some Haly Peggy pics.

S. J. Gregory, of the Parthenon theatre, Hammond, Ind., and his managers of the Parthenon, Hammond, Grand and Cosmos, Gary, Ind., were Film Row callers last week. Mr. Gregory is planning a month's rest at Hot Springs. He arranged with the Universal exchange to play "The Filt" and use the six attractive firsts recently employed by the Randolph for its advertising campaign. Book store tie-ups have also been arranged. Jim Craighton and Pete Kalaris returned to Hammond with Mr. Gregory.

Paul Roscoe is managing the Secley and Hammond theatres for Mrs. F. B. Rice, widow of the late northwest side exhibitor.

Louis Kramer, F. B. O.'s live-wire exploiter, is back from a three days' campaign which he put over at LaPorte for "The Third Alarm."

As a mark of the hospitable spirit of the Ascher Brothers, Harry Crawford, manager of the Metropolitan theatre, allows all the soldier boys from the 47th Street Hospital to attend any performance at this popular south side house free of charge. Mr. Crawford also admits the crippled children from the hospital nearby any time they wish to attend, free of charge, also the inmates from the Orphans' Home, Grand boulevard.

E. Thomas Beatty has purchased the Triangle theatre, 73rd and Wentworth avenue.

An epidemic of black eyes prevailed on Film Row last week. Prominent among those exhibiting them were Simon Simansky and Chris Heine, of the Central Office of the Empire also was seen slightly bruised. Evidently some of the exhibitors have found it hard to get around the corners. Simon refuses to give an information about his mishap, but Chris is truthful—he fell while skating, he says.
West Coast Theatres Buys T. & D. Chain

EXHIBITORS

Herald

The Independent Film Trade Paper

"One of the most marvelously amazing attractions ever offered to owners of Motion Picture Theatres" - Moving Picture World

ELMER CLIFTON'S

DOWN TO THE SEA IN SHIPS
The FLIRT
BOOTH TARKINGTON'S
MASTERPIECE
A Hobart Henley Production

DRIVEN
With an extraordinary Cast including Charles Mack (courtesy D.W. Griffith) Burr McIntosh Elinor Fair and others
A Chas. Brabin Production

The FLAM of LIT
Starring Priscilla Dean
From a Famous Novel by Frances Hodgson Burnett
A Hobart Henley Production

DRIFTING
Starring Priscilla Dean
From the Play by John Colton
Directed by Tod Browning

JEWEL
With an Extraordinary Cast
From the Novel by Clara L. Burnham
Directed by Lois Weber

UP THE LADDER
Starring Virginia Valli
From the Play by Owen Davis

Universal's 1928
IF YOU CAN

Jack London's

LYSMAL

Brute

By

GINALD

INNY

HEBNE Production

BAVU

Wallace Beery • Estelle Taylor • Forrest Stanley
Joseph Swickard and
others in a story of strange
and exotic Mystery Ad-
venture and Romance

From the Play by
EARL CARROLL
Directed by
STUART PATON

WHITE

TIGER

Starring

PRISCILLA

DEAN

Directed by
TOD BROWNING

MERRY

GO

ROUND

Directed by
RUPERT JULIAN
and VON STROHEIM

UNIVERSAL
SUPER JEWEL

VICTOR HUGO'S
Immortal Masterpiece

The
HUNCHBACK
of
NOTRE DAME

with LON CHANEY
as the Hunchback

Directed by
WALLACE WORSLEY
UNIVERSAL
SUPER JEWEL

JEWEL PRODUCTIONS

R. LAEMMLE
A SURE CURE FOR

do you programs build friends?
the DDS will make an army of new ones for you

would you like to see your box office success broken?
the DDS sure can do it!

does competition hurt you?
the DDS will place you above competition

with
EVA NOVAK
CULLEN LANDIS
JOSEPH DOWLING
at their best

are you worrying about money?
the DDS will make you happy about it

A VICTOR SCHERTZINGER PRODUCTION
“DOLLAR DEVILS” is a production that is better than 80% of the pictures released to-day. It is one of those clean, wholesome, intensely interesting and well made pictures that break box-office records, build patronage and go such a long way in increasing theatre prestige.

Every first run theatre in the country needs such a feature as “DOLLAR DEVILS”. Ask for a screening at once.
Mr. Exhibitor:—

It's Here!

"The LITTLE AROUND the

The Greatest of All

From the play by Chas. E. Blaney and book by Marion Russell
Story and Scenario by Olga Printzlau Directed by William A. Seiter

A Notable Cast Includes:

CLAIRE WINDSOR
KENNETH HARLAN
PAULINE STARKE
HOBART BOSWORTH
WALTER LONG
CYRIL CHADWICK
ALEX FRANCIS

WINTER HALL
MARGARET SEDDEN
GEORGE COOPER
STANTON HECK
FRED STANTON
WINSTON MILLER
MARY JANE IRVING
FIFTH OF WARNER BROS.
"CLASSICS OF THE SCREEN"
Announcing 39 New Paramount Pictures

to be released from Feb 1st to Aug 1st 1933

a program of motion picture entertainment for the whole nation

PARAMOUNT can plan and produce as far ahead on this gigantic scale because Paramount Pictures have the pre-release endorsement of thousands of waiting audiences.

— an endorsement earned by steady, by unbroken growth, by never letting down the loyal audiences, always delivering the highest quality in every production.

The mark of leadership for the Screen, the Director, the Screen Dramatic, the Screen Technic of every kind is to have Paramount at its heart. Paramount has the world's greatest ex-movie company of dramatic talent.

Paramount takes responsibility for the support of present great movies, for their great dimensions, and every technical screen betterment.

Perfect team work of the front office and the great motion picture organization to bring the perfect presentation of the screen's best.

Theatres everywhere are booking these pictures with jaws of showing. If it's a Paramount Picture, it's the best show in town.

And They'll Look for the Theatre That shows the Super Thirty-Nine.

THIS double-page announcement runs in the SATURDAY EVENING POST, January 27th, in TWO COLORS, and in all the national fan magazines.

It will be seen and read by almost everybody who goes to motion pictures.

It tells the readers what they may look forward to for the new season. It starts them looking into the theatres that show "The Super 39."

Here is advertising worth thousands of dollars—without cost to the exhibitor. All you have to do is tell them that you're showing these pictures.

Paramount Pictures
Here's the Picture you've asked for, Mr. President!

"Next to studying history by living through its epochs is seeing its actors and evolutions presented before our eyes. This might be accomplished by a proper use of the motion picture."

WARREN G. HARDING.
(In a recent letter to Will H. Hays)

In a two thousand word letter, President Harding pleads for motion pictures which shall make the great epochs of history live again, in all their romance and drama. And Paramount, simultaneously with his appeal, has produced "The Covered Wagon."

Here is the most romantic period in all American history, the days of '49 — a period in which thousands of men and women braved hardship, danger and death and opened up America to civilization.

Three thousand actors spent three months in the desert, eighty miles from a railroad, to make it. Everything in it is real—a thousand Indians were used in the attack scene; nine square miles of prairie grass were burned for the prairie fire; five hundred bison were used for the buffalo hunt; scores of actors were nearly drowned in the scene where 300 wagons ford a mile-wide torrent.

Great in theme, in love story, in production, "The Covered Wagon" marks a new epoch in film history, and is destined to be the biggest box office attraction ever made.

It is a James Cruze production, adapted by Jack Cunningham from the novel by Emerson Hough.

It's a Paramount Picture
ANNOUNCEMENT TO THE TRADE
AN OPEN LETTER FROM
FRANCIS X. BUSHMAN
AND
BEVERLY BAYNE

Friends:

We are preparing to resume our moving picture activities, because we feel that better times are in sight and that this is the psychological moment to combine our picture triumph of former years with our recent record, dramatic and vaudeville, box office successes. We feel positive that our next picture -- which will be begun when this advertisement goes to press -- will prove that we have not only our picture following of other days, but also hundreds of thousands of new friends made by our intimate personal contact with dramatic and vaudeville audiences.

It is a matter of record that our legitimate stage tour under the management of Oliver Morosco was a "landslide".

It is also a certified fact that during the two years of our engagements on the Keith and Orpheum Circuits we broke more house records for attendance than were ever before broken by any one act and for this reason in some cases we were held over for the second week. Obviously, these successes have broadened our clientele and increased our following by many millions of people throughout the entire country.

Our pictures will be so constructed that the fifth reel can be played on the stage with a setting identical with that, on the film as a novel form of personal appearance. We will appear with the film in this manner (assisted by two of the other artists in the picture cast) for just one week in one theatre in each of twelve key cities. We would like to do more but this is all the time available between pictures.

Yours for prosperity,

Francis X. Bushman

Beverly Bayne
The Preferred
8
Rich Men's Wives
Shadows
Thorns and Orange Blossoms
The Hero
Poor Men's Wives
Are You A Failure?
The Girl Who Came Back
April Showers

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY
THE TEST of a producing and distributing organization is its ability to supply good consistent motion pictures continuously.

There is nothing more important to the exhibitor than a permanent source of supply of good motion pictures.

It is no less important for the producer to have a permanent outlet in every town and neighborhood in the country.

When Ben Schulberg, Jack Bachmann and myself organized this business, we determined to build an organization that would soon be recognized for its Quality and Dependability.

Our producing organization consists of a staff of picture creators, whose sincerity of purpose, loyalty, ability and efficiency will assure exhibitors a steady flow of profitable motion pictures.
There is no guess work or waste in our Studios. We try to make every dollar look like two on the screen.

In distribution, we have allied ourselves with the foremost independent exchanges in the United States. They know your problems and are in business to serve you.

We offer our first eight now. Seven of them are finished. *They are all good*—*some are great!* Each is sold at a price proportionate to its value.

We are doing big things, and will do bigger things, with the exhibitors’ support.

Exhibitors know we stand squarely in back of every contract. They will always make money with us.

BOOK THE FIRST 8 NOW

[Signature]
B. P. SCHULBERG
presents
A GASNIER PRODUCTION

THE
HERO

with a great cast including

Gaston Glass
Barbara La Marr
John Sainpolis
Doris Pawn
David Butler
Ethel Shannon
Frankie Lee
Martha Mattox

Al Lichtman Corporation
A PICTURIZATION of the famous stage play as presented at the Belmont Theatre, New York, by Sam H. Harris. Declared by critics the best written play of 1921.

An exposition of heroism of two kinds; one that thrives on the blare of trumpets and the plaudits of the mob and the other that is marked by deeds of valor for home and family.

Aslice of humanness depicting the lives of real Americans!

It's a Preferred Picture
ARE YOU A FAILURE

A comedy-drama of youth, love and struggle
by
LARRY EVANS

A Tom Forman Production
Presented by
B. P. SCHULBERG

with an exceptional cast including

Madge Bellamy
Lloyd Hughes
Tom Santschi
Hal Cooley
Hardee Kirkland

Al Lichtman Corporation
YOU never suspected Tom Forman to be a great master of comedy. Gales of laughter will sweep through your theatre like a tornado, when you show "Are You A Failure?" You will want to embrace winsome, demure, entrancing Madge Bellamy and help Lloyd Hughes win her!

And what a title for exploitation!
B. P. Schulberg presents
A GASNIER PRODUCTION

POOR MEN'S WIVES

Portrayed by
Barbara La Marr Betty Francisco
David Butler Richard Tucker
Zasu Pitts and The Heavenly Twins

COMBINES the heart pull of "Humoresque," the subtle, but uproarious comedy of Sidney Drew, the gorgeousness of "Rich Men's Wives," and the indefinable, directorial touch of Gasnier!

Lavishly Produced — Our Biggest Picture!

Al Lichtman Corporation
B. P. Schulberg presents

THORNS AND ORANGE BLOSSOMS

Adapted from the novel and stage play by
BERTHA M. CLAY

A GASNIER PRODUCTION

FOR thirty years "Thorns and Orange Blossoms" has been known and read by the American people. Millions of copies of the novel have been sold. In play form, it is part of every stock company's repertoire. Familiar alike to grandmother, mother and daughter. Produced in motion pictures with a pictorial sweep that is startling!

Featuring a typical Preferred cast

Estelle Taylor
Kenneth Harlan
Edith Roberts
Evelyn Selbie
Carl Stockdale
John Cossar
Arthur Hull

It's a Preferred Picture
B. P. Schulberg presents

RICH MEN'S WIVES

A GASNIER PRODUCTION

with one of the greatest casts ever assembled

Claire Windsor
House Peters
Gaston Glass
Rosemary Theby
Myrtle Stedman
Charles Clary
Carol Holloway
Baby Richard Headrick
Mildred June
Martha Mattox

WHAT a record! One of the outstanding money-makers for exhibitors all over the world! Big towns, small towns—everywhere “Rich Men’s Wives” packs them in!
A Tom Forman Production
Presented by B. P. Schulberg

SHADOWS

featuring
Lon Chaney
Marguerite De La Motte
Harrison Ford
John Sainpolis
Buddy Messenger
Walter Long
Priscilla Bonner
Frances Raymond

ACCLAIMED the best picture of the year by America's leading critics! A picture you will never forget! Chaney's performance is a milestone in the advancement of the photoplay art. Playing to smashing business everywhere.
B. P. Schulberg presents

The Girl Who Came Back

by

Charles E. Blaney

and

Samuel R. Golding

A Tom Forman Production

With a stupendous cast

Miriam Cooper
Kenneth Harlan
Gaston Glass
Zasu Pitts

Joseph J. Dowling
Ethel Shannon
Fred Malatesta
Mary Culver

Here's the type of story that Tom Forman does best. Do you remember his "The City of Silent Men"? In "The Girl Who Came Back," he excels his previous efforts. It is powerful. It is gripping. It is tense. It is punchy. It's great!
It's a Preferred Picture

"ALLY" "IRENE"
and "MARY"
"MOLLY O" "MICKEY"
and
LITTLE NELLIE KELLY"

Such is

April Showers

Depicting the lives of lowly people struggling from the slums to Fifth Avenue

A great cast headed by
COLLEEN MOORE and
KENNETH HARLAN

It's a Preferred Picture
"'Shadows' broke all records for attendance since the house was built."
Melba Theatre,
Dallas, Texas.

"'Shadows' did a turn-away business almost every night with matinees correspondingly large."
Victoria Theatre,

"'Shadows' did the best business in six months."
Strand Theatre,
Newark, N. J.

"'Shadows,' Chaney's masterpiece. The only theatre in Cleveland that did S. R. O."
Read's Hippodrome,
Cleveland, Ohio.
(4,400 seats)

"'Rich Men's Wives' crowded the theatre to capacity every night."
Lafayette Square Theatre,
Buffalo, N. Y.

"'Rich Men's Wives.' Is a wonderful production, and a beautiful picture in every respect. A great audience picture; will please all who see it."
George J. Ehlers,
Grand Theatre,
Worthington, Minn.

"'Have made special trip your studio to preview 'Hero,' 'Are You A Fair Poor Men's Wives,' and 'Girl Who am Back.' Immediately booked all our Ben Schulberg's indefatigable work. studio presages Lloyd's insurance future productions. Congratulations.
Eugene H. Roth,
Granada, California
Imperial Theatre
San Francisco, Cal.

"'The Hero' is a knockout."
J. L. Friedman,
Chicago, Ill.

"'Rich Men's Wives' pleased all our women.—Will stand raised admission prices."
C. F. Buckley,
Princess Theatre
Superior, Wis.

"'Thorns and Orange Blossom increased box-office receipts daily. Let us have more like this."
Silverman's Strand,
Altoona, Pa.

"'Rich Men's Wives' packed the house from beginning to end. The best business getter in weeks."
Leland Theatre,
Albany, N. Y.
The Next Preferred 8

Mothers-in-Law
The Broken Wing
The Parasite
My Lady's Lips
The Aristocrat
The Satin Woman
Frivolity
A Mansion Of Aching Hearts

Distributed by AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY
AL LICHTMAN
EXCHANGES

Boston, Mass. .......................................................... 37 Piedmont Street
New Haven, Conn. ..................................................... 134 Meadow Street
Portland, Maine .......................................................... 85 Market Street
Buffalo, New York ...................................................... 265 Franklin Street
Albany, New York ....................................................... 676 Broadway
Chicago, Ill. ................................................................. 810 South Wabash Avenue
Milwaukee, Wisc .......................................................... 406 Toy Building
Indianapolis, Ind. ......................................................... 144 W. Vermont Street
Cleveland, Ohio ......................................................... 217 Sloan Building
Detroit, Mich. ............................................................. Elizabeth and John
Cincinnati, Ohio .......................................................... Broadway and Pioneer
Pittsburgh, Pa. .............................................................. 1018 Forbes Avenue
Denver, Colorado ......................................................... 2104 Broadway
Salt Lake City, Utah .................................................... 147 Regent Street
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Kansas City, Mo. ........................................................... 1712 Wyandote Street
Omaha, Nebr. ............................................................... 2036 Farnam Street
Minneapolis, Minn. ...................................................... 409 Loeb Arcade Bldg.
New Jersey ................................................................. 729 Seventh Avenue, New York City
New York .............................................................. 729 Seventh Avenue, New York City
Philadelphia, Pa. ........................................................ 1329 Vine Street
San Francisco, Cal. ....................................................... 209 Golden Gate Avenue
Los Angeles, Cal. .......................................................... 915 So. Olive Street
St. Louis, Mo. ................................................................. 3319 Locust Street
Seattle, Washington ..................................................... 308 Virginia Street
Atlanta, Ga. ................................................................. 106 Walton Street
Dallas, Texas ............................................................... 308 South Harwood Street
New Orleans, La. ........................................................ 1401 Tulane Avenue
Washington, D. C. ...................................................... 916 “G” Street, N. W.

DOMINION OF CANADA
Famous Players Film Service, Limited
Toronto ................................................................. 21 Dundas Street, East
Montreal ................................................................. Albee Bldg., 12 Mayor Street
St. John ................................................................. 87 Union Street
Winnipeg ................................................................. Robinson Block, Rupert Street
Calgary ................................................................. 405 Eighth Avenue
Vancouver .............................................................. Orpheum Bldg.

UNITED KINGDOM OF GREAT BRITAIN
Walturdaw Company, Ltd., 46 Gerrard Street, London, W. I.
B408S 00 540AM 90 NL

GS LOS ANGELES CAL JAN 15 1923

HIRAM ABRAMS UNITED ARTISTS CORPN
729 SEVENTH AVE NEW YORK

MARY PICKFORDS NEW TESS OF THE STORM COUNTRY JUST COMPLETED
ELEVEN WEEKS RUN AT CALIFORNIA AND MILLERS THEATRE STOP

PERFORMANCE OF PICTURE HERE INDICATES NEW TESS IS EVEN
BETTER BOX OFFICE ATTRACTION THAN OLD ONE STOP WE OPENED
AT CALIFORNIA TO RECORD BUSINESS AND WERE FORCED TO PLAY
PICTURE AT BOTH CALIFORNIA AND MILLERS DURING SECOND WEEK
TO ACCOMMODATE CROWDS STOP FOLLOWING THIS WE RAN IT NINE
WEEKS AT MILLERS STOP PLEASE GIVE US ANOTHER PRODUCTION
LIKE THIS

FRED MILLER

UNION ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS - PRESIDENT
City Officials Anxious as "One Exciting Night" Breaks All House Records

Municipal authorities of Minneapolis watched closely when this great D. W. Griffith mystery picture played the Garrick theatre and the crowds packed every inch of space in the house, jammed the lobby and milled around in the streets. Then the management put on an extra force of employees to handle a patronage that broke all attendance records for the first week and went into a tremendous opening for a second big week. The advance campaign for "One Exciting Night" was chiefly through liberal newspaper space.

A Tremendous Box-Office Picture

D. W. GRIFFITH'S

"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ADAMS, President
A Race-Track Melodrama
That Starts With a Sprint
And Gallops All the Way to
A Most Spectacular Finish

Race-track melodrama never was more popular
and more in demand than today. This type of
motion picture is a certain winner from both the
audience and the box-office standpoint.

Jack Pickford in
"Garrison’s Finish"

Is the exceptional screen feature of the melodrama
type. Not only does it tell a really big story and
have a genuine plot, but it shows actual racing
scenes of the Kentucky Derby and the Metropolitan
Handicap that have been described in the Exhibitor’s Herald as “the best racing scenes ever
screened.” There also is one of the sweetest and
most beautiful love stories ever spread on celluloid, and a tender theme covering the sacrifices of
mother love.

Mystery and Melodrama
Love and Adventure, Plus
Thrilling Action Galore

JACK PICKFORD
in
"GARRISON’S FINISH"

Based on W. B. J. Ferguson’s novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson, Photograph by Harold Rosson

Allied Producers and Distributors Corporation
129 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—
BRASS COMMANDMENTS
NOT ONLY
Breaking box office records everywhere

NOT ONLY
Turning crowds away at every performance in every theatre it plays

NOT ONLY
Playing longer engagements in many theatres than any picture ever released

NOT ONLY
Smashing audience records made by 'Over the Hill'

BUT～

The William Fox Special Production

TOWN THAT FORGOT GOD

Is giving American Theatregoers the Greatest Thrill ever Shown upon the Screen

DIRECTED BY HARRY MILLARDE who staged 'Over the Hill'

FOX FILM CORPORATION

Soon ~ IF WINTER COMES~
Profit Making Posters For A

THE TOWN THAT FORGOT GOD

DIRECTED BY HARRY MILLARDE — STORY BY Mr. X — SCREENED BY PAUL H. SLOANE

Three one sheets that will attract attention

One of the two attractive six sheets

Two styles of three sheets

Fox Film Corporation
Soon — IF WINTER COMES!
ovved Box Office Success!

RECORDS SMASHED
MULTANEOUSLY
35 THEATRES
This wonderful line of
Punchy Posters"
Guarantees YOUR
THEATRE a record
smashing BUSINESS.

The
TOWN THAT
FORGOT
GOD

William Fox presents
"THE TOWN
THAT
FORGOT GOD"

Directed by Harry Millarde
STORY BY "Max" SCENARIO BY Paul H. Selane

fox Film Corporation

soon ~ IF WINTER COMES!
The VILLAGE BLACKSMITH

from
LONGFELLOW'S famous poem
A thrilling 1923 melodrama
Directed by JACK FORD

The FACE ON THE BARROOM FLOOR

A powerful, romantic drama with a notable cast including

HENRY B. WALTHALL
RUTH CLIFFORD - ALMA BENNETT and others

Directed by JACK FORD
Scenario by G. Marion Burton

FOX FILM CORPORATION
The CUSTARD CUP: A NEW TYPE OF STORY WITH MARY CARR

and a notable cast including—
MIRIAM BATTISTA — JERRY DEVINE — PEGGY SHAW
and FREDERICK ESMELTON

A story bubbling with joy and sunshine from FLORENCE BINGHAM LIVINGSTON'S novel.

Directed by HERBERT BRENON
Scenario by G. Marion Burton

Five Reels of Laughter
LUPINO LANE in
A FRIENDLY HUSBAND

The comedy special supreme

Directed by JACK BLYSTONE

FOX FILM CORPORATION
ASSOCIATED

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE.

Introduces

Encore Pictures

Nationally Advertised

in

THE SATURDAY EVENING POST

and in four big fan publications

PHOTOPLAY • MOTION PICTURE CLASSIC

MOTION PICTURE • PICTURE-PLAY

A constructive plan of interesting your public, national in scope, local in effect.
Coming:

Constance Binney in "A Bill of Divorcement" (out in March) Monte Blue and Mary Alden in "The Tent of Allah" inspired by the heart song of centuries "Eli, Eli.

"The Woman Who Fooled Herself" with May Allison and Robert Ellis.

Martin Johnson's "Head Hunters of the South Seas" Saturday Evening Post, March 3rd and April fan magazines.

"Breaking Home Ties" inspired by the heart song of centuries "Eli, Eli."

In the March issue (out in February) of Photoplay, Motion Picture Play, Picture Classic, Motion Picture Poster.

EXHIBITORS

1

President.

Physical Distributors

EXCHAKCt

Two full pages in

FEBRUARY 3rd, 1923

THE SATURDAY EVENING POST
Were you there?

Did you attend the special morning showing of "The Christian" Tuesday?

Every important exhibitor in the East was present and the vast audience of 3,500 combined to give a great picture a reception unprecedented in screen annals.

"The Christian" was acclaimed the greatest box-office attraction in years. Attractive booking offers were made on spot immediately after showing.

The opinion was unanimous that the widely heralded book and play had been made even more dramatic in pictures by Goldwyn.

Here's what the industry's great editors said right after the showing. These are men who weigh their words, for their editorial opinion is precious to them and they call a spade a spade!

WM. A. JOHNSTON, Editor Motion Picture News:
"Goldwyn's big production, 'The Christian,' will go down in history as a masterpiece!"

L. W. BOYNTON, Editor Exhibitor's Trade Review:
"'The Christian' is a screen marvel. It takes its place with the acknowledged classics of the motion picture. Unquestionably the biggest box-office picture Goldwyn has ever released."

ROBERT E. WELSH, Editor Motion Picture World:
"'The Christian' is a really great picture without an 'if' or a 'but.' It will make a pile of money."

JOHN SPARGO, N. Y. Editor Exhibitor's Herald:
"'The Christian' will clean up. It has everything!"

Goldwyn announces: Despite numerous offers from legitimate theatres "The Christian" will not be road showed!

Exhibitors First!
A Pair of Kings (Vitagraph), with Larry Semon. —Larry always gets the dough. He brings the crowds and laughs, too. Absolutely the best on the market. —Roy L. Dowling, Ozark theatre, Ozark, Ala.

Larry Semon Comedies (Vitagraph). —If you are not playing the Semon Comedies, you have got to do without them, as there are no better comedies made. I have booked all of them. After you play one, you will play them all. —A. E. Berlin, Jr., Lyric theatre, Rock Falls, Ill.

Larry Semon Comedies (Vitagraph). —Not one but all of these a tonic for a sick box office if you give these to your people. The king of slapstick comedies, well made, fast and laughs in all of them. —Bowen & Charles Theatre Circuit, Vader, Wash.

The Fall Guy (V), with Larry Semon. —If your patrons like slapstick, give them all the Semons. This one brought the house down. Play these with features, and you will eat 'em up. —R. A. Batty, Grand theatre, Carington, N. D. —Larry Semon Comedies (Vitagraph). —A great comedy. —G. W. Summers, Royal theatre, Unionville, Mo.


The Agent (Vitagraph), with Larry Semon. —A comedy that is a scream from beginning to end, and the barroom the best thing done in comedy for some time. There is action to who tied the pup and keeps the audience in an uproar. W. H. Brenner, Cozy theatre, Winchester, Ind.

The Hick (Vitagraph), with Larry Semon. —Larry's and W. W. Wells people laugh as heartily as they did over this one. And how could they help it? Many came back to see it the second night. Exploit it good. It will meet your highest expectations. —Mrs. W. H. Helfer, Itasca theatre, Alice, Tex.

Larry Semon Comedies (Vitagraph). —This brings a new meaning to the expression, to look over the comedy. Comedies sure overlooking a good bet. Have played them all and not a bad one yet. —E. O. Ford, Broadway theatre, Brooklyn, Ia.


The Saw Mill (Vitagraph), with Larry Semon. —A very good comedy. Larry is all right. —O. N. Foster, Elite theatre, Otoe, Neb.

Dew Drop Inn (V), with Larry Semon. —Best of the Semon comedies I have run. Semon has brought me business. When I don't have Semon I have to do without. I do have him I get from forty to sixty. —A. Names, Strand theatre, McCracken, Ky.


The Sawmill (Vitagraph), with Larry Semon. —If you need a good slapstick comedy, you cannot find a better. In fact, you can pick Semon comedies with very few exceptions, and you will find good. Also Vitagraph is to be complimented on the way they sell them. —J. J. Kudlacek, Swan theatre, Swanton, Neb.

Golf (Vitagraph), with Larry Semon. —A good comedy. It will please the public as it is different from ordinary slapstick comedies. —Gertrude Gribb, Eagle theatre, Westville, Ill.

The Grocery Clerk (Vitagraph), with Larry Semon. —A bowling success in the way of a two reel comedy. One thing happens right after another and you will laugh at them all. —W. P. Perry, Rialto theatre, Cheyenne Wells, Colo.

The Sawmill (Vitagraph), with Larry Semon. —One of his best. Lots of new stuff in this one. They will eat it up. You can't play it too strong. They have never got a real comedy coming. —William Thacher, Royal theatre, Salina, Kan.

The Hick (Vitagraph), with Larry Semon. —Laugh, laugh and laugh and laugh. Have run a number of his comedies and have not had a poor one. We consider these the best comedies on the market. —H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.

Larry Semon Comedies (V.) —Good consistent comedy and has always given best of satisfaction. —Custer Carland, Victoria theatre, Frankfort, Mich.

Golf (V.), with Larry Semon. —If you are not playing Semon comedies you are losing money. This one is a knockout. —J. W. Crouch, Elite theatre, St. Paul, Neb.

The Sawmill (Vitagraph), with Larry Semon. —Semon's greatest comedy, and I have run them all. —Harry Threde, Scenic theatre, Holstein, Ia.

Star Semon's (Yitagraph), —Just half through with a series of ten Semon comedies. Consider them the best comedies for the money I ever booked. —W. S. Moore, Twin theatre, S. Dak.

The Sawmill (Vitagraph), with Larry Semon. —Semon always good for here. Went over like a house afire. —R. S. Peak, Pastime theatre, Maquoketa, Ia.

The Agent (Vitagraph), with Larry Semon. —A dandy comedy, and pulled a good crowd. Patrons were more than satisfied. —N. Calbeck, Auditorium theatre, Naples, Ind.

The Grocery Clerk, with Larry Semon. —This is my first Semon. I have been afraid of them on account of the price of such small towns, but when they are worth it. Every inch a laugh. —R. S. Moore, Gem theatre, Snyder, Okla.

The Bell Hop (Vitagraph), with Larry Semon. —A good comedy with many good jokes. —Satter, Columbia theatre, Kansas City, Mo.

The Bell Hop (Vitagraph), with Larry Semon. —When we have a rather flat audience we always had a Semon to book it with. These are getting better with each release. How they roared and laughed and then asked when the next one would be here. —J. W. Joergie and H. M. Maloney, O. K. theatre, Enterprise, Ore.

The Bell Hop (Vitagraph), with Larry Semon. —Boys, here is a comedian that draws and pleases. His comedies are the best rough and tumble I ever saw. They will be the Bell Hop. This Bell Hop is extremely funny. —W. E. Elkin, Temple theatre, Aberdeen, Miss.

The Rent Collector (Vitagraph), with Larry Semon. —If you are not playing Semon comedies, you are standing in your own light. —D. A. White, Cozy theatre, Checotah, Okla.

The Saw Mill (Vitagraph), with Larry Semon. —A riot from start to finish. Larry's the slap-stick king. —W. Ray Erne, Biltmore, Oakland, Mich.

A Pair of Kings (Vitagraph), with Larry Semon. —Larry is always good, as we used to say about the stuff sold in our "honest-to-goodness" stores, 'it's for others,' and the same with Larry. Play it, it will please. —D. Filizola, Empress theatre, Port Scott, Kan.

Larry Semon Comedies (Vitagraph). —Consistently the best comedies to be had. —M. L. Guier, Auditorium theatre, Slaton, Mo.

Larry Semon Comedies (Vitaph). —Larry Semon can see them and be better off for doing so. —Frank E. Lee, Lee's theatre, Three Oaks, Mich.

The Show (Vitaph), with Larry Semon. —The best comedy of his career, and one of the best ever produced. Contains as many thrills as the average series of W. W. White, Jefferson theatre, Jefferson City, Tenn.

The Bell Hop (Vitaph) with Larry Semon. —Larry is a genuine "big league" star with our audiences. We have played every Larry Semon comedy that Vitaphag has ever released. In fact, we used the first, second and third versions of the Bell Hop. The fact is, Larry's comedies get better with every one he makes. —Harry M. Palmer, Liberty theatre, Washington, Ind.

The Bell Hop (Vitaph), with Larry Semon. —A sure riot of fun. Best Semon comedy run to date. Semon in a class by himself. —A. H. McLaughlin, Criterion theatre, Oklahoma City, Okla.

Semon Comedies (V.) —Good slapstick comedies. To get a good laugh book Semon comedies. —L. A. White, Majestic theatre, Sherwood, N. D.

Solid Concrete (Vitaph), with Larry Semon. —This brings a new meaning to the latest comedies. Have found they are all good laugh producers. Try them with a mixed program. —J. S. Wasserman, Liberty theatre, Peebles, Ohio.

The Saw Mill (Vitaph), with Larry Semon. —This is the best Semon comedy to date. Have run eight of his comedies and all were good. He sure gets the laughs. Book them. —A. A. Neese, Beatrice theatre, Haw River, N. C.

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The drama of a wife who sought more than marriage could give!

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Milton Sills
John Bowers

Distributed by Associated First National Pictures, Inc.
EXHIBITORS HERALD
The Independent Film Trade Paper

Vol. XVI February 10, 1923 No. 7

IN THIS ISSUE

OF SPECIAL INTEREST
"Fairbanks Mixes In," an Editorial by Martin J. Quigley ........................................... 37
Review of "Down to the Sea in Ships," by John S. Spargo ............................................... 63

IN THIS ISSUE
Lesser Buys T. & D. Chain; Schenck Joins Organization ............................................. 33
Expect U.S. to Sign Contract to Be Realized This Week .................................................. 34
Iowa Theatre Man Charges Cohen League Is Negligent .................................................. 35
Paramount Closes Transaction Taking Over Lynch Company ......................................... 35
Eugene L. Newell, Rice Lake, Wisc., Exhibitor, Dies ..................................................... 35
Valentino Says Injunction Prohibits Stage Appearance ................................................... 36
Fairbanks Terms Hays "Fixer"; It's Meat for Editors ...................................................... 36
New $4,000,000 Theatre Opened by Grauman in Los Angeles ....................................... 37
Bushman and Bayne to Return to Screen in Three Pictures .......................................... 38
Reformers in Hard Fight to Control Screens of Country ................................................ 39
Circuit Control of New York Theatres Is Forecast ....................................................... 40
Laemmle Says Admissions Too High in Many Instances ............................................ 40
John Emerson Would Make Managers Sign Morality Clause ......................................... 40
Arbitration Body Disbands; League Charges Overt Act .............................................. 47
Governor Smith Stages Film Show for Exchange Men ................................................... 47
Fine Arts Studio Is Damaged by Flames; Film Loss $150,000 ....................................... 47
New York Exhibitors May Hold Convention at Albany .................................................. 47
Better Sales Methods Discussed by St. Louis Film Men ............................................. 48
Victor Seastrom, Noted Swedish Director, Engaged by Glöwyn .................................. 48

PICTURES OF THE WEEK
West Coast Theatres, Inc., Executives Who Closed T. & D. Chain Purchase .......................... 34
Julie Sanger and Mr. and Mrs. E. V. Richards Start Tour of World ................................. 35
Pictorial Section .............................................................................................................. 41
Cleveland Film Board of Trade and Staffs of Various Exchanges .................................. 66
Lichtman Corp. and Preferred Pictures Executives ......................................................... 71
The New Eastman Camera and Projector for Amateurs .................................................. 96

WRITTEN-BY-EXHIBITORS DEPARTMENT
What the Picture Did for Me ........................................................................................... 75
Letters From Readers ...................................................................................................... 74
Money Making Ideas ..................................................................................................... 48
Theatre Letters ............................................................................................................... 54

SERVICE FEATURES
The Theatre, a department of practical showmanship ....................................................... 49
Reviews, staff appraisements of current offerings ......................................................... 61
Short Subjects, a new idea in service to theatre owners .................................................. 59
Public Rights League, a workable defense of the screen ............................................. 73
Theatre Construction and Equipment ............................................................................ 93
Newspictures, a synopsis of current news reels ............................................................ 59

MISCELLANEOUS DEPARTMENTS
The Funny Side of Exhibition, as told by theatre owners .............................................. 36
The Week in New York by John S. Spargo ................................................................. 46
Purely Personal, of special interest to exhibitors ......................................................... 74
With the Procession in Los Angeles by Harry Hammond Beall .................................. 72
The Film Mart, production progress and distribution news ........................................ 65
Chicago Trade Events by J. Ray Murray ................................................................. 97
Topics of the Day, briefs for the program ........................................................................ 96
Retakes, the lighter side of things, by J. R. M. ............................................................. 32
New System Needed

Some arrangement must be effected—sooner or later—to enable a greater part of the motion picture public to see pictures in the continuity in which they were produced.

We are not unaware that this merely re-echoes what has been repeatedly declared for many years.

Yet nothing has been accomplished toward this end, although the necessity for an improvement of the condition, which was from the start very great, is constantly growing more intense.

Producers and distributors, considering merely their own interests, are, of course, unanimous as to what should be done. Quite generally they assume the position that the exhibitor should arrange to have his audience in the theatre for the opening of his show. Nothing beyond that, and nothing of any possibly constructive nature, is offered to the theatre owner in his difficulty, the gravity of which he appreciates as well as anyone else.

No one will deny that it is nothing short of butchering a picture to have it viewed from, say, the middle to the end and then from the beginning to the part already seen.

It is beyond question that the entertainment and interest values of even the greatest pictures are materially reduced by this procedure.

And unless a person is singularly dense as to the consequences of the procedure, he must admit that something should be done about it.

But the difficulties surrounding an adjustment of the matter are tremendous.

Theatre owners naturally have in a measure resisted agitation tending toward the establishment of a system under which shows would be advertised to commence at stated intervals. They have clung to the drop-in arrangement which grew up in the early days of the business. They have deliberately refrained from advertising the starting-time of their shows in order that large numbers of their patrons would not hold back, or hurry up, in order to enter the theatre at a particular hour.

It is asserted—and ample proof is introduced—that under any system other than the existing one many less patrons could be taken care of, for the simple reason that if the show was advertised to commence at a stated hour the patrons of a theatre, almost without exception, would seek to gain entrance to the theatre at that hour and in event of failure to do so they could not be expected to wait throughout a full show. Hence, regardless of the attraction only one show would be well attended and attendance earlier and later than this one show would be very poor.

All of this comprises the difficulty which is encountered, but none of it affords an adequate reason for denying the public the right of seeing pictures in the continuity in which they were intended to be seen.

The representative motion pictures of the day are worked over laboriously from the very start to the finished print. Generally speaking, characterizations are carefully developed in order that the spectator may be given an accurate idea of what the character is supposed to be. Likewise, situations are carefully built, one on another, and an effort is made to carry a story along logically and convincingly. But these laborious and costly efforts are largely wasted when a spectator is dashed into the middle of a picture without introduction as to characters, plot or settings.

Regarded of the difficulties with which the existing situation is weighted down, something must be done toward correcting it; otherwise, it must be recognized that we are deliberately tolerating a condition which in itself is sufficiently serious to undermine the public's interest in pictures and to stop the industry's development.
"Last Report" Is Filed by New York Board of Censors

(ALBANY, N. Y., Jan. 30.—What is generally regarded as the "last report" of the New York Censorship Commission has been filed with Governor Alfred E. Smith. On the declaration of time soon, machinery in the legislature will be put in motion to abolish the commission, which in its own report shows that it cost $150,000 to operate during the past twelve months. Aside from the figures showing eliminations and expenses, the greater part of the report is given over to excusing the existence of the commission and urging its continuance.

Bill Names Fine for Drawing Color Line

(DEN MOINES, Ia., Jan. 30.—In a bill introduced by Representative Ditz of Polk county before the Ohio legislature is a clause which fixes a definite penalty for violation of the civil rights statute. The penalty is a fine of $100 or thirty days imprisonment.

The present statute makes refusal to admit a colored person to a theatre, cafe, hotel, and the like a misdemeanor, but because the statute does not fix a specific penalty the general penalty clause of a year in jail or $500 fine is applicable.

Exhibitor Convicted On Charge of Arson

(MINNEAPOLIS, MINN., Jan. 30.—First conviction of a theatre manager in the Northwest on arson charges occurred this week at Pipestone, Minn., when Jerry Hines, Pipestone exhibitor was found guilty of arson in the third degree in connection with the burning of the $60,000 Orpheum theatre at Pipestone, Nov. 14, 1922.

It was the second trial of Hines on the arson charge. The first jury disagreed.

Freed on Fire Charge

(ST. LOUIS, MO., Jan. 30.—Arthur Robinson, owner-manager of the Hickory theatre, who was arrested by the police following a fire at his theatre, January 7, was released by Judge Hochdoerfer of the Court of Criminal Correction and was exonerated of all blame in connection with the fire. He said he carried fire insurance.

Moreno Is Married

(Los Angeles, Jan. 30.—Antonio Moreno, Paramount star, has been married to Daisy Gunfield De Vinne, daughter of anfield, the California oil king.

Miss Dana Under Knife

(LOS ANGELES, Jan. 30.—Viola Dana, popular Metro star, is undergoing an operation for appendixes.

Lesser Buys T. & D. Chain; Schenck Joins Organization

Deal by Which West Coast Theatres Acquires 40 Coast Houses and Additional First National Franchises Involves Millions

(Los Angeles, January 30.—West Coast Theatres, Inc., the Lesser-Gore-Ramish chain, has purchased the Turner & Dahmen circuit of forty houses in California, the First National franchise for Northern and Central California, the Educational franchise for the state and the First National franchise for New York.

Op the heels of the announcement of this deal, which is one of the largest in the history of the industry, comes the important announcement that Joseph M. Schenck, producer of the Norma and Constable Talmage attractions and the Buster Keaton comedies, has become a fifth partner in the West Coast Theatres organization.

$5,000,000 Involved in Deal, According to Report

No figures have been mentioned in connection with the big transaction, but it is understood that the transfer of properties involves something like $5,000,000. The deal increases the Lesser-Gore-Ramish holdings on the West Coast to 100 theatres, located in cities extending along the coast, from Eureka to San Diego.

Officials of West Coast Theatres, Inc., are Sol Lesser, A. L. and Michael Gore and Alfred Ramish. In the present A. L. Gore will go to San Francisco where he will remain until permanent adjustments between the two organizations have been made. It is likely that Joseph Samuels then will be the West Coast representative in the Golden Gate city.

Arthur Remains Manager

Harry C. Arthur remains general manager of the entire string of houses, while Dave Bershon will have supervision over the bookings of all theatres.

The T. & D. houses acquired will be remodeled and altered to conform to the high standard of motion picture presentation established by the West Coast organization.

The theatres which the deal brings under the control of the West Coast company are located at Oakland, Berkeley, Richmond, Watsonville, Salinas, Stockton, Sacramento, San Jose, San Francisco, and other houses in Southern California.

Controls Big Distribution

West Coast Theatres now control the distribution of First National attractions in California, Nevada, Arizona, Hawaii and New York.

Commenting upon the deal, Mr. Lesser said:

"Such a consolidation as this is advantageous not only to the industry and to the artists but to the public as well. By controlling such a chain of theatres we can afford to buy the best talent available and bring it to our patrons. The number of our houses permits us to offer artists and performers of all kinds a tour of at least thirty weeks and at remunerative salaries. This brings us the cream of arts and our patrons get the benefit. It is the same with art directors, ballet masters and the like. We can hire the best and keep them profitably busy staging acts for presentation over our circuit, and Mr. Gore's early departure for New York where he will enter into contracts with these specialists. Los Angeles gets the benefit too by reason of its vastly extended artistic colony. We shall help to make this southern metropolis the center of the artistic life of the west if not indeed of the nation."

According to reports the deal gives the West Coast combine more than 150 booking days throughout the state. This includes first runs in cities all along the Coast.

Control 150 Booking Days

"We propose to have at the head of each of our producing departments the most distinguished experts available and that is one reason for bringing into the smaller towns acts of metropolitan quality and seldom otherwise seen outside the largest cities."

Iowa Exhibitor Threatens Suit

C. J. Latta, manager of the Lyric Theatre, Harlan, la., values the HERALD so highly that he threatens suit if he misses a single copy. He writes:

"Will you kindly advise where your records show my subscription to the HERALD is paid up to?"

"I wish to assure you right now that if it ever expires while I am in the motion picture business and you stop sending me the HERALD, I am immediately going to bring suit for damages.

"To run a theatre without the HERALD would be as difficult as to attempt to run one without a motion picture machine."

Musicians Union Files Suit Against Exhibitor

(SEATTLE, WASH., Jan. 30.—Because of statements alleged to have been made by John Danz on December 28 in which he declared union men were responsible for the placing of stink bombs in his theatres, Musicians' Association, Local 1016, has filed a libel suit for $25,000 against the exhibitor.

E. H. Bailey, trustee of the Musicians' Association, signed the complaint and it is said that the union will have the support of the Washington State Federation of Labor in the fight.
Expect Uniform Contract To Be Realized This Week

Meeting Called for February 2 at Which Remaining Differences Are Expected to Be Settled and Agreement Signed

By JOHN S. SPARGO

NEW YORK, Jan. 30.—In spite of the denials and secrecy which always accompanies any big deal or important movement in the film industry, it can be stated as a fact that the much talked of exhibitors' "equitable contract" has been agreed upon by all concerned and will be ratified by the end of the present week.

Meeting Called for Friday Afternoon

For the purposes of ratification, a meeting has been called for 2 o'clock Friday afternoon at the office of Will Hays, head of the Motion Picture Producers and Distributors of America. At this meeting, in addition to Mr. Hays and the board of directors, attorneys, etc., of the Hays organization will be the executive committees of the Motion Picture Owners of America, headed by President Sydney S. Cohen; of the Motion Picture Theatre Owners of New York, headed by President Charles L. O'Reilly; and of the Theatre Owners' Chamber of Commerce, headed by President William Landon.

Complete accord on all the provisions of the contract, with one minor exception, is said to have been reached last week. Then came the question as to which of the three exhibitor organizations should take the lead in affixing the signatures to the document which would make it official.

Notify Exhibitor Leaders

Mr. Hays suggested that owing to the importance of the action to be taken, he thought advisable for the highest officials, boards of directors or executive committees to meet with the executive committee of his organization for the purpose of signing.

This was agreed upon and notices have been sent to these officials of the three exhibitor bodies to assemble in Mr. Hays' office on Friday. This will be the first time since the rupture of relations between the Sydney Cohen organization and the New York exhibitors at the Washington convention, that the warring factions have assembled in one room. History will be made by the signing of the famous contract, and it is believed to be not without the bounds of possibility, that history may be made in other ways at the gathering of the battling clans.

One of the most baffling points in working out the contract in a manner that would be equitable to both sides and at the same time be legally binding, was in the matter of the arbitration clause, aimed to do away with the old Hoy system, which in many ways was objectionable to distributor and exhibitor alike.

The matter of how this arbitration should be conducted was easily decided upon—the system which has worked so satisfactorily for the past year between the T. O. C. C. and the F. I. L. M. Club in New York, being practically adopted. The question which caused the trouble was the method of putting teeth in the arbitration rules which would make them equally binding on distributor and producer, and at the same time be legally sound.

For many months this particular clause has been in the hands of what are considered to be among the best legal luminaries in New York. Many times what was believed to be a solution was arrived at, only to be upset when the attorneys for the distributors and those of the three exhibitor bodies got together to consider the newest proposed solution.

Even the toughest knot may be untied and agreement on all except the minor points reached. It is expected that this minor point will be speedily settled at the meeting Friday.

Everyone Is Jubilant

While no one with intimate knowledge of the details of the agreement yet knew what both sides—in fact all four sides—were jubilant over the results reached and the resolution is freely made that the adoption of the contract will do much to wipe out the strife which has existed for years between the distributors and the exhibitors.

One of the first actions of importance by Mr. Hays after becoming the head of the Hays organization was to offer to proffer to the exhibitors a contract that should be mutually agreed upon and ratified. He believed it would do much towards bringing to the industry the peace and harmony so necessary for its advancement towards stabilization.

At the time of the inception of this movement all was peace and harmony in the ranks of the exhibitors and little difficulty was anticipated in getting the two important branches of the industry together on a program of mutuality. Then came the new historical rupture in exhibitor ranks at the Washington convention, and instead of dealing with one body of exhibitors in working out the contract, Mr. Hays found he was compelled to deal with three, two of which were not on speaking terms with the other.

Exhibitor Split Is Handicap

Since then many meetings were held between the Hays organization representatives and the three exhibitor bodies—it being necessary to hold three separate conferences every time it was deemed advisable to consider any clause of the contract as the document was being built up.

To the necessity of these many conferences is due much of the delay in getting the contract into completed form. However this has finally been done and it is confidently expected by all concerned that early in February all business being done between distributors and exhibitors will be under the new form of contract.

Addresses College Club

(Special to Exhibitors Herald)

ST. LOUIS, Mo., Jan. 30.—Courtland Smith, secretary of the Motion Picture Producers and Distributors of America, addressed members of the College Club of St. Louis Monday evening, January 28, at the Artists Guild. He told of the work of his organization and also touched on the evils of state censorship.
Paramount Closes Lynch Transaction

Sum of $1,900,000 Is Paid

To Lynch Firm—Get F. P. L. Stock

(Special to Exhibitors Herald)

NEW YORK, Jan. 30—The contracts whereby Famous Players-Lasky Corporation takes over the management of the theatres and exchanges of S. A. Lynch of Atlanta and his associates has been closed. Famous Players-Lasky Corporation paid to S. A. Lynch Enterprises Finance Corporation approximately $1,900,000 which appeared on the company’s consolidated balance sheet as common stock.

Issue 15,000 Shares of Stock

Of this sum, $1,500,000 was paid by Famous Players agreeing to issue to Mr. Lynch and his associates 15,000 shares of Famous Players-Lasky Corporation’s common stock.

The five exchanges of Southern Enterprises will be operated under the same management as other Famous Players’ exchanges, while the theatres will be brought into close alignment with theatre department of the company.

Rumors that Famous Players-Lasky Corporation contemplated refinancing were emphatically denied.

Office As Elected

Officers of Southern Enterprises elected are as follows: President, Fredric G. Lee; vice-president, Harold B. Franklin, secretary and treasurer. Fredric G. Lee, Daniel Michaelow, director of theatres, will be in active charge of theatre operations under the supervision of Harold B. Franklin, and A. S. Barnard is retained as general counsel.

Exhibitor, 73, Dies at Rice Lake, Wisconsin

(Rice Lake, Wis., Jan. 30.)—Exhibitor M. L. Newell, 73 years old, part owner with George Minor of Ladysmith, Wis., in the Kato and Majestic theatres here, died at the home of his niece, Mrs. Fred Campbell.

Mr. Newell was one of the leading business men of the city and came here from Excedo in Menomonie, purchasing the Kato theatre, in which he recently sold half interest to George Minor and acquired a half interest in Minor’s Majestic theatre. Mr. Newell acted as manager of both houses. A son living in New Jersey survives him.

Fairbanks’ Brother Is Stricken by Paralysis

(Los Angeles, Jan. 30.—Stricken with paralysis following a breakdown from overwork is Edward, younger brother of Douglas Fairbanks Jr., manager of the Douglas Fairbanks Pictures Corporation, lies at death’s door at his home, 1725 Camino Palermo, Hollywood.

Fairbanks was stricken last Wednesday evening after he had awakened from a restless slumber. Physicians were immediately summoned but there was nothing they could do as the stroke had already paralyzed the right side following which he lost the power of speech.

Iowa Theatre Man Charges Cohen League Is Negligent

Declares Exhibitors Who Paid Money Into Treasury of Association Are Receiving No Support and No Benefits From It

A direct charge that the Motion Picture Theatre Owners of America is negligent in its duty to exhibitors of the country, and that members of the organization are not receiving the support pledged them when they paid their money into the treasury is made in a communication addressed to the editor of Exhibitors Herald by Frederick V. Hinds, manager of the Cresco Theatre, Cresco, Iowa.

No Move Made to Fight Drastic Tax Bill

Mr. Hinds’ complaint at this time is prompted by the fact that in the face of drastic tax legislation now before the state legislature no move has been made by the M. P. T. O. to defeat it. If this legislation is enacted, he says, many theatre men of the state will be forced to darken their houses.

Hundreds of Iowa exhibitors have paid thousands of dollars for protection against such legislation. Mr. Hinds says, but thus far the exhibitors’ organization has not raised a hand to fight the measures now being considered.

Mr. Hinds letter to the Herald follows:

“Editor, Exhibitors Herald,

“Des Moines:"

“Dear Sir:

“Just where is the Motion Picture Theatre Owners of America’s legislative—legislation which, if passed, will, in all probability, put a large percentage of Iowa theatres out of business, is now pending in the state’s legislative bodies with what many of us believe to be a strong chance of passing. The principal thing—what are the plans for the organization of this exhibitor body—was to protect exhibitors, as far as possible, from just this sort of legislation. None of us can find any record of any participation of this association in the fight against this bill.

Has No Membership Record

“Not very long ago one of the ‘Paramount Twins’ gathered in a large batch of memberships in Iowa by charging merchants three times the actual value of a slide service—which is a violation of the law (as the merchants advise is to a cat. Naturally, the sale was made with the assistance of the exhibitor, for which he was given membership in the association.

“Personally we receive two or three communications (mimeographed) a year, addressed to the president of the board of directors of this body. As we did before the membership was taken out. They don’t even know this theatre is a member of the organization.

“With hundreds of members in Iowa, from whom—or because of whom—thousands of dollars have been received for a protection from such legislation, no action whatever has been taken at this date to fight the proposed addition of a 10 per cent state tax. While the proposed tax is confined to a single state it intends to force theatres to pay 20 PER CENT as a total tax. The theatre would receive 10 cents out of the 25 cents collected!

Assurances Were Given

“Assurances were made us that the association would even go so far as to fight local bills for exhibitors, here’s a STATE-WIDE proposition of the most drastic nature we have had to contend with since the imposition of the federal tax.

“And Iowa exhibitors who paid, or directly caused to be paid, $57 each into the treasury of this association, are receiving no support from it in this battle.

“Yours very truly,

[Signed] M. C. Hinds.”

Latest news from Des Moines, Ia., reports that a censorship measure also has been introduced in the state legislature.

Valentino Can’t Appear At Theatres, He States

(ST. LOUIS, MO—Jan. 30.—Just what liberties to work Rodolph Valentino has at present is made clear in a telegram received by Fred L. Crownwell of the Delmonite theatre in which the star denies signing a contract to appear in vaudeville. In his wire he says:

“Rumor of my vaudeville engagement totally incorrect. If I could appear in theatres, I would appear, first at the Delmonite, true to my promise. Modification of contract only allows me to go to large restaurants or hotels, but not on the stage.”

Stars in Neilan Film

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 30.—Blanche Sweet will star in “Tess of the D’Urbervilles” to be directed by Marshall Neilan for Goldwyn.
Fairbanks Terms Hays "Fixer;"
It's Meat for Editors
Newspapers All Over Country Carry Columns When
Star Attacks Head of M. P. P. D. A.

By HARRY HAMMOND BEALL
(West Coast Representative of the Herald)

LOS ANGELES, CALI., January 30.—Is Douglas Fairbanks trying to label former Postmaster Will H. Hays, now the czar of the film industry, as second-class matter?

Does he regard his as a dead letter so far as being the uplifter of the picture industry is concerned?

THAT is what the local screen colony is asking as the result of an interview published in a Friday morning paper, in which Fairbanks is quoted as saying Mr. Hays "is nothing whatever to do with the art or morals of the motion picture industry—that he is simply the hired intermediary or "fixer"—that he has done wonderful work in straightening out the censor-like tangle but that and only that is his function.

"When Mr. Hays was here last month, I told him the public ought to be informed that moral uplift was not his true role," Fairbanks is quoted as saying, "I admire his ability and admire Mr. Hays but I believe his true status should be made known."

Answering Fairbanks' statement, Jesse L. Lasky says, "Will Hays is a great benefactor in the film industry; he has made his influence felt in any controversy, eulogized Hays and declared his faith in the "Little Napoleon of Filmdom.""

"Mr. Hays' record is unimpeachable and his integrity indisputable," said Mr. Lasky. "Since he has been the leader of the motion picture business, the morale of the entire industry has been uplifted. Will Hays is a great benefactor and I have the utmost faith in him. All businesses need a leader and the film industry is a nationally organized business."

The attack on Hays attributed to Fairbanks was the result of his being asked to comment on the proposed organization of leading stars of filmdom, including Fairbanks, Jack Pickford, Greta Garbo, Clara Bow, Harold Lloyd and others to give the photoplay patrons "art instead of what the parasites of the industry," as Mr. Fairbanks terms them "think art."

The plan called for independent transactions direct to the exhibitors from these independent stars with their own producing companies.

Six Incorporations at Albany Made Last Week
(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 30.—Six new motion picture companies came into existence in the State of New York during the past week, receiving charters from the Secretary of State.


Wisconsin Film Body Elects New Officers
(Special to Exhibitors Herald)

MILWAUKEE, WIS., Jan. 30.—George Levine of Universal was elected president of the F. I. L. M. Association of Wisconsin at a meeting here last week.

Other officers appointed for the ensuing year are William A. Ashman, Pathe, vice-president; Robert A. Hess, secretary and treasurer; George Greer, treasurer, and Tom Norman of Fox Film Corporation, sergeant at arms.

New Theatre in Strand Chain to Open Feb. 22
(Special to Exhibitors Herald)

TROY, N. Y., Jan. 30.—The tentative date for the opening of The Troy, another of the Strand chain of theatres, in process of construction has been fixed for February 22. There is rumor to the effect that Uly Hill, manager of the Mark Strand in Albany, may be given the management of the Troy house.

The Troy, when completed, will represent an investment of about $350,000.

New Schenectady House Cuts Admission Charge
(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 30.—In an effort to increase its patronage, the State in Schenectady, N. Y., newest of the Strand chain of houses, has dropped its admission prices.

Shortly after the opening of the State, the Barchi announced a drop in prices.

Manages Boston Houses
(Special to Exhibitors Herald)

BOSTON, MASS., Jan. 30.—Arrangements have been completed here whereby the Boston unit of theatres of New England Theatres, Inc., will be operated under the direction of William P. Gray. He has operated theatres for the company in Maine, New Hampshire and New York. No change of ownership is planned and present officials will continue in office.
Fairbanks Mixes In

Mr. Douglas Fairbanks' dissatisfaction with Mr. Will H. Hays broke from the privacy of his immediate circle last week and became common property with a newspaper statement which characterized Mr. Hays in a manner that doubtlessly was most pleasing to the enemies of the screen and the picture business.

Because of the phase of the motion picture business with which Mr. Fairbanks is chiefly concerned it probably should not be surprising that Mr. Fairbanks was not warned away from the action he took by a realization of the desperate conditions facing the business and the serious consequences which his action might entail.

Mr. Fairbanks has been and is far from the firing line where the industry is constantly being assailed by various types of persons and associations which seek either to control or wreck the business and who cannot but find much help and encouragement in the condition of an industry divided against itself which he has endeavored to publicize. Mr. Fairbanks has been fortunate in having had elements in the business make straight and smooth a great deal of the way he has traveled as a producer and distributor but apparently he now feels that all of this has come about in a natural way and that he has no one to thank for it.

Mr. Fairbanks seems to feel that he and his interests rest securely far above the small business with which Mr. Hays is concerned. He appears to believe that any offer of help from Mr. Hays is presumptuous, that in reality he is quite able to help himself and if the occasion presented itself he could also help Mr. Hays in the meantime without much additional effort.

We do not assume to defend Mr. Hays nor the work he has in hand. We feel that Mr. Hays is thoroughly able to defend, when necessary, himself and his activities. But we do feel that the Fairbanks criticism of Hays which can accomplish nothing of a constructive nature but will serve only to encourage the assailants of the screen and to embarrass Mr. Hays in many important matters he is working upon should not pass unnoticed.

Mr. Fairbanks resents the leadership of Mr. Hays. Opposing this he would set up an association of independent producers and stars who would be fortunate enough to receive Mr. Fairbanks' approval. In this new association we presume Mr. Fairbanks would play general. All of which, it seems to us, presents a situation which speaks eloquently for itself.

There is much in the Hays program to which we do not subscribe. We do not approve, for instance, of the elaborate effort to gain the 'good will of certain types of persons whose good will never stays put very long—and which would not be worth much even if it did—but we feel that nothing but a singular case of mental obtuseness could prevent anyone in good faith not realizing that the Hays program already has accomplished immeasurable good for the motion picture industry in every branch and in every aspect.

It will be remembered that while Mr. Fairbanks has been very busy making his pictures—good and great as they have been but still his own private interest—much has been accomplished without even a gesture from him which has satisfactorily has enjoyed to the New York Centrship, Blue Laws, tariff matters and various other questions, all have had their quota of attention while Mr. Fairbanks has been confining his attention to his own lot out in California.

The "Parasites of the Business," as Mr. Fairbanks appears to characterize film company executives generally, have, as the records show, devoted their time, effort and money to these questions.

Mr. Fairbanks is particularly wrathful about the interest attributed to Mr. Hays in the improvement in moral conditions in the professional end of the business. Well, the whole world knows that with or without reason these conditions have not been considered consistently ideal and if a man of Mr. Hays' prominence and reputation sees fit to cast a supervising eye over these conditions we can find no grounds for a disclaimer in the public press.

We don't like Mr. Fairbanks in this new role: He is much more constructive and convincing in greasepaint.

MARTIN J. QUIGLEY.
Bon Voyage—

Many friends were on hand to bid bon voyage to Julian H. Saenger, head of Saenger Amusement Company, and General Manager E. V. Richards and Mrs. Richards on their cruise around the world. Above, left to right, are: Mrs. Max Mark, Max Mark, Mrs. Shearer of New Orleans, Julian H. Saenger, Miss S. Schiller, Mrs. E. V. Richards, Mrs. E. A. Schiller, E. V. Richards and E. A. Schiller.

“Herald” Staff Photographer

was on the job and made these pictures of Julian H. Saenger and Mr. and Mrs. E. V. Richards as they started on a cruise around the world aboard the S. S. Samaria. They are going to cover 35,000 miles and it will be months before they return. Below is the ship leaving New York harbor.

Julian H. Saenger and Mr. and Mrs. E. V. Richards ready to board the S. S. Samaria. Apparently the big steamer is about ready to start and they’re waving last farewell to their guests.

Bushman and Bayne
Will Appear in Act
With New Photoplays
(Special to Exhibitors Herald)

NEW YORK, Jan. 30.—Following two years in vaudeville on the Keith and Orpheum circuits Francis X. Bushman, well known in screen player has announced that he will again resume work before the camera with Beverly Bayne as his leading lady.

It is Mr. Bush-

Beverly Bayne

man’s plan to make about three big pictures a year in which he and Miss Bayne and other members of the cast will appear on the stage and personally “act” one reel of the picture. The picture will be complete without the act, but will be so made that the personal appearance of the players can be substituted for the reel in first run houses where this may be desirable.

It is said that his personal appearances in the cast of the picture will be limited as he plans to appear in a Broadway play in the future and also appear in vaudeville from time to time.

Sacramento Pictures
Has Popular Cast
For Its First Feature
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 30.—An auspicious beginning in its first production “Temporary Marriage” has been made by Sacramento Pictures Corporation. Through the courtesy of B. P. Schulberg Kenneth Harlan has been acquired for the leading male role and in addition to this the company has signed a long term contract with Mildred Davis, who will have the feminine lead.

Lambert Hillyer has been engaged to direct the production. Besides Harlan and Miss Davis the cast will include Tully Marshall, Myrtle Steadman, Stuart Holmes and Maude George.

B. F. Zeidman is a partner in the enterprise and has charge of production. John Stumar is the cinematographer.

Thalberg Quits
Universal; Will
Form Own Unit
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 30.—Irving Thalberg, for a number of years general manager at Universal City, has resigned to head an independent unit which will produce under the Louis B. Mayer banner.

Francis X. Bushman
Reformers in Hard Fight to Control Screens of Country Bills Seek to Retard Progress of Industry

**Iowa Measure Provides That All Films Be Cut to the Standard of the Child Mind**

While the legislative situation appears rather dark at the first glance, a complete digest of news reports received from many sections of the country discloses a strong opposition to coactive measures among law-makers. Thousands of exhibitors who refuse to be rushed off their feet by the prattle of the reform element, which reaches the height of its activity at each convening of a legislature.

An insight into the situation in a number of states is reviewed briefly in the adjoining symposium:

**Iowa**

**(Special to Exhibitors Herald)**

**DES MOINES, I.A., Jan. 30.—** Iowa's censorship bill appeared in the lower house last week, being introduced by Representative J. P. Gallagher, Williamsburg farmer. Gallagher goes one better than the sponsors of measures in other states, and proposes to call the censorship board the "Iowa Board of Standardization of Motion Pictures." Other than its name, it bears the same earmarks of all censorship measures.

That is, it would charge $2 for reviewing each 1,000 foot reel including originals and copies. Board members would receive $3,000 each annually. A drastic clause of the bill is that which provides that all pictures be cut to the standard of the child mind. Violation would bring a $25 fine. Subsequent offenses would be punishable by fines of not less than $100 nor more than $500, or from thirty days to six months in jail.

**Alabama**

**(Special to Exhibitors Herald)**

**MONTGOMERY, ALA., Jan. 30.—** The state senate has not been impressed by the wails of the reformers who are seeking a Sunday closing law in the state. By a vote of 18 to 17, the upper house tabled indefinitely the measure which would have forced a "sour" Sunday upon the state.

**North Carolina**

**(Special to Exhibitors Herald)**

**PINEHURST, N. C., Jan. 30.—** The club women of this state will not support any effort to enact censorship for at least the next two years. This decision was reached at the meeting here of the State Federation of Women's Clubs when a resolution was adopted recommending to the Legislative Council of Women that action on censorship be delayed at least two years.

**Ohio**

**(Special to Exhibitors Herald)**

**TOLEDO, O., Jan. 30.—** Ohio ministers, meeting here last week, went on record in favor of (1) prohibition of Sunday pictures, (2) active fight by churches against move to repeal censorship, (3) fight to prevent question of censorship being put to a vote of the people, (4) vote to repeal the amount to be seen that state censor law is not violated, (5) fight to prevent a combination of exchanges refusing to rent film to non-theatrical exhibitors, (6) permanent barring of Arbuckle film from Ohio, (7) endorsement of policy of Vernon Riegel as head of censor board, (8) national censorship, and (9) additional legislation providing penalties for the showing of films detrimental to the public welfare.

**Indiana**

**(Special to Exhibitors Herald)**

**INDIANAPOLIS, IND., Jan. 30.—** After a three hour debate the senate committee on public morals decided to report without recommendation the bill designed to establish censorship. A similar measure is up in the house. Two hundred ministers attending the interdenominational evangelistic meeting here adopted resolutions urging censorship. The Legislative Council of Indiana Women also is supporting legislation. The Indiana Indorsers, headed by Mrs. Fred L. Pettijohn, is fighting the movement.

**Oklahoma**

**(Special to Exhibitors Herald)**

**OKLAHOMA CITY, OKLA., Jan. 30.—** A drastic Sunday closing measure has been introduced in the state legislature. This discriminatory bill, which would permit shows in churches and the like where no admission price is charged, provides for a fine of from $50 to $500 for violation, the amount to be doubled on second conviction, with the offender forfeiting his license to do business one year.

Another drastic measure before the legislators would make it unlawful to exhibit or transport pictures showing the conduct of any person of criminal reputation or immoral character, or any person convicted of crime. The measure also would prohibit exhibition or transportation of films showing, or purporting to show, sex relations in such manner as

(Concluded on page 4)

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**It's Time to Get Busy**

Below are published reports showing the local exhibitors only who are endeavoring to clamp blue laws and censorship upon the country. These reports illustrate clearly that the principles which the Public Rights League has been sponsoring must be applied if a free screen is to be maintained.

**Los Angeles, Calif., Jan. 29.—** The public has experienced in years, a flag was raised over the city which read: "Berestford as in this and following Jan. 21, 1776."

A letter from Mr. Kudert telling of his fight against the blue law advocates is published in the Public Rights League.

**Measure Is Shelved**

**(Special to Exhibitors Herald)**

**CANTON, O., Jan. 29.—** The city council shelved by a vote of eight to five a proposed ordinance which would have prohibited operation of theatres here on Sunday.

**People Will Vote**

**(Special to Exhibitors Herald)**

**ARCADIA, CAL., Jan. 30.—** A special election, at which the question of Sunday shows will be voted upon, will be held here on February 1. In 1917, Arcadia voted against Sunday pictures.

**Greater Power Voted**

**(Special to Exhibitors Herald)**

**PALO ALTO, CAL., Jan. 30.—** The city council has vested greater powers in the Advisory Board of Commercial Amusements. Under the new ordinance the board becomes a censorship proposition, it is empowered to refuse approval of the license application when presented by the theatre if the picture in question is considered improper for public viewing.

**Urges Censorship**

**(Special to Exhibitors Herald)**

**WET PALM BEACH, FLA., Jan. 30.—** City Manager Riddle is gathering data on both censorship and Sunday closing ordinances following requests made by ministers and others that such laws be enacted here. Manager Riddle said he did not believe that the theatres could be closed under present statutes.

**A Magazine Sold on Merit**

No greater compliment to the editorial contents of a magazine could be paid than the following letter from T. R. Jessie, manager of the Humphreys Theatre, Humphreys, Md.:

"I am enclosing a check to cover a two years' subscription to EXHIBITORS HERALD.

"I am enclosing one copy but I am convinced that no exhibitor should be without it. Send me all the back numbers to January 1st if possible."

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**February 10, 1923**

**EXHIBITORS HERALD**

**39**
They Say!

OPINIONS on two subjects of concern to the industry have been voiced during the past week by two men prominent in the affairs of the business. President Carl Laemmle, of Universal, and Mr. Laemmle’s, opinion, and others who believe the time inopportune for such a change. They are doubtless not a little interested and provoked widespread comment by his statement that “box office admission prices are too high in many instances.” The question is considered a vital one by exhibitors, some of whom support Mr. Laemmle’s opinion, and others who believe the time inopportune for such a change.

Touging on an entirely separate phase of the business is the statement of John Emerson, president of the Actors Equity Association, who has returned from a conference in Hollywood and motion picture actor’s contract, would place a morality clause in the agreements he might consider a step toward a reorganization of the screen business which tends to the hiring of extras. Instead of being paid at the studio when their work is done, they now are obliged to go into Los Angeles after the next week’s price is to be set for the preceding day, thus having to waste hours of their time, and, in the majority of cases, lose the next day’s work.

We hope to bring about a reorganization of the studio system, the equity feelings this will be the best time to for him and the producer as well as the actor, as it would greatly increase the efficiency of the work and cut down the present enormous cost of overtime paid to the technical staff and others.

“There are certain unscrupulous producers who plan to make their actors work fourteen to sixteen hours every day, and under present conditions they are able to do so. In thus squeezing from their actors practically two weeks’ work for one week’s pay, these producers are competing unfairly with the honest, fair-minded producers who work their people a reasonable length of time. Every honest producer should see the advantage to himself in such a condition, and help to correct it.

Says Mr. Emerson:

A morality clause is an insult to actors everywhere. However, we are willing to insert one in the proposed standard contract providing there is a also a managers’ morality clause. Morality is a broad term and is just as estimable in employees as it is in employers.

One of our chief purposes in asking for the new contract is to do away with the subsidized managers’ agency which now dominates Hollywood. In many studios an actor must pay a commission to this agency even if he has already paid a commission to his own private agent. He must pay it whether the managers’ agency gets him the work or not.

We hope to bring about a reorganization of the studio system, the Equity feelings this will be the best time to for him and the producer as well as the actor, as it would greatly increase the efficiency of the work and cut down the present enormous cost of overtime paid to the technical staff and others.

“In regard to the forty-eight hour week, the Equity feels this would be an excellent thing for the producer as well as the actor, as it would greatly increase the efficiency of the work and cut down the present enormous cost of overtime paid to the technical staff and others.

There are certain unscrupulous producers who plan to make their actors work fourteen to sixteen hours every day, and under present conditions they are able to do so. In thus squeezing from their actors practically two weeks’ work for one week’s pay, these producers are competing unfairly with the honest, fair-minded producers who work their people a reasonable length of time. Every honest producer should see the advantage to himself in such a condition, and help to correct it.

Has Directed 47 Productions

NEW YORK, Jan. 30.—The publication by Fox Film Corporation in February 25 of “The Net” is of particular significance to Director J. Gordon Edwards. With this picture Mr. Edwards will have contributed to the forty-seventh screen production.

Among the films to his credit are Theda Bara’s “Salome,” “Queen of Sheba,” “Nero,” “The Shepherd King” which is forthcoming, and many others. Barbara Caslton has a leading role in his latest, “The Net.”

Film Export Growing

Bureau of Commerce Compilations Indicate

WASHINGTON, D. C., Jan. 30.—Our foreign trade in motion picture films is increasing steadily, according to figures prepared by the Bureau of Foreign and Domestic Commerce, exports for November totaling nearly $530,000. During the month, the bureau’s report shows the export of 1,102,148 linear feet of unexpensed film, with a total value of $83,988, of which $160,399, was valued at $20,102, went to Japan, and 1,005,409 feet, valued at $25,251, to England.

Exports of negatives totaled 282,122 feet, with a value of $10,597, of which 102,508 feet, valued at $33,327, went to England, the highest in this class of film being Mexico, with 51,092 feet, valued at $2,540.

Imports to the total of 12,601,101 feet and valued at $309,980 we were also exported, the heaviest importers being Australia, with 1,710,622 feet, valued at $71,394; Canada, with 1,645,255 feet, valued at $77,915; Japan, with 1,463,111 feet, valued at $41,997; and England, with 1,023,261 feet, valued at $41,545.

Ince Urges Exhibitors To Shop for Pictures

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 30.—“There are good pictures in plenty now being released. And if exhibitors will shop for them, picture goers will be forced to shop less.”

This is the opinion of Thomas H. Ince, who sees in the exhibitor a medium for bringing about bigger and better pictures. “The exhibitor who shops for his pictures is the biggest asset my studios have,” he declared. “He is the biggest asset the entire industry has.”

Pantages Cuts Charge

(Special to Exhibitors Herald)

KANSAS CITY, MO., Jan. 30.—A cut in the price for the thousand balcony seats for week night performances has been made by the Pantages in the vaudeville and motion picture house. The reduction will be from 50 cents to 25 cents, including tax, Saturdays and Sundays not included.
Has anybody got spunk enough to say that Harry Beaumont hasn't his hands full? Mr. Beaumont is the proud daddy of twins. He has been engaged to direct "Main street," the Sinclair Lewis story, for Warner Brothers.

Harry Rapf, who is producing on the West Coast for Warner Brothers, is joined by his family. Mr. Rapf is the producer of the Wesley Barry vehicles and other attractions for independent distribution by the Warner organization.

Conrad Nagel and his "second best" girl. This is the first time you have met his little daughter, Ruth. Nagel is a featured player and member of the Paramount stock company.

And here's another member of Paramount stock company photographed with his "next best" girl. This is Milton Sills, member of the Paramount stock company, and his daughter, Dorothy.
The masked dancers appearing in the elaborate production of " Enemies of Women," the Vicente Blasco Ibanez story which Cosmopolitan is adapting to the screen. Alan Crosland is directing the piece. Lionel Barrymore is one of the featured players.

The West Virginia football team on its jaunt to California dropped in on the Selznick production forces and was received by Elaine Hammerstein and Director Victor Herman on one of the mammoth sets for "Rupert of Hentzau."

Here's something for aspiring screen stars to think about. For instance, Nell Shipman in "The Grub-Stake," American Releasing picture, is on friendly terms with many wild animals, including "Brownie," the bear.

Baby Peggy, Century star, is a full-fledged saleswoman. She is selling "Peggy dolls" to aid Peggy Wheeler, Los Angeles-crippled girl.

Two of Pittsburgh's finest meet H. D. Buckley and "Robin Hood" film at depot and escort them through city to bank vaults for safe keeping prior to premiere of Douglas Fairbanks' picture at Pitt theatre.

Believe it or not, but these primeval forest scenes from Cecil B. DeMille's new Paramount production, "Adam's Rib," were photographed inside the Lasky studio. If your eyes are sharp you can see the steel framework of the studio structure at the top of the center picture. This is not discernible in the film, however. Picture at the left shows Pauline Garon in the prehistoric caveman forest. At the right is Julia Faye as the "mischievous" one in the prehistoric scenes of this new DeMille special.

Above, half million dollar check which Jackie Coogan received from Metro for his name on the dotted line. Left, little star watches "daddy dear" put finishing touches on the contract while Joseph M. Schenck, Mrs. Coogan, Neil McCarthy, Joe Engel and Edwin Loeb look on. The contract is for four Metro attractions.

William Duncan has signed to make "super serials" for Universal. Edith Johnson, the star's wife, also joins Universal production forces.

Esther Ralston, new leading woman at Universal City, is playing opposite William Desmond in "The Phantom Fortune," a new serial.
A busy producer must play once in awhile. Here is Thomas H. Ince pausing for a chat with Madge Bellamy, Ince star, and Hottentot. Both Miss Bellamy and the horse play important roles in that fine Ince-First National comedy, "The Hottentot."

"Speaking of expansion. How about opening an exchange at the North Pole this year?" E. E. Shauer (left), director of Paramount's foreign department, asks John Cecil Graham, general foreign agent in charge of Paramount British organization.

If you know flags of various nations you know extent of Fox Film Corporation's world-wide distribution. The flags of these countries are kept in this showcase in reception room of New York office.

Allen Holubar went out after realism in "Slander the Woman," First National attraction starring Dorothy Phillips. He built mammoth ice rink on largest stage at United Studios. Top shows producer examining ice plant which was installed. Below is a section of the rink.
February 10, 1923  EXHIBITORS HERALD  45

When Marcus Loew, Metro president, was in San Francisco, city presented him with key large enough to unlock the Golden Gate. Left to right: Dan O'Brien, police chief; Fred Voight, Metro manager; Mr. Loew, Ed Schiller, Max Graf and Edwin Rainey, mayor's secretary.

Wesley (Freckles) Barry, star in Warner Brothers' "Heroes of the Street," was given golden key to city of Boston by Mayor James M. Curley. "Freckles" says this is the fifth key he has received from city and state executives.

Howard Reif, Scoville, Esick & Reif Company at Cleveland, Ohio.

Staff of Landes Film Distributing Company at Cleveland, O. Left to right: A. Gorrel, N. Bigelson, J. Davidson, manager, and J. Laurence.

Professor Daniel G. Comstock, who with Herbert D. Kalmus, invented the Technicolor process used in producing "The Toll of the Sea," the Metro picture in color which has received enthusiastic praise.

Corinne Griffith has arrived in New York to confer with Charles R. Rogers and Edward Small on selection of her first vehicle for Hodkinson distribution. Several Broadway plays are being considered.

Harry C. Witwer, author of "Fighting Blood," whose stories for the next five years will be brought to the screen by Film Booking Offices. "Julius Sees Her" will be the first.
The WEEK in NEW YORK

CONFESION is said to be good for the soul, and that's probably why Herb Crocker is trying to ease his. A couple of weeks ago we had something to say about the misadventure of the A. M. P. A. press agent. Herb was it. Now he isn't. Get this—his confession:

DEAR JOHN:

I am writing in a pool of tears with the latest copy of the Herald floating through the window, open at the page wherein is contained, "The Week in New York." At the same time, I am glooping lacrimously over the appointment of Fred Bac as press agent for the Paramount. 

Oh, the irony of being caught. And the unfairness of the press in disclosing another scandal in filmdom that might have been hushed up! For I was that press agent shrouded in mystery. But Grant's Tomb! I was supposed to have three (3) assistants, and they weren't even shrouded in mystery. They just weren't! Each one was assigned for the week, and when it came to me, I wrote mine. But alas, they grew weaker, and so did I, and, lo, it came to pass that you were lucky to get a story ever fourth week. But here's the explanation! H! You see the "Naked Truth Dinner" is coming down as that is always shrouded in mystery before it breaks out, I put my test together! I decided to become a Teaser Campaign for the after-dinner repast as mysterious as the soup at the dinner! I meant to tease you all by writing nothing. (For the only Xmas present I gave you was a cigar from the printer!) But Great God! I got so mysterious and Fred Bac became so open faced he resembled an Ingersoll. H! got the job. From now on, you will probably be well posted as to Who Starved at the Cunard Club (fill in date). But don't forget the Naked Truth Dinner!

* * *

Herb Crocker.

And speaking of press agents, alias publicity directors, Louie Garby wields a wicked Corina, as witness:

"From far away Assuan on the Nile, via the picturesque art of the ancient times which was the basis of the dances that came later pp the Greek classic dance, the many European forms and finally our own." Don't know just what "pp the Greek classic dance" but it's probably something pretty good.

* * *

George Melford is making "You Can't Fool Your Wife" for Paramount. There are a lot of people rich in this film industry whom title will not be any news.

As is customary when a new star or director is signed up First National gave a luncheon (with usual Earl Hubbard trimmings) at the Ritz-Carlton one day last week after the acquisition of Frank Borzage to the directorial ranks.

After partaking of what was provided to be an excellent buffet, Reichenbach expressed the hope that Dick Rowland's organization would increase its output.

Murry Thurman, motion picture actress, and Allan Dwan, motion picture director, were much surprised to learn that during their absence from New York on two different film productions recently, an announcement had been made of their engagement to each other.

Miss Thurman and Mr. Dwan have made denials of this erroneous report. At first, due to the nature of the announcement, they intended to let the statement die a natural death, but as it grew more persistent and increased in circulation they decided to make formal denial.

It happens that Miss Thurman is an admirer of Mr. Dwan's pictures and that she is one of the favorite motion picture players. This is probably the fifth or sixth unfounded rumor concerning engagements or forthcoming marriages of rather prominent motion picture figures in the past year.

* * *

Tito Schipa, tenor of the Chicago Grand Opera Company, Galli Curci and Tito Ruffo were visitors at the Tifford hotel this week, to pay their respects to John Robertson, who is directing Richard Barthelmess in "The Bright Shalt," Mr. and Mrs. Robertson were guests at the christening of a new arrival at the Tito Schipa home last week. Tito Ruffo and Galli-Curci were the distinguished guests.

* * *

The National Board of Review will hold its annual get-together in the ballroom of the Waldorf-Astoria next Saturday. This year the Board for Best Foreign Films which is affiliated with the National Board is joining in the event. The topic for the luncheon, "The Future of the Exceptional Photosplay," will be discussed by a brilliant group of speakers. They include Everett Dean Martin, until recently Chairman of the Board of Walter P. Ross and Eatonton, Essayist; Clayton Hamilton, author; Kenneth MacGowan, dramatic critic of the New York Globe and former director of Goldwyn's scenario department! Senator James J. Walker, majority leader of the New York Senate, Rex Ingram, Reginald Warden and the Strand Pinner Earle.

* * *

Joseph Unger was last week elected president of the F. L. M. Chub, succeeding Sam Zierler, who resigned. Unger, who is Vice President of the New York branch of the association, is the first person elected in that position in the history of the Chub. The new President is enthusiastic about the coming of the second national convention of the Chub to New York, and has already made arrangements for a program that will be attended by many of the Chub's leading members.

* * *

S. L. Rothafel, distributor of the New York City branch of the American Mutoscope and Biograph Company, has been named as the new president of the company. He succeeds Mr. M. W. Reichenbach, who has resigned from the position.

Rothafel has been with the company for many years and is well known in the industry. He is a prominent member of the New York City branch of the American Mutoscope and Biograph Company and has been an active participant in the affairs of the company since his appointment as President.

* * *

Harmon Weight

Harmon Weight

HARMON WEIGHT, the young director who wielded the megaphone for Distinctive Pictures Corporation in the making of "The Man Who Played God," with George Arliss as star, comando of the directorial field by a route that is as interesting as it is circuitous. Like many other directors, he served a long term of the legitimate stage. But before he arrived on the stage, Mr. Weight was a member of no less a romantic organization than a circus troupe.

This was in his extreme youth. He was a trapeze artist, cutting dices from the high top of the canvas roof of Walter L. Main's show to the depths of the saw dust ring far below, and all that sort of thing.

Harmon Weight left the circus to join a theatrical company, and before he was twenty-two he had his own repertoire company in the West. Besides managing directing, acting anything from the smallest role to the leading role, Weight also took a hand at any of the various jobs o property man, electrician, etc. A long time on the stage, Weight took the Southern Pacific to Los Angeles. He c. job there—a small job. But he was determined to learn the motion picture business from the production angle. He became assistant to a number of important directors.

Mr. Weight's original association with Mr. Arliss was as assistant to Director Henry Kolker, who made "Dissolved." Mr. Kolker went to Rome, and Mr. Weight was given the second Distinctive production starring Mr. Arliss, "The Ruin Passion," to direct. The great success of this picture resulted in the offer from Distinctive Pictures to make their latest picture, "The Man Who Played God." This picture is the first one to be exploited by the Better Pictures Association of the World as their initial offering. It is adapted from the play, "The Silent Voice" which Jules Eckert Goodman dramatized from the Gouverneur M. story, "The Man Who Played God" which ran in the Cosmopolitan Magazine. Mr. Weight is certainly to be congratulated on the instantaneous success of this production, and we shall await his achievement with keen pleasurable anticipation. J. S. S.
Arbitration Body Disbands; League Charges Overt Act

Agreement Between New York City Exhibitors and Exchanges Brought to Abrupt End After Being in Existence More Than a Year

(Special to Exhibitors Herald)

NEW YORK, January 30.—After an existence of more than a year, during which time more than 4,000 disagreements between exhibitors and distributors have been amicably settled, the joint board of arbitration of the Theatre Owners Chamber of Commerce and the F. I. L. M. Club of New York has ceased operation.

The end to what was generally considered the most forward step in the relations between distributor and exhibitor came last Wednesday, when Secretary S. A. Moross of the T. O. C. C. walked into a session of the arbitration board and dramatically brought the agreement between the two bodies to a conclusion by instructing the T. O. C. C. members to withdraw.

End Comes Abruptly. Rules Were Being Revised

The end came abruptly and unexpectedly. For some time past, a joint committee of the two bodies has been at work on a revision of the rules under which the arbitration proceedings were conducted. It was generally believed that these rules could be revised to mutual satisfaction.

At last Tuesday’s session of the T. O. C. C. the charge was made that some of the exchanges whose managers are members of the F. I. L. M. Club, were attaching contracts which, in the event of a dispute, permitted the exchanges to name a board of arbitration. At these risks I Emerson was made as to the personnel of the board nor was there a provision that the exhibitor organization should have representation on it. This allied raised the question which in turn was termed an overt act by the exhibitors.

Resolutions ending the negotiations with the F. I. L. M. Club were adopted and Secretary Moross was delegated to notify the exchange organization and to withdraw the exhibitors from the arbitration board meetings. Deliverers Exhibitors’ Message

The following day, while the arbitration board was convening for its weekly sessions, Mr. Moross made his appearance.

N. Y. Exhibitors May Hold Meet at Albany

ALBANY, N. Y., Jan. 30.—There is talk here today that the coming convention of the Motion Picture Theatre Owners of New York State may be held in the city. Last year’s gathering was held here.

At that time the date and place of this year’s convention was left undecided. Members of the Albany Theatrical Managers Association are none too kindly inclined to the prospect of sending another gathering here, saying that some other city in the State should share the burden of work and expense which attaches itself to a convention of this sort.

Hughes Has Hard Luck In Present Production

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 30.—A producer’s life is not just one long smooth row. Rupert Hughes, for instance is having his share of it, as is evidenced by his “Souls for Sale” for Goldwyn here.

Frank Mayo who has the male lead is suffering from Kleig eyes. Mae Busch is confined to her home recovering from bruises sustained when she was struck by an automobile while crossing Hollywood boulevard. And on top of this Carmelite Geraghy was injured while practicing balet steps for a cabaret scene.

Second National Adds Four New Branches to Its Distribution Units

(Special to Exhibitors Herald)

NEW YORK, Jan. 30.—Work of reorganizing the distribution system of Second National Pictures is being rapidly completed. Last week the company established four new exchanges. They are Strand Film Service, New Jersey and K. streets, Washington, D. C.; Standard Film Exchange, 1050 Forbes street, Pittsburgh; Greenwald-Griffith Film Exchange, East 21st & Payne avenue, Cleveland, and Hartill Pictures, Inc., 732 S. Wabash avenue, Chicago.

Dale Hanshaw, field representative of the company, is in charge of the work and is visiting important exhibition centers.

At present Second National is publishing seven feature productions and two short subjects.

Made Canadian Manager

(Special to Exhibitors Herald)

NEW YORK, Jan. 30.—Louis Bache, manager of First National’s branch in Washington has been made district manager for the company in Canada by Floyd Brockell, manager of distribution. Walter E. Lank, Cleveland manager succeeds Mr. Bache in Washington while G. W. Erdman, assistant manager, has been promoted to Cleveland.

Leaves for Havana

(Special to Exhibitors Herald)

NEW YORK, Jan. 30.—Accompanied by Chester E. Sawyer of Caribbean Film Company, Paramount distributors, E. E. Shauer, director of the foreign department of Famous Players-Lasky Corporation has left for a business trip to Havana to be gone about two weeks.

Fine Arts Studio Is Damaged by Flames; Film Loss $150,000

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 30.—Entailing a loss of over $100,000 in uncompleted films and damaging the laboratory and other structures on the grounds to the extent of $50,000, fire last week swept through the Fine Arts Studio, one of the oldest and most historic studios in Hollywood, endangering the lives of three firemen who were nearly caught in the flames.

The explosion of an electric heater used to dry films in the laboratory is believed by police firemen to have caused the blaze, which was extinguished after a ribbon of flames swept by several hours by six Los Angeles fire companies.

The laboratory building was destroyed in its entirety together with a large amount of equipment. Of the $130,000 in developed film destroyed a large amount was represented in the production, “Tea, With A Kick,” being filmed by Halperin Productions Co. According to John Fickleman, secretary and treasurer of the holding company, the plant will be rebuilt.

Moreno Gets Five-Year Contract With F. P. L.

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 30.—Antonio Moreno is the latest actor to affix his signature to a long term contract with Famous Players-Lasky Corporation. Jesse L. Lasky has announced that Mr. Moreno has been engaged for five years to play leading roles in Paramount pictures.

His first picture under the new contract will be “The Exciters,” in which he will co-star with Bebe Daniels under direction of Richard Oransky in the East.
Exchanges-Salesmen Talk Better Methods
St. Louis Men Would Improve Sales Practices—Form Temporary Society

ST. LOUIS, MO., Jan. 30—At a meeting of exchange managers and salesmen at the St. Louis Film Board of Trade headquarters here last Saturday definite steps toward better selling methods in the St. Louis territory and a general up-lifting of the industry in this district was taken. The affair was in the nature of a luncheon given by the exchange heads for the men in that field, with C. D. Hill, Hodkinson manager, and Joseph Desberger of American Releasing, in charge of arrangements.

Mast Honor Promises
The trend of all addresses made was that pictures should be sold in the St. Louis trade territory strictly on their merits; that a salesman should not boost his own product by knocking some other exchange's product, and that above everything else he should not make any promise to an exhibitor that he did not intend to keep or was not in a position to fulfill. The salesmen were advised that immediately on reporting to the exchange office they should advise the management of the conditions under which films had been sold so that any promises they may have made the exhibitor could be taken care of.

Following the luncheon the salesmen held a meeting of their own and perfected a temporary organization. Tom McKeen of F. B. O. was named temporary chairman, and Lester Bona of First National, temporary secretary.

Wanda Hawley to Star
In European Pictures

LOS ANGELES, Jan. 30—Wanda Hawley will leave for Europe where she is to be featured in a picture produced by Gaumont of London and Paris, to be directed by Tom Terris.

J. Stewart Wilkinson will accompany her as business manager.

MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build

By W. M. WARD

(Starlight Theatre, Corning, Ark.)

For the small town exhibitor with a weekly newspaper, the following scheme works pretty good, especially in starting a serial in bad weather:

A week before showing, get enough merchants to go in and buy next week's tickets and let them give them out free. Run a page ad with each merchant's insert. This has proved a drawing card on several serials for us.

I have tried to economize on my electric bill in winter by cutting out some of the lights, but I also find a drop at the box office. A little room with plenty of lights, used wisely, is a good drawing card the year around.

By S. M. SOUTHWORTH

(American Theatre, Canon, N. Y.)

Most companies ship the pictures two days ahead. Occasionally, when the morrow's feature is in the day before, I screen the first reel. If the first half of the first reel is exceptionally interesting, run it for a trailer until the action and story get the customers, then cut off and run a slide saying "To be shown tomorrow." I nearly doubled my receipts by doing this on one occasion.

By WILLIAM McNAMAR

(Rex Theatre, Virden, Ill.)

In a small town, avoid over exploitation.

Realize that the demand for your commodity (motion pictures) is a definite quantity and varies only as it is affected by outside influence, such as weather, financial conditions and other attributes, etc. It is presumed, of course, that you present a standard line of pictures that are satisfactory to the class of people you cater to.

The tentative plans of the salesmen organization call for the drafting of a rigid set of rules, setting forth the ethics of the profession. "Sell your own pictures and don't unseat the other fellow's." will be their motto. They will appoint a grievance committee which will hear complaints against members violating the rules of the organization.

Those Who Were Present

Exchange managers and salesmen who attended the meeting were: W. W. Hodkinson, C. D. Hill, manager, St. Louis Film Board of Trade, Missouri; C. E. Dalley, Maurice Aron, Walter Light; Educational: Harry Hines, W. W. B. Talty, ENTERPRISE DISTRIBUTING CORP.; Motion Picture Food, manager: FIRST NATIONAL: Harry Weiss, manager: Billy M. B. Orsier, Tavern; Lester J. Bona, Al Bartlett, J. A. Laurent; FOX: George K. B. Fassinger, Louis V. Stevens, G. A. Wagner, J. A. Feld; C. W. Schuster, Louis B. O.; Milton Simon, manager; Tom McKeen; FAMOUS PLAYERS: R. J. McManus, manager, M. Newman, F. L. Collins, W. F. DeFreniere, J. T. McBrode; EXHIBITORS FILM EXCHANGE: Pat Collins, manager; UNITED FILM SERVICE: Sam Werner; manager, L. B. Brown; SELECT PICTURES: Floyd Lewis, manager, Roy Dickson, J. F. Duthier; UNIVERSAL: J. II. Sarfady, Lewis Stahl; AMERICAN RELEASING; Joseph Desburger, manager; METRO: R. F. Worth; VITAGRAPH: Henry Crafts; W. B. Cobb, Henry Sanders, Paul Haynes, Harry L. Finner, UNITED ARTISTS: Bureau, N. B. Stand, manager, Gene Goldsmith; MID-STATES DISTRIBUTING: (Rex Movie) Miss L. B. Schurfill, secretary; Film Board of Trade, and Eddy Dustin, Film Board of Trade.

Victor Seastrom Is Engaged by Goldwyn
Prominent Swedish Director Brought Here by Godsol

NEW YORK, Jan. 30—Victor Seastrom, Swedish director, regarded by many as one of the greatest directors in the industry has arrived in New York and is preparing to start for the Goldwyn studios on the West Coast where he will become responsible for thebig pictures for the company. Negotiations by President F. J. Godsol which were recently completed brought the Swedish producer here and it is the intention of Goldwyn to offer him every opportunity for fulfilling his ideals.

Made Swedish Dramas

During the past ten years Mr. Seastrom has won fame as the director of Swedish Biograph dramas. Among his productions are "Jerusalem," "Eyrine of the Hills," "The Secrets of the Monastery," "The Stroke of Midnight," and others. Although the director's prominence has been closely associated in his own country, with strong dramas, beautifully photographed, he has had striking success in his own land with comedies. It has been said of him that he is an artist who has the faculty of getting life's own tempo into pictures.

Visited America in 1905.
In addition to being a director Mr. Seastrom has also gained prominence as an actor and stage director. He made a previous visit to America in 1905.

Buys Two Stage Plays

(To be Exhibitors Herald)

NEW YORK, Jan. 23—Graham Wilcox Productions, Ltd., of London, through its American representative Louis Lee Arms, has acquired film rights to "Chu Chin Chow" and "Loyalties" which will be filmed this year. Charles Wilcox is expected in America soon.

Reformers in Hard Fight to Control Screens of Country

(Concluded from page 90)

to suggest immoral practices or conduct, or where ministers are shown in a ludicrous or degrading light. Violation would bring a fine of from $100 to $1,000.

Kansas

(To be Exhibitors Herald)

TOPEKA, KAN., Jan. 30—A children's code bill which would require a guardian for children under 16 years of age attending a theatre at night has been introduced in the state legislature.

Missouri

(To be Exhibitors Herald)

ST. LOUIS, MO., Jan. 30.—C. C. Pettijohn, representative of Will H. Hays, last week fired the opening gun against censorship in addresses before the women's distributive organizations at the headquarters of the League of Women Voters. It has been estimated that censorship would cost the League $21,000 and $30,000 of that amount.
Press time reports, too late

to illustrate, on exploitation of the new attractions.

**Hungry Hearts**

NEW YORK—Through arrangements made by Edward Carrier, Goldwynner at Cleveland, and Eddie Bonns, manager of exploitation for Goldwyn, 84 American newspapers will carry a double truck Sunday magazine feature on "Hungry Hearts."

**Minnie**

BURLINGTON, Ia.—"New Traffic Rules" was the wording on an envelope motorists found tied to their parked cars and "Beware of the extra heavy traffic around the Palace theatre while 'Minnie' is there" was the message they read within. Girls named Minnie were admitted free by L. F. Blank, manager, and 10,000 paper napkins bearing in red ink a scribbled "free note" signed Minnie were distributed to restaurants.

**Shadows**

WOONSOCKET, R. I.—A dozen of Woonsocket's fairest young women participated in the shadow contest arranged by Phil Kahn, of American Feature Film company, for the Al Lichtman feature, "Shadows," at the Park theatre. Each posed variants back of a back-lighted sheet hung at the footlights, the mayor acting as judge in selecting the prettiest silhouette.

**None So Blind**

NEW YORK—A phonograph record bearing a message from W. E. Shallenberger to buyers of "None So Blind," Arrowplay Deluxe, is being distributed by Arrow Film Corporation.

**Broadway Rose**

ST. PAUL—In connection with the New Astor engagement or "Broadway Rose" original designs for a new dancing costume for Mae Murray were solicited by the Daily News.

**Oliver Twist**

STREATOR, I11.—Streator mothers were invited by the Free Press to contribute suggestions to Jackie Coogan's mother regarding his proper upbringing. The Majestic theatre played "Oliver Twist."

**Omar the Tentmaker**

NEW YORK.—"Lucky salt from Egypt," in a little red bag tied to a little red tag, focused comment on the Strand theatre run of "Omar the Tentmaker." Fifty thousand tags were distributed.

**Only a Shopgirl**

NEWARK, N. J.—The Shopgirls League of Newark is the name of an organization formed by shopgirls of this city under the suggestion of William Kraft, Apollo Exchange, New York, handling "Only a Shopgirl," C. B. C. feature. The picture was shown at the Strand theatre.

Contributors of Theatre Letters to this department have built up and are weekly strengthening the box office with good pictures and against ill fortune from any source. Consider the list of showmen represented in this issue:

A. H. DODGE, Palace theatre, Capac, Mich.
C. H. POWERS, Strand theatre, Dunsmuir, Cal.
J. E. STOCKER, Myrtle theatre, Detroit, Mich.
H. A. ALBRIGHT, Rialto theatre, Bremerton, Wash.
FRED PAULICK, Paulick theatre, Muscoda, Wis.
C. R. SULLIVAN, Fair theatre, Amarillo, Tex.
A. R. BENDER, Olympic theatre, Cleveland, Okla.
P. R. MATSON, Crystal theatre, Flandreau, S. D.
G. A. REA, Colonial theatre, Washington C. H., O.
THOMAS S. DALEY, Casino theatre, Halifax, N. Y.

The communications of these showmen are laden with constructive ideas, tried in theatre practice and found practical, contributed for the welfare of showmen generally. In "Theatre Letters" from week to week are presented the findings of practical showmen diligently endeavoring to perfect the science of showmanship administration.

Each individual letter contains information that may be turned into money by other showmen. Co-operation is the unwritten watchword of the contributing circle and exchange of observations and experiences is the common aim.

Collectively, the Theatre Letters of a year constitute a practically infallible guide to theatre administration.

Members of the circle, and the contributors who receive through this exhibitor conducted service sufficient exploitation, presentation and managerial data to operate a theatre to a profit indefinitely. The occasional local depression, as well as the general let-down that comes with the warm weather, has little terror for the showman with a multitude of money making stunts and devices at his disposal.

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**A Better Theatre Platform**

8. 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.
SEVEN LITTLE TEASERS TO TICKLE THEIR CURIOSITY!

Each 2½ inches by 1 Column
Start them seven days ahead of your showing of "BELLBOY 13"

They Have An Accumulative Value!

TEASER NO. 1

What's Behind the Keyhole?—It's AMAZING!

(Cut No. 5 Cut 25¢ Mat 5¢)
Look Again Tomorrow

TEASER NO. 2

Got you Guessing?—It's THRILLING!

(Cut No. 6 Cut 25¢ Mat 5¢)
You'll know more Tomorrow!

TEASER NO. 3

Can you Wait?—It's FUNNY

(Cut No. 7 Cut 25¢ Mat 5¢)
Can't tell you the secret yet!

TEASER NO. 4

Everybody wants to look through!—It's NIFTY!

(Cut No. 8 Cut 25¢ Mat 5¢)
Don't die before Sunday or you'll Miss it!

TEASER NO. 5

Wonder what he Saw?—It's TERRIBLE!

(Cut No. 9 Cut 25¢ Mat 5¢)
Don't get excited! you'll find out!

TEASER NO. 6

Still a Secret!—It's DANGEROUS!

(Cut No. 10 Cut 25¢ Mat 5¢)
Keep your eyes peeled or you'll Miss it!

TEASER NO. 7

You can see everything—he saw!—It's WONDERFUL!

(Cut No. 11 Cut 25¢ Mat 5¢)
Leave the dishes in the sink and go to the ... early tomorrow!

TEASER ADS, attempted by many and well done by few, are provided in the press book for "Bellboy 13," forthcoming Thomas H. Ince production for First National in such orderly and constructive routine as to warrant adoption by all who use the picture. The reproduction shows the series up to the point where it breaks in a splash announcement. Few campaign books give showmen a total campaign as good as this phase of the present work.

TWO-COLUMN Chicago Theatre ad on First National's "Fury," showing method of breaking gradually into announcement of coming attraction.

TWO COLUMNS used by McCvickers theatre in same edition as Chicago ad, advertising Paramount's "The World's Applause."

TWO COLUMNS were used in this edition also by Bar- bee's Loop theatre, advertising the Lichtman feature, "Shadows." The ads presented dominated the edition.
Making National History!!

Now commencing the 6th week of one of the most phenomenal attractions the world has ever known!

Well—what would you do? Some of our readers are prepared to tell you of other pictures. We’ve seen and read most of this stuff, and the original plays the foto, among the best.

But one claim most people seem to forget that Dr. Jack is the first and only silent-film version of this great success story. And it is one of the most pitiful and pathetic stories ever told.

Well—what would you do? Some of our readers are prepared to tell you of other pictures. We’ve seen and read most of this stuff, and the original plays the foto, among the best.

But one claim most people seem to forget that Dr. Jack is the first and only silent-film version of this great success story. And it is one of the most pitiful and pathetic stories ever told.

CAN YOU IMAGINE IT? SIX WEEKS!

"DR. JACK," Pathe, made this 5 column record at Seattle. Read it.
HATS, SHOES, SILKS, BISCUITS, CHOCOLATES, DOLLS, sheet music, phonograph records, cards and books were used in cooperative exploitation of the Mack Sennett United Artists production, "Suzanna," in its premiere showing at the Mission theatre, Los Angeles. More than sixty business houses took part in the campaign. The engagement stands as additional proof of the merit that lies in pre-publication cooperative exploitation arrangements. All the articles used were made available in this manner. The policy of advance exploitation preparation in cooperation with national manufacturers has borne up under test by several leading companies. A good beginning has been made in a work which should become in time a fixed practice.

"SUZANNA" windows.

THE OBVIOUS IS THE EFFECTIVE in this lobby for "The Third Alarm," F. B. O., used by J. W. Billings, Billings theatre, Norman, Okla. The picture readily gains the support of local firemen, and the required hose should be easily acquired. There are many obvious expansions of the idea that will occur to showmen who will use the picture.

FINDERS of chestnuts hidden by the Isis, Denver, saw "The Village Blacksmith," Fox, free of charge. Here they are.

"LOOK," fairly shrieks the guardian cutout used by the New theatre, Baltimore, with "When Knighthood Was in Flower."
February 10, 1923 EXHIBITORS HERALD 53

NEW ORLEANS FIREMEN grouped in front of the Tudor theatre after a special screening of the F. B. O. feature, "The Third Alarm," enjoying firemen's cooperation wherever shown. Showmen have shown general willingness to follow the press book, one of the really good ones, with extremely gratifying results. The New Orleans case is not exceptional.

FIRST NATIONAL MONTH was observed by the Liberty theatre, Yakima, Wash., in impressive manner. The above photographs show the theatre's scare banners, its foyer and a panel in close-up. Each successive special month or week seems to be handled in more distinctive style. Their influence upon theatre practice is stimulative in the extreme. Good habits accumulated endure.

EVERYTHING BUT THE SAWDUST that goes with the circus was used by the Plaza theatre, Wheeling, W. Va., in its lobby display for "Shirley of the Circus," Fox feature. Note highly effective center-piece made from stock paper and recall dozens of cases where Fox paper has been used with like profit. Clearly the company understands the value of useful accessories and is governed by it.

"BROADWAY ROSE," Metro, won this unique display from the Rivoli theatre, Columbia, S. C. The feature figures with increasing prominence in theatre news.

"SHADOWS," Lichtman, at the Castle theatre, Chicago.
THEATRE LETTERS

Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

“PAL NIGHT”
Friday, January 12 1923

Olympic Theatre
“The Pick o’ the Pictures”
A BIG DOUBLE BILL

Hoot Gibson
'The Gallopin Kid'
As breezy and swift
as the name

Prices
1 Adult - 25c
2 Adults - 30c
3 Adults - 55c
4 Adults - 60c
And so on.
Children: 10c each

Come----Bring a Friend

THROWAWAY used by A. R. Bender, Olympic theatre, Cleveland, Okla., for Pal Night, introducing "The Leather Pushers." His letter appears in this issue.

THIS CARD and SEVEN CENTS
will admit ONE school child
to the MYRTLE THEATRE
17th and Myrtle
SUNDAY, JAN. 7
TO SEE
Around the World In 18 Days

In addition there will also be two good
comedies and a fine feature picture
A Wonderful Show Sunday

CARD introducing Universal serial for J. E. Stocker, Myrtle theatre, Detroit, who writes of event this week.

THE MANAGEMENT of the Myrtle Theatre, 17th and Myrtle Sts., are the principal and teachers of this school for a special showing of

“The Four Seasons”
Tuesday, December 19th, 1922
At 4:30 P.M.

THERE WILL BE NO ADMISSION CHARGE

"THE FOUR SEASONS" is one of the most
instructive and entertaining motion pictures ever shown.

J. E. STOCKER made a feature of the Educational short subject, "The Four Seasons," distributing this card invitation to a private showing. (See letter.)

BUSINESS MEN’S Quintette Adds To Film Public

In his "Business Men's Quintette," described in his letter, A. H. Dodge finds a means of increasing patronage during a temporary depression and simultaneously adding perceptibility to his theatre public by bringing new patrons to his theatre.

Either end justifies the means. Read his explanation.

THEATRE EDITOR:
Exhibitors Herald
Dear Sir:
I have been enjoying the Theatre Letters and "What the Picture Did For Me" in the Herald, I am enclosing a bill on a stunt that I am working. It pays out fine. I thought maybe some other exhibitors might profit by it, as business is kind of dull after the holidays. I call it the Business Men's Quintette.

Go to your merchants and tell them you will give them theatre tickets good to any regular show, they to pay 25 cents each or whatever the price is and allow only one merchant in any one kind of business. Now you have started something, as they will fight to get the tickets.

They give one away free with each $2 purchase of goods. By doing this stunt you get new patrons in your theatre and create new interest.

Have a contract made out and signed by each merchant that they are to purchase so many tickets each week. Hoping this will help some other Brother Exhibitor.

A. H. DODGE,
Palace Theatre, Capac, Mich.

DEAR MR. DODGE:
As described in your letter and borne out by the bill, your promotion seems eminently sound. The new patron interest angle is especially good, we think. Thanks for permitting us to convey it to other showmen. Undoubtedly it will be adopted by many.—W. R. W.

FREE THEATRE TICKETS

TICKETS TO THE PALACE THEATRE, CAPAC, WILL BE GIVEN FREE TO THE CUSTOMERS OF THE FOLLOWING CAPAC STORES.

WILLIS & SONS
Ed. S. McKay
R. T. Willoughby
Percy Carpenter
Lints' Rexall Store

THE REGULAR PRICE OF THESE TICKETS IS 25c. AND YOU MAY OBTAIN ONE WITH EACH 25c PURCHASE AT THE ABOVE STORES.

THESE TICKETS ARE GOOD FOR GENERAL ADMISSION; BUT DO NOT INCLUDE "WAR TAX," TO ANY SHOW GIVEN IN THIS THEATRE NOT ADVERTISED AS SPECIAL.

MANAGER DODGE HAS PROMISED A FINE PROGRAM OF NEW SHOWS FOR THE NEXT FEW MONTHS.

START TODAY AND GET A TICKET FOR EVERY SHOW.

CAPAC BUSINESS QUINTETTE

A. H DODGE uses this herald to exploit his Business Men's Quintette, a business-building body. His letter gives details of the stunt.

THE PAULICK THEATER
Muscooda, Wisconsin

(Continued on page 56)

FRONT PAGE of Fred Paulick's profitable program, described in his Theatre Letter.

FRONT PAGE of Fred Paulick's profitable program, described in his Theatre Letter.
Exploits Most Costly Picture With “Herald”

Use of matter quoted from the “Herald” in theatre advertising has been demonstrated a device of utmost dependability.

C. H. Powers, a newcomer to the circle of Theatre Letter writers, describes this week’s method of exploiting the most costly attraction he has used in this manner:

His letter follows:

THEATRE EDITOR: Exhibitors Herald.

Dear Sir:

We recently played “Smilin’ Through” and as we paid such a heavy rental we decided to go after it stronger than anything we have heretofore played. We are sending you the full page ad used in our local paper. Would like you to criticize any part or all of it so we will know better how next time.

We also bought 500 of the post cards (one enclosed) and mailed them. Used 300 heralds, 200 cutouts for telephone mouth-places, and believe me, we did the largest house since we took over this theatre, April 1st, 1922.

Of course the regular lobby display of 11 photos, 1-sheets, 6-sheets, and a 24-sheet was used.

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

DEAR MR. POWERS:

Come see The Theatre.

Your local ad bears out our impression of your showmanship formed through reading your reports to “What the Picture Did For Me.” Your treatment of the expensive attraction was ideal just what we would have expected.

Our one suggestion is that you might have enclosed your page ad with additional strength had you denoted the source of the reports quoted. This procedure is followed by Balonas & Kate and other leading theatre advertisers in quoting from this paper and lends to their advertisements the authority of a national publication. You see the point.

The use of the reports, of course, is splendid judgment, as countless tests by exhibitors have demonstrated.

Let us hear from you again.—W. R. W.

Stocker Finds Public Contact Vital Element

Public contact is revealed as a vital element in theatre success in the letter and cards contributed this week by J. E. Stocker, Myrtle Theatre, Detroit.

From a full knowledge of his clientele Mr. Stocker draws guidance in his advertising plans.

Read his letter.

THEATRE EDITOR: Exhibitors Herald.

Dear Sir:

The enclosed cards are partly self-explanatory.

I secured “The Four Seasons” a day ahead of regular showing to show to teachers. After viewing it the teachers were so enthusiastic about it that they announced it to their pupils the following day.

I cannot praise “The Four Seasons” too highly. This picture you ought to not to class with short subjects. It is in four reels and in my opinion ought to be used as a full length feature with another picture. I used another five reels with it.

Brother Exhibitors, go the limit with it as it is absolutely in a class by itself. Busi-

Norma Talmadge

IN

“Smilin’ Through”

Your Norma
Our Norma
All-the-World’s Norma
in her greatest production.

As Mona, the girl of yesterday, as Kathleen, girl of today.
In romance and waggery in drama, in sweetest love.
Come “Smilin’ Through” the Gates of Gladness—
Eight Reels of Storm and Sunshine

STRAND THEATRE
Thursday and Friday, January 11 and 12

TO OUR PATRONS:
We have undoubtedly secured the greatest picture of 1922, in “Smilin’ Through,” with Norma Talmadge; it is so clean, wholesome and sweet. It is sure is the screens best treat.

We ask you to read what others have to say in regard to the production, which is true facts. You may write any of these theatres a personal letter at the address given.

We are trying to put this picture before our theatre in order to be able to play more of this standard. It cost a small fortune to secure this picture, and we are compelled to raise our admission prices as follows: Gallery, 35c; Lower Floor, 40c; Loge, 50c; Wicker Loges, 50c. The picture has played most all the theatres at 25c and 50c and all who have seen it say that it is worth every cent of the price charged.

Yours for better pictures.

STRAND THEATRE.

Smilin’ Through with Norma Talmadge

Strand Theatre
DUNSMUIR
Thursday and Friday, January 11 and 12

“Here’s the world’s most famous smile”
FIRST UNIT in Thomas S. Daley's campaign for Universal's "The Flirt." 

Second UNIT in "The Flirt" campaign, a four-column space.

Third UNIT, in two columns, advancing interest.

Dear Mr. Sennett:

We have just finished an engagement on Thomas Luee's "The Hottentot." Taken by points from every angle, title, story, stars, act, action, this is the best picture the writer has looked at in years and I want to make a prediction right now—"If The Hottentot' does not head the list of good pictures of 1923 it will fall short much.

I would like to own a print of "The Hottentot" and I want to use it out and run it every week, just to myself, for the next 52 weeks, and at the end of the fifty-second week I'll bet I would still get a kick.

We have just screened Mack Sennett's 2 reel comedy, "Home Made Movies," in which Sennett attempts to burlesque moviemakers by showing all the silly stuff.

The public knows much now about actors, actresses and studios without attempting to put them up to how they are made. If it were not for a bear chasing some fish in a tank in "Home Made Movies" there would not be a single laugh.

If anybody directed this comedy you can't tell it by looking at it. The bear didn't need much directing, and maybe that's responsible for a few laughs from the bear. Let's leave all the actors and studios out of the films used in this manner.

C. R. Sullivan,
Fair theatre, Amarillo, Tex.

+ + +

DEAR MR. SULLIVAN:

We saw "The Hottentot" at the Chicago theatre recently and the 4,000 who saw it with us got about the same sort of kick that you and we did; so there seems to be no question about the picture's theatre fitness. We haven't seen "Home Made Movies," but
Receipts Show "Pal Night" a Reliable Stunt

Box office receipts constitute the real test of a stunt. "Pal Night," reported by A. R. Bender, stood up under that test.

Mr. Bender gives details in his first Theatre Letter.

THEATRE EDITOR, EXHIBITORS HERALD.

Dear Sir:

Men, listen. And women too. If you do not think price counts try a "Pal Night." I started the new series of "The Leather Pushers" off with one. I am enclosing a throwaway which will explain how I worked it.

The results were that I showed to about 10 per cent more gross business with these prices than regular, for that night I had a double-header basket ball game at the high school for opposition. Try it. The idea is not original with me, so I give the originator due credit, but I do not know his name.

A. R. BENDER,
Olympic Theatre, Cleveland, Ohio.

DEAR MR. BENDER:

Neither do we know the name of the originator, but credit for reporting the stunt in order that other exhibitors may use it certainly is due to you. The result you note is ample proof of its adequacy.

Glad to have you a member of the circle. Write again soon.—W. R. W.

Strong Herald Boosts Comedy As Attraction

A strong bit of exploitation for a strong production generally results in an attraction of satisfying proportions. P. R. Matson, Crystal theatre, Flandreau, S. D., reports use of such a bit, a herald, for a comedy that produced "best business" yesterday.

THEATRE EDITOR, EXHIBITORS HERALD.

Dear Sir:

We are enclosing a sample of the herald we used with the showing of the Lloyd comedy, "A Sailor Made Man," and had splendid results. Our slide and newspaper advertising also featured the $1.00 reward. You will note the heading is in red and the figure $1 is so spaced as to look at first sight as $100.

We have shown nearly all of the Lloyd comedies but have never been able to do much more than an average business with them. Did the best business on "A Sailor Made Man" of any picture we have shown in months and believe the advertising is what did most of it.

Three people called for the reward. I think this line of advertising could be used as successfully in connection with the showing of "Grandma's Boy."

P. R. MATSON,
Crystal theatre, Flandreau, S. D.

DEAR MR. MATSON:

It is indeed unfortunate that the herald concerned in your first Theatre Letter should have failed to reach us, limiting but certainly not nullifying the adaptability of your stunt. Better luck next time, and by all means let there be a next time.—W. R. W.

What's Your Favorite Melody?

I don't think anyone has a favorite melody—whether it be a song, a number or grand opera. Haven't you ever noticed that at times when you feel like singing or whistling that the first tune that pops into your head is that "old favorite"? Perhaps you'd like to hear this melody played on the Rialto organ. In other words: Maybe you'd like to "show the ol' tune a good time." The effect might be surprising. At any rate, we'll wager it will be mighty pleasing! The Rialto management and Organist William Rosler have arranged a plan whereby these favorite melodies will play a prominent part on the Wednesday and Thursday night programs. On the opposite side of this card is a simple form. Fill it out and return to any house attached to theatre. Your request will receive prompt attention and, furthermore, YOU WILL BE NOTIFIED WHEN YOUR FAVORITE WILL BE PLAYED. Everybody is invited to join in the fun. MELODY NIGHT comes every WEDNESDAY AND THURSDAY at the RIALTO THEATRE.

MANAGER H. A. ALBRIGHT.

(Over)

MR. ROLLER, Rialto Theatre Organist—

PLEASE PLAY. (Name of Selection)

REQUESTED BY. (Your Name Written Plainly)

ADDRESS

PHONE No...

Note—None but properly signed cards will receive attention.

RIALTO MELODY NIGHT

EVERY WEDNESDAY AND THURSDAY

Time: About 8:30
HENRY, constant aid to George Rea decorated for Paramount's "Ebb Tide."

Neighbours Use Ballyhoo Made "Service Car"

George Rea's "Henry," as he calls it, is a double ballyhoo. It advertises Colonial attractions and serves the neighbours as a service car. There's a typical Rea idea in that.

Incidentally, it is our privilege to present this week a picture of the man who put Washington Court House, Ohio, on the theatre map of the United States in red.

Gentlemen: Mr. George Rea.

THEATRE EDITOR: EXHIBITORS HERALD.

Dear Sir:

Here's a picture of: "The Colonial. Selected Photoplays, Washington, C. H. O., Advance Car No. 2." I could not get along without this Henry. It's always on the street and usually carries two and three cutouts, three ones and three window cards.

It never kicks so long as it's working a big picture. On a special it will carry two six-sheets.

All the neighbours are welcome to use this Henry to run errands and so on. The only rule is that they do not molest any of the signs.

The first day of "Ebb Tide" Henry was lit up like a sore thumb. It carried a banner: "Just Married, Ila Lee and James Kirkwood in Ebb Tide. Now Playing. The Colonial," with all the 'em cans and old shoes tied on streamers.

Now just a word for "Ebb Tide." With a great many, I'm sure, the music "Ebb Tide" is one of the real big pictures from every angle of the year.

GEORGE REA.

Colonial Theatre, Washington C. H. O.

YOu, too, have visited this theatre.

The front rows are carpeted with peanut husks. The drapes carry a dull gray coat of dust. Three organ stops are defunct.

The ticket man's uniform needs pressing. The ticket chopper is tarnished. The furnace pounds.

It is chilly within until a crowd has gathered, when it becomes damp. The projector cuts the first reel short and leaves a white gap between two and three. You've seen the comedy half a dozen times. There is no news.

Two of six announcement slides are cracked; all three pictures are dull red blacks against black. The audience is immobile.

The picture is good, but you don't believe in it.

You don't like the theatre. Nobody does.

Next day it closes.

Yet the visit is worth while—giving you a five-foot library on "What Not To Do to Make the Theatre Pay."

There is some good in everything.

Moore Publicity Sells "Shadows"

Distinctive publicity methods practiced by Foster Moore, special representative of A. I. Lichtman Corporation, has sold "Shadows" to the Chicago public in an uniquely thorough manner. Opening with a two-weeks run in Barbee's Loop theatre and moving thence to the Castle, on the "world's busiest corner" and the dominant independent theatre chains throughout the city, the picture is well along its way to a Chicago record.

Cleanliness, fairness and honesty in dealings with the press and the populace achieved these results. Not all who visit Chicago to introduce pictures use like tactics. Certainly few attain like success.

Mr. Moore's performance endows the city with a valuable hit of exploitation history that should be reflected in future procedure.

On Short Subjects

The short subject proposition is less complex than popularly supposed. It is in reality a merit proposition.

The best short subjects cost more, mainly because they are worth it. In this they parallel feature length attractions.

Unlike the latter, however, they are sold to the theatre public in job lots. Herein lies the key to the whole matter. When short subjects are not bought but also sold by the exhibitor on a merit basis there will be public appreciation of values as there now is in regard to the long production. The theatre will be markedly enriched through the change.

The Theatre Visitor

By HARRY E. NICHOLS

Field Representative, EXHIBITORS HERALD
SHORT SUBJECTS

Australian Exploitation of Fox Short Subject Sets High Standard for World Showmen

Expositions accorded "The Eskimo," Fox comedy featuring Clyde Cook, by the Hoy theatre, Sydney, Australia, gives showmen of the world a high standard to equal in the treatment of short subjects.

A photograph showing the mechanical lobby piece installed at the Hoy is reproduced on this page.

Its equal in effort involved and appreciation of comedy values is seldom seen in this country.

The Hoy lobby display was of mechanical construction. While full details are not available, the photograph indicates that the cutout Eskimo probably moved his baton rhythmically and in time with oscillations of the cutout heads of man and seals. Certainly this arrangement is practicable and in line with known Australian methods.

Just what the result of direct duplication in an American lobby might be is somewhat problematical, but the application of the underlying principle, capitalisation of short subject program content in program exploitation is eminently commendable.

Humor is no more in demand in Australia than in the United States. "The Eskimo" is worth no more in Sydney than in any American city. Yet a Sydney theatre spends as much money in exploiting "The Eskimo" as the majority of American exhibitors spend in exploiting a feature and short subject combined.

On the face of the matter it would seem that Australian showmen are in advance of American exhibitors in short subject exploitation. We do not believe that is actually the case, but we do believe that Australian enterprise can be adopted by American showmen to a profit.

made clear to them in the impersonal and authoritative word of the cash drawer.

Mountie department directs attention to the Short Subject division of "What the Picture Did For Me" in this, a representative issue, and suggests participation in the good work there being done.

Reports Prove Short Subject Screen Values

Exhibitors reporting on short subjects o"What the Picture Did For Me" prove definitely the screen values of the various product offered on the market. Individually and collectively the various brands of product are played by the acid test of the box office and a scale of values of esthetic worth to exhibitor, producer and performer is created. The Box Office Record presents the completed cable semi-annually in compact and permanent form.

No new force for the advancement of the short subject could be contrived. Here the exhibitor is given access to a utterly dependable source of information as to the satisfying power of every short subject product. Here the producer is told what "is doing" and what is not, what lines to follow in making new product and what lines to abandon.

Here short subject actors and directors learn their virtues and their faults, their successes and their failures are

Educational to Supply Ad Mats

Free service of mats for publicity and advertising purposes is to be inaugurated by Educational Film Exchanges, Inc., beginning with its February product.

Hereafter all publicity and advertising layouts prepared for use in connection with its short subjects will be offered by Educational without charge to collectors booking these subjects. This applies to all two-reel comedy and special issues.

Press sheets are issued for use of exhibitors on all Hamilton, Christie, and Mermaid Comedies published through Educational Exchanges beginning with "Extra! Extra!" in the Hamilton comedy series; "Second Childhood" in the Christie group; and "Pest of the Storm Country" in the Mermaid series. Each layout and advertising pictures or sketches illustrated in these press sheets can be had at the Educational branch exchanges for the asking.

MECHANICAL LOBBY exploitation for the Fox comedy, "The Eskimo," used by the Hoy theatre, Sydney, Australia. Cutout figures in upper background were in constant motion.

FOX NEWS No. 32: Rum Fleet Defies U. S.
- Tokyo Revives Ancient Game--Pincushion Inaugurated Pennsylvania Governor--Brandon Inaugurated Governor of Alabama Greek Prince Here--Celebrate Papal Proclamation in Spain--Race Horses Romp in Snow at Belmont Park--Valparaiso Foremen in Field Day--Los Angeles Monkey is Musician--Prisco Life Savers in Demonstration--New Jersey Governor Inaugurated--Other Features.

FOX NEWS No. 33: Shriners Inspect Dallas Hospital--Blizzard Ties up Syracuse--President Inspects Valparaiso Graduates--Gale Whips Coal Schooners--New Salmon Net Success--Police Dog Exhibition at Ithaca--Austria Celebrates Fourth Birthday of Republic--U. S. Helicopter Success--Skii Meet in Vermont--Other Features.

INTERNATIONAL NEWS No. 30: Life Savers Beat--Los Angeles Monkey Musician--Skating Dancers at Ice Carnival--German Reichswall Museum at Aphrodisia--Territorial Specials.


"THE CHRISTIAN" Hall Caine's famous novel has been made into an intensely interesting film for Goldwyn. Maurice Tourneur has made a superb production of this dramatic story and it is undoubtedly the crowning achievement of this director's career. It was made on the original locations and every detail, photography, acting and sets are in keeping with the story.

"DOWN TO THE SEA IN SHIPS" (Hodkinson) is a remarkably interesting picture in many ways. It gives an insight into the whaling industry that is at once educational and exciting, and a pretty love story is woven into the story that holds your attention all the way through. Some of the most interesting and thrilling scenes depict the catching and handling of immense fish of the deep amid the hard life led by these men before the days of motor boats and steam craft.

"THE FIRST DEGREE" (Universal) an adapted Saturday Evening Post story by George Pattullo, and one which gives Frank Mayo excellent opportunity to display his histrionic ability. It was directed by Edward Sedgwick who has managed to keep the interest centered on the star and at no time does it lag.

"THE PILGRIM" (First National) with Charles Chaplin may not prove a riot, but it's awfully good fun. Every scene is nicely timed and there are several excruciatingly funny bits that are worth anybody's time and money. It is in four reels.

"DARK SECRETS" (Paramount) presents Dorothy Dalton badly handicapped by an automatic story. She spends most of her time in a wheel chair, the remainder in trying to offset that disadvantage. Robert Ellis is very unreal as the hero. Jose Reuben is a mail order Egyptian villain. The story is by Edmund Goulding, of whom better things are expected, and Victor Fleming directed.

"HUNTING BIG GAME IN AFRICA" (Roth) is a tremendously interesting and instructive picture of wild animal life in Africa. The real mission of the camera is here brought to the fore—the educational value as against pure entertainment. It represents painstaking care and patience on the part of H. A. Snow and his son Sidney Snow who photographed the film.

"WHAT A WIFE LEARNED" (First National) is a delightful story by Bradley King, and a thoroughly convincing and well acted screen play. Out of ordinary material—the story of a wife who seeks a career as a writer and drifts away from her husband—director John Griffith Wray has made an intensely interesting and amusing picture.

"WHILE PARIS SLEEPS" (Hodkinson) is a commonplace story with several sordid incidents that will repay many. It was directed by Maurice Tourneur and is mechanically efficient in this respect. Lon Chaney and a competent cast appear in it and it has the correct Parisian atmosphere.

"FOOTLIGHT RANGER" (Fox) is a conventional tale of a cowboy who becomes infatuated with a little actress and follows her to the city where he saves her from the clutches of a designing wealthy man. Not the type of play suited to Charles Jones and because of the roadhouse incident not particularly wholesome.

"THORNS AND ORANGE BLOSSOMS" (Lichtman) presented with a special cast, including Estelle Taylor, Kenneth Harlan and Ethel Roberts is an adapted Berth M. Clay story, popular in the early 90's. As present-day material it holds little interest for picture fans, because it is too conventional and lacking in suspense.

"THE SCARLET CAR" (Universal) has little to do with automobiles, but a great deal to do with entertainment. It offers Herbert Rawlinson a chance to do the things he and he has ample assistance from his support. Richard Harding Davis wrote the story, which ought to be recommended for anybody. It is all that the author's name promises. Stuart Paton directed well. The picture is decidedly worth seeing, not big, but good.

Three important scenes from the Goldwyn production "The Christian" with Richard Dix and Mae Busch in the leading role. The picture was directed by Maurice Tourneur from Sir Hall Caine's book, and scenes were taken on the Isle of Man.
A superb production, based upon the famous novel by Sir Hall Caine. Splendidly directed by Maurice Tourneur, in authentic locations. Looks like one of the big winners of the year. Length about seven reels.

**THE CAST**

John Storm .............. Richard Dix
Glory Quayle ........... Mae Busch
Brother Paul ............ Gareth Hughes
Polly Love .............. Phyllis Haver
Lord Robert Ure ......... Cyril Chadwick
Horatio Drake ........... Mahlon Hamilton
Ford Lempleigh .......... Joseph Dowling
Lord Storm ............ Claude Gillingwater
Parson Quayle .......... John Herdman
Liza ..................... Beryl Mercer

**THIS** is a picture of which the Goldwyn Company may well be proud.

The production, by Maurice Tourneur, based upon Hall Caine's well known novel, is eminently satisfactory from every angle, and the crowning achievement of this director's career to date. The cast, while not entirely of note, is quite up to the direction, photography, English locations and detail. Perhaps this is unfair, but the characters of this particular story are so vivid a whole, that their screen types must have a hard time living up to their realization. Richard Dix, it must be admitted, became more and more the maddening "John Storm" as the story progressed. In the later scenes, he was often stern and hollow-eyed to portray the tempestuous apostate.

Mae Busch portrays "Glory Quayle," here is something lacking—a fire and seduction that one expects from a viv "Glory" of the novel, and yet Miss Walsh appeared to play intelligently. Phyllis Haver as the unfortunate Polly Love was most appealing and convincing, and Gareth Hughes did his best as her intense brother. Cyril Chadwick as "Lord Robert Ure" emulated, of all the cast, nearest to type, while Mahlon Hamilton is good as Brother Paul.

The London street scenes, especially those showing the mob the night the boy is expected to come to an end, are tremendously good. It is a pleasure to see a picture of English life with the scene aced in authentic locations. The atmosphere throughout is excellent. The story itself is well known to need repeating in full. The theme, that of the man of God trying to live the life Christ lived in this earth, and the reception accorded his sacrifice, is not new, but the treatment, with the World and its pleasures supplied by Glory Quayle, and the resulting clash, makes never-ending material.

Dix is particularly good in the sequence owing him, after having taken monastic vows, struggling vainly against his worldly love for a woman, and his subsequent renunciation of those vows that he may be near her. There is something so drastically fine in this character of "John storm" that it jars when, in his zealous fury, he comes perilously close to being merely a selfish and self-deluding natic, as when he goes to her rooms to "kill her body to save her soul." Glory, however, knows him better than he knows himself, and convinces him that love is not all of the flesh, that real love is of the spirit as well.

From the wealth of excellent material certain portions stand forth. The scene where "Polly Love" is hailed before the righteouse members of the Board of Governors of the church and publicly questioned and humiliated, while the man responsible for her shame, Lord Robert Ure, one of the honored members of this same board, sits silent. The scene in the Mission when, out of revenge because John Storm has caused his wife, unknowingly, to adopt his own child. Polly's baby, Lord Ure comes to him to tell him that he has bought the building over his head, and intends to convert it into a music hall; the dashes of the Derby, with Royalty and Costerland attending; the contrasting bits which illustrate Storm's reason for renouncing the world, all are but a few of the strong sequences that come to mind.

All in all, a most creditable production of a great novel.—**J. S. S.**

**SPECIAL CAST IN**

**THE CHRISTIAN**

**(GOLDWYN)**

**CHARLES CHAPLIN IN**

**THE PILGRIM**

**(FIRST NATIONAL)**

A rib-tickler that sets a fast pace for two and a half reels and then slows up a bit. The funny feet, the trick moustache and the baggy pants are in it and that's all some folks care about. Amusing throughout and exquisitely funny in several scenes. Written and directed by Charles Chaplin.

Four reels.

"The Pilgrim" is worth the price of admission for the derby incident alone. Anyone who doesn't get a laugh out of that and feel that his money has been well spent, isn't human or normal, that's all.

The trouble with Chaplin comedies seems to be they suffer in comparison with "The Kid" and "Shoulder Arms." Everyone says, "It's not as good as "The Kid." And perhaps Chaplin himself agrees with them but there's this to be said—Chaplin's poorest is so much better than a lot of other "bests" that some allowances must be made. His name in front of a theatre insure a good time within, and that's worth something. He is still our cleverest comedian.

The present picture depends for its fun upon the antics of an escaped convict, posing as a minister, and waited upon by an expectant public. He is met at the train by a committee of churchgoers and escorted to the Brown's home and there meets their pretty daughter, Callers arrive, and a mischievous little boy is placed in his arms by a doting mother. The youngster gives the minister a bad fifteen minutes by playfully slapping his face and finally gets mixed up in fly-paper, which is transferred to his papa's face and thence to the back of his mother's dress. The minister helps daughter with the dinner, the kid puts papa's hat over the blank mange and Chaplin decorates it with whipped cream and cherries. The dinner scene following is the high spot of the picture where the minister attempts to cut the pudding while papa searches everywhere for his derby. Another extremely funny bit is where Chaplin delivers a sermon on "David and Goliah," waits for the applause at its conclusion and exits bowing, then comes back for "curtain bows." There is a wild finish where a former cell mate arrives in town and attempts to steal the mortgage money from the Brown's and Chaplin's strenuous efforts to prevent him. He finally proves to the villagers that he is honest and wins the pretty daughter.

Edna Purvis appears in the role of the Brown girl; Sidney Chaplin is effective as the father of the obstreperous youngster. The others in the cast were well chosen for their respective roles. Most of the action takes place in the Brown home.
HUNTING BIG GAME IN AFRICA
(EUGENE H. ROTH)

Tremendously interesting and instructive pictures of wild animal life in Africa. Will prove a big box-office feature when released through regular channels after a period of road showing. Photographed by Sidney Snow. About ten reels.

Many of the "million dollar" fiction stories presented on the screen pale into insignificance when compared with this record of real life, obtained by the exercise of great physical discomfort, of unremitting watchfulness and patience on the part of father and son, H. A. Snow, the hunter, and Sidney Snow, photographer.

The real mission of the camera is forcibly brought to mind—the educational value as well as that of pure entertainment. No one can fail to be entertained and the great majority of people who see this picture will admit that their knowledge of natural history has been tremendously enlarged.

Two years were spent by these intrepid Snows in obtaining this record in the heart of Africa. In that country alone the expedition traveled 60,000 miles and ascended some feet of negative altitude. Over fifty distinct species of animal life are shown. It is hard to say which are the most interesting, but a herd of elephants in the shallow crater of an extinct volcano, including a close-up of a huge specimen with amazingly large ears, a group of giraffe pursued by a live tiger in which the hunter and cameraman traveled the African plains; thousands of penguins basking in the surf; views of hippos and rhinos; a regiment of baboons at their drinking place; a hyena worn out by the pursuit of the Ford, turning viciously on its adversary, are only a few of the exceedingly interesting bits that come to mind.

The hardships that the cameraman must undergo in the humid tropical heat, hidden in his blind for days to get a picture of the wary jungle beasts, the fact that all the developing of the negative had to be done at night, as the day time temperature was at times 125 degrees, enough to melt the emulsion on a film—all this makes these pictures of more than ordinary value. Every educational institution in the country, from the primary grades to the universities, could well utilize these unusual educational scenes.

LON Chaney IN
WHILE PARIS SLEEPS
(HODKINSON)

This unoriginal and somewhat sordid tale has little appeal and its entertainment qualities are slight. A commonplace story which has had quite good production. Directed by Maurice Tourneur, from a story by "Pan." Five reels.

A Maurice Tourneur production but not one of his recent ones. It was made in the days before Lon Chaney had gained his reputation for superb character parts, and in "While Paris Sleeps" he is cast as an artist and given little opportunity to display his histrionic talents. Mildred Manning, Jack Gilburt, Harden Kirkland, F. Farrell McDonald and Jack MacDonald appear in effective support but the material calls for nothing in the way of first class acting.

There is a commonplace plot, that of a girl being forced to give up the son of a rich man, to prove to him her devotion and set up her father's whin. She tends to be in love with a sculptor, who bargains with an insane man to kill the girl. Santados, the artist, relent when he learns that the man is being tortured to death and they hasten to save her.

The scenes in the torture chamber are gruesome and there is considerable footage devoted to a trip through a waxworks.

DOROTHY DALTON IN
DARK SECRETS
(PARAMOUNT)

Automatically properly endowed mystic narrative, more automatic than mystic. Just a picture. Dorothy Dalton in a wheel chair, Robert Ellis in British uniform obviously obeying a director, and exactly the incidents throughout that you expect after the first reel. Victor Fleming director. Story by Edmond Goulding. Six reels.

Dr. Lorenzo, the Austrian physician, who attained some newspaper mention on his recent visit to this country, is mentioned in a subtitle of this picture. One observer also mentioned Cope, hinting that his vogue might be capitalized in exploitation. The picture does not warrant such procedure.

It is a very dull story featuring, if anything, an Egyptian physician, portrayed by Jose Reuben in stereotyped fashion, who causes an American girl to be crippled in order that he may exact his own reward for curing her. The girl is played by Dorothy Dalton, who doesn't do so good a job. She is well in a wheel chair, and her fiancée, a British officer, is visualized disjointedly by Robert Ellis.

For six reels these and other colorless characters do just what the observer expects them to do, the end leaving all the pictured people happy save the deceased physician and the observer somewhat confused as to just what it is all about and why.

Miss Dalton and the Paramount trade mark seem out of place.

WILDERNESS TALES
(EDUCATIONAL)

During the past year the popular "Wilderness Tales" series made by Robert C. Bruce for educational distribution, proved to be classic at the short subject field. With the first three of the second series which are not ready for market, as the criterion, Mr. Bruce will greatly enhance the enviable fame he now has as a maker of wonder pictures.

The best of the first three of the new series—if it is possible to select a best from three almost perfect picture gems—is called "By Lantern Light," and is an

The story of a henpecked man of kindly heart, who befriends a stray dog, and on taking it home is ordered by his wife to take it away and lose it and not come home until he does.

He tries to lose the dog but can't. An he doesn't go home. The travels of the man and the mutt are utilized by Mr. Bruce for the showing of some of the most beautiful and wonderful scenic effects yet recorded on the screen. An the story of the man and the dog blended in with these scenes in such a way as to lend a sort of love story to both man and mutt.

Another of the "Wilderness Tales" called "By Lantern Light" is the story of a small boy lost among the rocks of a rugged Oregon sea coast. The night search for the youngsters permits of much photography of wonder beauty.

The third picture is "Moonblind," and is built about the adventures of two prospectors in the wild north land. The story is prolific in most entrancing photography.

In these "Wilderness Tales" Mr. Bruce and his able photographer John M. L.mond have set a high mark for other makers of scenic pictures, and the second series of these delightful pictures should prove an even greater attraction for exhibitors that did the first series.

MARY PICKFORD will produce "Faust" before "Dorothy Vernon Haddon Hall." Ernest Lubitsch will direct this picture, which, it is expected will represent the star's most ambitious undertaking. Filming of "Faust," in which "Pickford" portrays Margueri will defer production on "Dorothy Vernon" until summer.
SPECIAL CAST IN
DOWN TO THE SEA IN SHIPS
HODKINSON

This picture of whaling days in New England is one of the most remarkable productions of the season and will undoubtedly prove a box office sensation. Based on an interesting love story it has some of the most exciting and spectacular scenes yet given to a film entertainment. Nine reels.

THE CAST
Charles Morgan...William Walcott
"Skull Smith"...Hugh R. Smith
Patience Morgan...Marguerite Courtot
Baby Patience Morgan...Elizabeth Bailey
Thomas Allen Dexter...Raymond McKee
Baby Thomas A. Dexter...Thomas White
Nahoma...Clarice Vance
The Town Crier...Curtis Pierce
"Henny" Clark...Ada Laycock
"Dot" Morgan...Clara Bow
Jimmy...James Turler
Jake Finney...Patrick Hartigan
Samuel Sigs...J. Thornton Baston
The Captain...Capt. James A. Tilton

DIRECTOR Elmer Clifton set out to make for the Whaling Film Corporation, of New Bedford, Mass., a film production different from anything before attempted. That he has succeeded in a manner more than satisfactory, there can be no question. "Down To The Sea In Ships" is a production that stands in a class by itself and one that, with proper exploitation, should set many a new box office record.

Taking as his theme a delightful love story of Quaker life in the whaling city, when New Bedford was the headquarters of that industry, Director Clifton has cleverly transformed it into a film epic. The photography is nothing short of remarkable and gives rise to wonder as to how much of it could be accomplished in so brief a time.

The big scene shows a terrific chase after a school of whales, the harpooning of a bull whale which wrecks a boatload of whalers in its death struggles. Just where the cameramen kept themselves while securing these remarkable scenes is fully as interesting a question as where and how the picture makers found the school of mammals upon which to practice their art. However, the production is evidence that the whale was there and that the camera caught the battle between the giant fish and the whalers. All through the picture the photography is so rendered as to make the scenes showing the capture of the whale, of a high order, and reflects great credit on Alex G. Penrod, Paul Allen, Maurice Kains and Albert Bouberra, whose work it is.

The story is built around the attempts of a couple of villains to steal the ship and daughter of Charles Morgan, head of a whaling fleet. Morgan is a stern old Quaker and pledges his daughter Patience not to marry a man who is not a Quaker or a whaleman.

Patience has a playmate, Thomas Allen Dexter, not of the Quaker faith, and is forbidden to play with him. The children separate and after growing up, renew their childhood friendship and fall in love. Dexter determines to go to sea, become a whaleman and thus remove the only ground upon which the girl's father objects to him.

Dexter is shanghaied on one of Morgan's vessels by the scheming mate, and then told by the mate that he kills the captain. Assures command, the crew mutinies, the whales are caught, and finally after a terrific storm the vessel returns. To save the life of Dexter to rescue Patience from being married to the second schemer who has remained ashore and warned himself into the good graces of the girl's father.—J. S. S.

SPECIAL CAST IN
THORNS AND ORANGE BLOSSOMS
(PREFERRED—LICHTMAN)

This adapted Bertha M. Clay story is conventional film material, lacking in suspense and conviction. Director Gasnier has done the best he could with a competent cast, lavish sets and a poor story.

Length, 6,970 feet.

This is a Preferred Pictures production, made from one of Bertha M. Clay's stories. The scenario was written by Hope Loring with many of the flowery sentences of the original Clay story used for vitamins. Estelle Taylor plays with spirit the leading role, that of an impetuous Spanish dancer, Rosita Mendez. Kenneth Harlan is the much signed against hero. Allen Randolph. Arthur Hull is Ramsey and Edith Roberts plays Violet Beaton with a blond wig. Carl Stockdale, John Cossar, and Evelyn Selbe complete the cast.

As drama of the paper back type it may satisfy in the smaller houses, but its various situations are so obvious it will not interest critical audiences.

Alan Randolph is engaged to be married to a Spanish belle. Violet Beaton, when he meets Rosita Mendez, a Spanish dancer and singer. He returns to America when he finds himself falling in love with Rosita. The Spanish girl follows and in a quarrel she is shot. She accuses Randolph which results in a five years sentence at the Lears. Randolph has been secretly married to Violet and that her home has been blessed with a child, Rosita writes a confession that clears Randolph and he is pardoned by the Governor.

A scene from the Hodkinson Special, "Down to the Sea in Ships."

SPECIAL CAST IN
WHAT A WIFE LEARNED
(FIRST NATIONAL)

A thoroughly convincing and well-acted melodrama. The characters are the whole company brings out various situations in the best light. The story is both interesting and amusing and has good lighting and artistic settings. Directed by John Griffith Wray from a story by Bradley King. Seven parts.

Out of quite an ordinary theme the producer of "What a Wife Learns," has made an intensely interesting play of the "society" type. The centre of interest is fastened upon three characters and it is all the more praiseworthy that the situation and acting create such good entertainment.

John Bowers, in the role of Jim Russell, has been fitted for his part with restraint and is very effective as the young, struggling engineer. Marguerite de la Mote has an equally important part as Sheila Corrigan, a woman and playwright who finds a husband rather a nuisance when she goes after a certain Miller. Smith, the producer of plays, Rudolph Martin, with his usual reserve and conviction. Esther Russell, a crippled girl, is played by Evelyn McCoy; Harry Ted is played by McGrath and Aggie Harring, Maggie McGrath.

Besides Russell falls in love with Sheila Dorne, the village school mistress and upon a promise not to interfere with her ambition to become an actress, she marries them. They move to the city where a producer accepts Sheila's first play and while it is being gotten into shape, the two jealous rage disperses a party of friends calling upon Sheila, and asks her to return to the country town with him. She has about decided to do so, but she renews his promise, and remains to see her play produced. Sheila and her friend are drawn together and it ends happily when Jim completes a big engineering project and saves the life of the play producer in a raging torrent.

PEST OF THE STORM COUNTRY
(EDUCATIONAL)

You've seen burlesques and burlesques but you haven't seen nothing yet, until you see "Pest of the Storm Country." It's a Christie. made by Jack White under the direction of Robert Kerr, and it's a wow! It has Louise Fazenda, Harry Strickland, Jack Lloyd and some other Christie furnakers in it, and all in all is about the funniest thing that has been produced by this or any other company.

Louise has a persistent lover, who plays various musical instruments, rain and shine. and Shannon belle, after gal. Finally, one night, when an awful storm comes up, she invites him to stay all night and while they are in the same room in the shed he runs home for his pajamas. Not new, No. But funny. And such a storm. Twice as many trees fall in "One Exciting Night" and the wind blows twice as hard. Louise's pet dog just floats through the air at the end of its leash. There are plenty of laughs in this two reeler. Our advice is to hop out and get it. And advertise it.
FRANK MAYO IN

THE FIRST DEGREE
(UNIVERSAL)

A dramatic and emotional tale of injustice done one man by his half brother. Based on the "Saturday Evening Post" story "The Case of the Disappearing Butcher." Directed by Edward Sedgwick from a scenario by George Randolph Chester. Five reels.

This is practically a one man picture. Frank Mayo occupying the centre of the stage moving the time. It is replete in action, however, and is one of the best things this Universal star has done of late. Mayo contributes a strong characterisation to the role of Sam Bass, a man bounded by an unnatural and venomous brother, and Philo McCullough was effective in the latter role. Sylvia Breamer appears opposite Mayo in a small but convincing part, that of Mary, a girl who does not give faith in her own strength. George A. Williams is the Sheriff and Harry Carter the district attorney.

The story is told by a series of flashbacks from the dusty room of a small town, where Sam Bass, who has been summoned before that body to testify in a sheep stealing case, confesses to the murder he believes he committed the day before. His recital of the injustice done him by his own brother holds the jurymen spellbound, and when he completes his story, they are ready to acquit him of all blame. The blackmailing brother is then brought to the courthouse still retaining his hold over the sheep, and the law takes its course, punishing Will, and bringing peace and rest to Sam.

FIGHTING BLOOD
(F. B. O.)

F. B. O. offers a rare treat to theatre-goers in this series of two-reel subjects under the general title of "Fighting Blood," the first three "rounds" of which were shown for the first time last week. The pictures, which are a departure from anything yet offered in the short subject field, were adapted by Beatrice Vany M. H. C. Wit. The popular stories published in a national weekly magazine. In all there will be twelve pictures in the series.

The stories, each of which is complete in itself, but with the same character-figuring in each, have been translated by Director Mal St. Clair into most pleasing as well as blood-stirring bits of screen entertainment. The cast selected for the series is excellent. George O'Hara is a dashling and athletic hero and in addition is an actor who merits more than passing attention. His work in the fight scenes is so realistic as to indicate that he would be no mean adversary in a real scrap. Pretty little Clara Horton is all that could be desired, her spirited portrayal of the part of the sweetheart of the fighting young man being not a small amount due to the pictures, while her winsomeness makes her well worth fighting for.

The somewhat interesting stories is good clean comedy, and while there is many a tense moment, there are also plenty of laughs. These pictures should go very big.

In Loving Memory

JOSEPH KAUFMAN
Died February 1, 1918

ETHEL CLAYTON KAUFMAN

CHARLES JONES IN

FOOTLIGHT RANGER
(FOX)

Conventional from start to finish is this Jones vehicle, with the star in rather inharmonious settings. Only an average program picture, lacking in dramatic suspense and logic. Story by Dorothy Yost. Directed by Scott Dunlap. Five reels.

There is very little to be said in favor of this slight story of a Western youth who falls in love with a pretty actress, rescues her from unwelcome attentions of several men and finally marries her. The whole thing lacks the general appeal it should have. Jones is practically wasted on such a plot, and its unsavory turn, where the wealthy New Yorker takes her to a road house and attacks her in a private dining room, has been used far too frequently in pictures for their own good.

Jones does good work as the lazy youth, a returned soldier, and is given good support by Frizzi Brunette, as a selfish, aggressive actress, and she meets the demands of her role. The other characters were well cast. James Mason made a good Al Browney, Lilian Langdon a typical wardrobe lady, and Henry Barrows a disgusting David Marsh, the villain.

The Fox press book for "The Footlight Ranger," contains a story they might use for Charles Jones some time, all about a young man who makes a fortune in oil and goes on the stage in small parts, but it has little relation to this story.

Bill Moreland meets Janet Ainsley when the company in which she is star becomes stock company in Western town. He sells his German police dogs to buy tickets for the troupe to New York and promises to meet Janet there. Later Bill goes to New York as a riveter. He is injured while working on a skyscraper, and Janet sends him flowers. David Marsh, who is backing a show in which Janet is to be the star, forces unwelcome attentions upon her in a road house. Her theatre companion takes Bill in the road house, where he administrates a good beating to Marsh. The next day he takes a train for home and discovers Janet in a seat across the aisle, also going to his home town.

HERBERT RAWLINSON IN

THE SCARLET CAR
(UNIVERSAL)

A rapid-fire melodrama with politics as a background. Herbert Rawlinson effectively brusque as usual in a returned college boy hero role. Tom McGuire a dominant figure in support. A good cast in a good picturization of the Richard Harding Davis story. Directed by Stuart Paton. Five reels.

A Richard Harding Davis story is always good advertising capital, and in this case the picture that has been made from it will back up the copy. Herbert Rawlinson heads a good cast in its depiction and Stuart Paton has kept action humming from the beginning to the end.

Tom McGuire, whose name has not been printed generally in type as big as his performance in this case, holds the attention almost as constantly as the star in the picture. He will hear watching if given a chance.

C. Adams is briefly the heroine, the story having little to do with the feminine members of the cast. Marc Robbins does a dissolve father that repels in the approved manner, a difficult creation.

The story has to do with a young man sent home from college who finds his former sweetheart about to marry a political aspirant whose record is well concealed but not unsmirched. The young man's discovery and disclosure of the facts in the case make up the body of the story.

A great deal of action is bound up in the narrative, much of it in the form of fistic combat, not of the ring variety but no less thrilling. Rawlinson and McGuire engage briefly at arm's length, with the conventional result, but McGuire doesn't suffer through the punishment.

The yarn is one of the healthy variety that gave Richard Harding Davis his hold upon the American public. It has no subtlety, no finesse, as the Drama Leaguers say, but it has a whole lot of that spirit that makes people like good motion pictures.

The automobile has little to do with the plot, but enough to warrant the title, which is a good line and denotes a picture that will not disappoint.

Frank Mayo and Sylvia Breamer in a dramatic bit from "The First Degree," a new Universal feature.
Metro

BUSTER KEATON has selected “Three Ages” as his first feature length comedy for Metro. This has practically been determined by Joseph M. Schenck and Metro officials. According to Mr. Schenck “Three Ages” will be spared in making this one of the best comedies ever made.” Margaret Leahy, English prize-winning beauty, will appear in the film. “Three Ages” was written by the comedian and Jean C. Havez, Thomas J. Gray, Joe Mitchell and Clyde Bruckman. Eddie Cline will direct.

CLARA KIMBALL YOUNG’s next vehicle will be “Cordelia the Magnificent,” by Leroy Scott. Metro also announces that the famous Robert W. Service poem, “The Shooting of Dan McGrew,” is to be produced by the company. Bull Montana’s next Host Stronberg comedy for Metro is to be “The Two Twins.” Chuck Reisner is the other twin. Albert Austin will direct.

FRED NIBLO has completed “The Famous Mrs. Fair” for Metro. He and his wife, Enid Bennett, are now enjoying a belated honeymoon. Louis Burtons has commenced production on “Desire” at the Metro plant, Rowland Lee directing.

First National

A ROTOGRAVURE SECTION of four pages is being distributed to exhibitors by First National as an exploitation feature for “Omar the Tentmaker,” the Guy Bates Post vehicle produced by Richard Walton Tully. Hand these to your editor. He’ll be glad to use them.

YOU’LL SEE J. Warren Kerrigan, Sylvia Bremer and Russell Simpson in “The Girl of the Golden West,” which Edwin Carewe will start shooting soon at United Studios, as his second First National attraction. Carewe plans to make this the most ambitious picture of his career.

THE NEW Alvo Holubar-Dorothy Phillips picture for First National will be published under the title, “Slander the Woman.” It was made under the temporary title, “The Wild Frontier.” It will be published in April.


Universal

“NAUGHTY MARIETTA,” popular musical comedy of a few years back, is to be filmed by Universal. Virginia Valli in all probability will draw the stellar role in the piece which was written by Rida Johnson Young. Victor Her- bert composed the music for the stage attraction. Universal will take advantage of the music tieup possibilities in exploiting the picture.

HUGO RIESENFELD has contract for the full series of Educational-Hamilton comedies to be issued this year, for the Tivoli and Rialto theatres, New York. He has already played “The Speeder,” “The Educator,” “No Luck,” and “Extra! Extra!” among those coming in the series.

Christie

EDUCATIONAL

THREE NEW “Wilderness Tales” subjects have been completed and edited by Robert C. Bruce. They are “By Lantern Light,” a sea picture depicting the life of a family of coast dwellers; “Moonblind,” a forest fire story; and “Jenkins and the Mutt” a tale of a dog’s devotion.

HODKINSON

“HEADLESS HORSEMAN,” featuring Will Rogers, received the distinction of being placed at the head of a list of photoplays recommended as wholesome recreation by a joint committee of the Illinois Council Parent Teachers Association, Illinois League of Women Voters and the Woman’s City Club of Chicago.

MINIATURE WANS, mounted on a card are popular novelties supplied by Hodkinson in exploitation of “Second Fiddle” featuring Glenn Hunter which Hodkinson declares is creating much interest.

MARGUERITE COURTOT has recovered sufficiently from an operation for appendicitis to permit her removal from a hospital in Newark to her home. She has the feminine lead in “Down to the Sea in Ships.”

WARNER BROTHERS

“LUCRETIA LOMBARD” by Kathleen Norris is the newest novel acquired by Warner Brothers for screen production. (Continued on page 97)
CLEVELAND FILM BOARD OF TRADE—Seated, left to right: Mr. Davidson, Lande Film Distributing Company; H. R. Skiboll, Ohio exchange for Education Films; Robert Cotton, Fox Film Corporation and president of the board; G. E. Almy, Metro Pictures Corporation and treasurer of the board; Nat Barach, Goldwyn; Mark Goldman, Select Pictures Corporation, and W. N. Skiboll, Skiboll Bros. Gold Seal Productions. Standing, left to right: Tom Colby, Universal Film Exchange; C. E. Penrod, Film Booking Offices of America; J. E. Beck, Miss S. Black stenographer, F. B. of T.; C. L. Peavey, W. W. Hodkinson; H. W. Christman, secretary of the board; J. E. Fontaine, Famous Players-Lasky; F. B. Rogers, Pathe, vice-president of the body; M. A. Labenburger, Standard Film Service Company; E. C. Fielder, Progress Pictures; Miss B. Leibson, American Releasing; J. J. Jossey, Progress Pictures and Walter Lusk, Associated First National; George P. Jacobs, Western Pictures, another member is absent.

W. W. HODKINSON CORPORATION—Other exchanges of the Hodkinson organization will have to "step on it" if they are going to keep pace with the Cleveland branch. This is the warning of the staff shown above. They are: Henry C. Fleming, booker; Leona E. Myer, bookkeeper; L. A. Getzer, salesman; Gertrude R. Sledr, stenographer; E. R. Litte, from the New York office; and C. L. Peavey, who is manager of the branch.

FAMOUS PLAYERS-LASKY—Left to right are: L. G. Becksted, booker; F. R. Little, booking manager; S. G. Sladdin, exploitation representative; R. N. Morris, salesman; Mr. Conway, salesman; J. E. Fontaine, manager of the branch; H. Fink, salesman; M. S. Cummings, accessories manager; and A. D. Wayne, salesman. That business is good is not a surprise judging from this aggressive looking group.

AMERICAN RELEASING CORPORATION—Here we have the staff of American's Releasing's "go-getters" who are setting a pace for this company. They are, left to right: William Quigley, salesman; George S. Spencer, salesman; Miss B. Leibson, manager (or should it be man-ageress); J. Auslet, salesman and William K. Selman, also of the sales staff. There's nothing pessimistic about their appearance, and they say they're reay for a big year.


GOLDWYN—Top row, left to right: Eleanor Moels, Janet Neiman, Hilma Stearn and Florence McKenna. Bottom row, left to right are: J. D. Mooney, salesman; S. A. Gerson, salesman; H. W. Starrett, assistant manager; Nat Barach, resident manager; Eddie Carrier, exploitation man; D. Klein, salesman, and W. J. Brandt, salesman. These hustlers are predicting a big year for Goldwyn's group of big pictures.
TWO NEW PRODUCTIONS on the Warner program have been completed. Executives in the East have received a print of "The Little Church Around the Corner" while a print of "Brigsy" from Charles G. Norris' novel is expected any day.

THE STORY OF "The Beautiful and Damned," Warner production now under way, is running serially in the New York Daily News and in hundreds of newspapers. In addition to this the book is pronounced one of its best sellers by Charles Scribner's Sons, publishers.

WESLEY BARRY not only got the glad hand from everybody in Boston when he appeared personifying Modern and Beacon theatres in connection with his "Rags to Riches" but also swelled box office receipts considerably according to the exhibitors.

Playgoers Pictures:

THREE PICTURES are announced for February publication by Playgoers Pictures. They are: "A Pauper Millionaire," February 11; "A Clouded Name," February 18, and "The Supreme Passion," February 23. The first reveals the London adventures of a penniless New York millionaire. The second is marked by action, romance and beautiful scenic effects. The third is founded on the poem, "Believe Me If All Those Endearing Young Charms."

"A PAUPER MILLIONAIRE" has been set for publication by Playgoers on February 11. It is a novel by Austin Fryers and depicts the trials of an American millionaire who loses his ready money and identity while in London.

Vitagraph:

ALABAN & KATZ theatres in Chicago have booked the Urban Popular Classic "Abraham Lincoln" for Lincoln's birthday week. The next Urban Classic to be issued is called "Roving Thomas in Canada." The Strand, Buffalo, is among the first houses to book Vitagraph's "One Stolen Night," featuring Alice Calhoun.

COMEDY MADE in 1905 called "License No. 13" and featuring the late John Bunny, was Vitagraph's contribution to a bill at a New Haven theatre, New York, called "Thirty Years of Motion Pictures."

AVARABLE COMMENT and praise is being accorded "A Front Page Story," the new Jess Robbins production of its special "The Ninety and Nine" magazine reports. The former feature as commented at a special showing at the Newspaper Club, New York.


Principal Pictures:

THINGS ARE ACTIVE again at the King Vidor studios which have been taken over by Principal Pictures Corporation. The company has established its headquarters at the plant which is located on Santa Monica boulevard, Hollywood. Occupying offices in the main administration building in addition to Mr. Lesser are Michael Rosenberg, secretary-treasurer, Arthur L. Bernstein, studio manager: Walter Anthony, scenario department head; Harry D. Wilson, director of exploitation and publicity, and E. H. Meser, chief auditor. Irving Lesser, vice-president, makes his headquarters in New York.

"DADDY" will be Jackie Coogan's production to follow "Oliver Twist." This is announced by Sol Lesser. First National will distribute it. The story of "Daddy" is the work of the star's parents.

WORK SHOULD START shortly at Principal Pictures studio on the first of the George M. Cohan plays. This will be "The Meanest Man in the World." Mr. Cohan will go to the Coast to cooperate in the production of the picture.

RIGHTS TO "East Side, West Side," Broadway stage play, have been purchased by Principal. It is announced that Principal will distribute four pictures to be produced by Sacramento Film Corporation. "Temporary Marriage" will be the first. The deal with Sacra-

mento was made through Benny Zeidman.

Fox:

PRE-PUBLICATION SHOWINGS in Cincinnati and neighborhood houses in New York and vicinity was made of "The Town That Forgot God," as a money making box office attraction, according to Fox Feature努 feature, which had its premiere at the Astor in the metropolis, will be published on February 11. In many ways, says the company, this picture has surpassed "Over the Hill," which is now in its third year. Harry Millarde directed both these films. The storm and flood scenes in "The Town That Forgot God" have received high praise.

A TERRIFIC SAND STORM is one of the interesting highlights of the new William Farnam production, "Brass Commandments." Wanda Hawley appears in this picture. Peggy Shaw, former Folies girl, has been signed to a contract by Fox because of her exceptional work in "The Net."


George H. Wiley:

IMPORTANT CIRCUITS and first run houses are completing negotiations for the showing of Malcolm Stuurs' "Salome," according to George H. Wiley, Inc., which is handling the distribution of the feature on the independent circuit. Mr. Wiley states that exchange men throughout the country have advised him that there is a big demand for this type of picture. In connection with bookings by circuits and first run theatres, arrangements are being entered into for the personal appearance of Diana Allen, former Ziegfeld Folies girl, who plays the role of Salome in the picture. Mr. Wiley will tour the Middle West and South shortly in the interest of the feature.

Distinctive Pictures:

"THE GREEN GODDESS," William Archer's melodrama in which Colleen Moore and George Arliss has been making a triumphant tour of the country, has been bought for production by Distinctive Pictures Corporation. Arthur S. Friend, president of the company, announces also that he has purchased the screen rights to the new Karl Brown and Josephine Hagan romance, "Barred Doors." It is planned to produce "The Green Goddess" on an elaborate scale. Both pictures will be filmed at the Distinctive Biograph studios. "The Green Goddess" has been regarded as one...
Production Progress

Norca Pictures:

"I HE RED TRAIL" will be the third production of Norca Pictures, Inc. Norca is announced for availability in its two previous films, "Just a Mother" and "Love's Old Sweet Song." Lesley Mason is author of "The Red Trail."

AYWON has ACQUIRED "Love's Old Sweet Song" for distribution in the New York and Northern New Jersey territory. Melvin Hirsch of Aywon is conducting an intensive advertising campaign on behalf of the attraction.

George H. Davis:

H. G. WELLS "The Passionate Friend" has been picturized by George H. Davis, who announces that the feature film will be ready for publication. Plans for distribution of the picture are being considered and an early announcement is expected. This is believed to be the first Wells story to be filmed.

F. B. O.:

FOUR WEEKS to increasing business is the report sent out by Film Booking Offices relative to the run of "The Third Alarm," at the Astor theatre, New York. F. B. O. assigns this increasing popularity to the tremendous amount of word of mouth advertising accorded this Emory J. Love feature. The Fox circuit will play "The Third Alarm," following the Astor run.

DAN MASON'S forthcoming Film Center comedy for F. B. O. is "Pop Tartle's One Horse Play." Pop is a theatrical producer in this subject. Paul Gerber produces these pictures. In February, F. B. O. will publish its Finis B. Fox article, "The Bishop of the Ozarks." This picture features Milford W. Howard, the author, deals with the regeneration of a criminal by the power of love.

H. C. WITTER'S "Fighting Blood" pictures which F. B. O. will distribute are something to look forward to in the opinion of the New York reviewers who were enthusiastic in their acclaim of these short subjects following a trade preview at the Astor. The first three rounds were shown.

Pathé:

Here's What you may book from Pathé for February 4: Second episode of the Pearl White serial, "Flunder," "A Rough Winter," in which Snub Pollard gives you many laughs in his effort to emulate Santa Claus; "Smoke Out," re-creating some fast riding and hard fighting by Leo Maloney; "Once Over," a new stunt at barbershop comedy that re-creating Paul Parrott and Johnny Russell; Pathé News Numbers 12 and 13; Topics of the Day Number 5; Pathé Review Number 5, showing "The Fig Leaves," of Japan, and Ascop's Film Fable, "A Raisin and a Cake of Yeast." Sound interesting.

HAROLD LLOYD has a new comedy out. It is "Safety Last." Elmer Pearson, Pathé general manager, describes it as "foolishly dangerous." Mr. Pearson says he does not hesitate in giving that strong endorsement.

Snub Pollard's second series of two reel comedies, "Bounced by the Public" scheduled for publication on March 4. Hal Roach produces the Pollard subjects.
Lichtman and Preferred Officials

Grouped About the Officials Are the Men Distributing the Lichtman-Preferred Product

J. G. Bachmann, treasurer of Preferred Pictures and Al Lichtman Corporation.

Al Lichtman, president of Al Lichtman Corporation and vice-president of Preferred Pictures.

B. P. Schulberg, president of Preferred Pictures and vice-president of Al Lichtman Corporation.

Herman F. Jans, No. New Jersey.

Spyros Skouras, St. Louis.

Henry Ginsberg, sales manager, Al Lichtman Corporation.

Louis Hyman, California.

E. V. Richards, Jr., New Orleans.

Al Rosenberg, Seattle.

Sam Zierler, New York.

Richard Hildreth, comptroller, Al Lichtman Corporation.

Ben Amsterdam, Philadelphia.

J. F. Cubberley, Minneapolis.

A. H. Blank, Des Moines.

Harry L. Charnas, Cleveland.

Harry T. Nolan, Denver.
“Pictures That Pay” Discussed by Lichtman and Schulberg

By Al Lichtman—By B. P. Schulberg—

The successful exhibitor is the sound-minded business man who looks ahead. He has material that pays him and satisfies him. He doesn’t want to hear a long speech. He wants to find an organization that gives him the right product and then he’ll come back for more. We let our pictures speak for themselves. We are young but we feel that the exhibitor knows we have something of exception. We believe that the features that are new are features that we made to net him profits, and they have proven their own worth. All our future releases will be made along these same lines.

Our organization, comprising Preferred Pictures, Inc., and Al Lichtman Corporation, is founded on the solid rock of quality and square dealing. We were formed to create and distribute “real motion pictures. We are doing it. With the first anniversary of our organization closed, Preferred Pictures and the allied organization, fifteen of the best box office attractions in the history of the screen.

Seven of the first-eight are now completed. “Rich Men’s Wives,” our first release, directed by Gaaster, tells its own story of big profits for the houses where it was shown. “Shadows,” a Tom Forman production, is another tremendous success. “Thorns and Orange Blossoms,” a Gaaster production is a third. And so it goes on: “Poor Men’s Wives,” “Are You a Failure?” “The Girl Who Came Back,” “April Showers,” ready to blaze their own trail of pictures to prosperity. Then will come our second group of eight big pictures with more to follow. Our releases are on a roll of a motion picture industry.

We make no pretensions. We stand as an energetic, successful, wide awake picture producing and releasing organization. Why? Because the men in it are experienced in every angle of the industry. B. P. Schulberg, president of Preferred Pictures, Inc., who is in charge of production, knows how to produce the very best. We have under contract two of the foremost directors in the industry—Louis Gaaster and Tom Forman.

Our sales manager, Henry Ginsberg, needs no introduction. He is known to every exhibitor.

Traveling throughout the country a- exploitation and service directors for our pictures have been four men of great proven ability. They are: Foster Moore, who for many years has been an invaluable part of the Jans Film Corporation, Joseph Klein, formerly manager of Metro’s New York exchange and afterward with F. O., as district manager, Edward Grossman, formerly with Paramount and Associated Producers, E. P. Whitter, formerly with Artcraft, Select and Thomas H. Ince.

Select Fine Cast

An unusually fine cast is announced for “April Showers,” a Preferred Picture production, published by Al Lichtman Corporation. Tom Forman is the director.

Those who will be seen in the production according to B. P. Schulberg, are: Toronto. The Preferred Pictures are Coelen Moore, Kenneth Harlan, Myrtle Vane, Priscilla Bonner, Harriet Hammond, Tom McGuire, Matt Gallagher.

Franchise Holders

The men who stand back of the Schuberg product and the Lichtman selling plan are amongst the foremost of the industry. They are responsible in a large measure for the progress made by the Al Lichtman Corporation in placing Preferred Pictures in the best houses throughout the country. Al Lichtman made a personal tour of the selling centers in the United States when his organization was formed and allied himself with prominent picture men in all these cities who became his franchise holders and managers.

As a result of this tour, Mr. Lichtman allied with his organization these men: Boston, Harry Asher: Chicago, J. L. Friedman; Cleveland, Harry L. Charnas; Detroit, Donlan: Des Moines, A. H. Blank; Minneapolis, J. F. Cubberly; New Jersey, H. F. Jans; New York, Sam Zeiler; Philadelphia, Ben Amsterdam; San Francisco, Louis Hyman: St. Louis, Spyrus Skouras; Seattle, Al Rosenberg; Atlanta, J. T. Richards.

In addition to these cities there are exchanges in New Haven, Portland, Albany, Milwaukee, Indianapolis, Cleveland, Detroit, Cincinnati; Pittsburgh, Salt Lake City, Kansas City, Omaha, Los Angeles, Washington, Dallas, Oklahoma City, Atlanta, St. Louis, Denver, Boston. The Walterown Film Company represents Al Lichtman Corporation in Great Britain.

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Are You a Failure?—the first Preferred Picture with a comedy vein. Larry Evans is the author of the piece. His first work for Preferred, which has lately placed him under contract, was Katherine MacDonald’s vehicle, “Money, Money, Money.” Through a special arrangement with Thomas Ince, Lloyd Hughes and Madge Bellamy have the featured roles, supported by Tom Sanschi, Harder Kirkland, and others.

The Girl Who Came Back—a film version of the play by Charles E. Blaney and Samuel Ruskin Golding, the popularity of which has been sustained on the stage season after season.
DAVID BELASCO, foremost of all theatrical producers, became personally identified with motion pictures last week following the closing of a big deal with some prominent brothers for the production of a number of his famous stage successes, the first three of which are "The Gold Diggers," by Harry Holwood, "Deburau," by Sacha Guitry, and "Dubbies," by Lessing Hubble.

The second Hollywood story to be filmed by Fred Caldwell at the Fine Arts Studio is "The Deacon of Hollywood."  

JOHN C. RAGLAND, secretary of Associated Exhibitors, Inc., is a visitor in the city. He is here to give the various producing units of his organization, operating in the vicinity, the "once over" while in Los Angeles Ragland will confer with the producing heads and stars of A. E. including Arthur Rank, Leah Baird, Florence Vidor, Malice Bellamy, Douglas McLean, Harold Lloyd and a couple of others who are soon to be announced.

NORMAN MANNING, has been retained by Sol Lesser to rebuild the old King Vidor studio in Hollywood recently acquired by the producer. The rehabilitation work will start immediately and when completed the Lesser studio, it is said, will be one of the most modern and best equipped motion picture producing units in the country.

MRS. MONTY BLY is to return to the screen where she made her first appearance many years ago under the direction of D. W. Griffith. She is cast now in the new Charles Ray production, "The Courtship of Miles Standish."

Rumor has it that GUY BATES Post, stage and screen star, has severed his connections with Thurl Thorley, producer, and will not appear in the picturization of "Trilby," the forthcoming Tully production, as originally planned.  

The brood was caused by an argument, it is said, with reference to publicity. Post claims that Tully failed to give him due publicity in the financial end of their partnership and although he had been consistently featured as an actor, few people were aware that he had a financial interest in Tully's plays.

MARIE PROVOST, of the prominent flapper allure, has been assigned the leading feminine role in the Goldwyn Company's production of "Red Lights," which Clarence Badger will direct. "Red Lights" is the screen version by Carey Wilson of the mystery melodrama, "The Rear Car," which had its premiere and a long and successful run in Los Angeles.

Somewhere in the middle of the Pacific on the "Express of Australia," sails Henry McRae, director and independent producer, who, with his staff, is bound for the Orient to make a series of motion pictures whose themes find their inspiration in the environment, present and past, of the inhabitants of China, Japan, Siam and the Philippines. McRae will be absent the better part of a year for the making of these productions.

LEW COBY, who plays the part of "Rupert in "Rupert of Hentzau," may have recently shaved off his mustache for art's sake, but he has nothing on Elliott Dexter, who is growing a very conspicuous pair of "sideburners" for the role of Jose Querda in the Selznick all-star production of "The Common Law."

In line with the recently announced intention of the Selznick Company to move its entire distribution organization to Los Angeles, F. R. Cole assistant to the Vice-President of the company, has arrived in Los Angeles from the East to assist Vice-President David O. Selznick and A. George Volck, in the preparatory work of making the big change of residence.

JOHN F. SEITZ, cameraman, and Tom Storey, laboratory expert for Rex Ingram, have arrived in Hollywood from New York. Seitz and Mr. Storey worked on "Where the Pavement Ends," Ingram's next production for Metro.

MAE MURRAY has completed her work in "Jazzmania," Robert Z. Leonard's newest production for Metro in which she is starred, and has gone to San Francisco for a short vacation before starting her next picture.

MAX GRAYE has returned to Hollywood after spending two weeks in San Francisco preparing for the filming of "The Fog" which will be his next production for Metro. It will be made at the San Mateo studios.

EDWIN CAREWE, the producer-director of "The Girl of the Golden West," recently acted as host to Gene Sarazen, the American open golf "champ," Carewe, Sarazen and E. Mason Hopper formed a threesome and held a match on the Hollywood Country Club links. The golf "champ" met Carewe in New York a few months ago, while the latter was filming "Mighty Lak a Rose," for First National.

RUPERT JULIAN, whose "Beast of Berlin," is yet remembered, and director of "Merry Go Round," has just sold another story to Universal. The new one is for Herbert Rawlinson and it bears the temporary title of "Help! Help!" Another of Julian's stories, "Flesh," was completed a few weeks ago.

BULL MONTANA carried a print of "Rob-Indiwood" out to the Fairbanks home at Beverly Hills one night last week and screened it for a select audience that included Mary Pickford, Douglas Fairbanks, and Charlie Chaplin. And you should see the smile Hunt Stromberg's star is wearing now.

Protest Arts has loaned Cecil Holland and Raymond Cannon, star and director respectively of Protest Productions, to the Fred Caldwell Productions for the comedy-drama "Knightwood in Hollywood."

CHARLES SEILING left for New York this week to complete releasing arrangements. He has "Big Boy" Williams under long contract and will also have comedy units.

The published rumor that Los Wilson and J. Warren Kerrigan are engaged in a highly publicized divorce is said to have been put out by the popular Paramount actress. Miss Wilson and Mr. Kerrigan recently finished playing the featured roles in "The Cover Vampire," an American production of the West, transferred to the screen as "James Cruze Production for Paramount, and Mrs. Wilson beheld the rumor start because the two were brought together in the making of this picture.

The New year marked the termination of Kathryn McGuire's contract with the Sennett Studios.

ROWLAND V. LEE, who is directing the Metro production, "Desire," has received word that "The Dust Flower," in novel form, is attaining the proportions of a best seller, and if the demand for the book continues to accelerate, another edition will be issued. Lee directed "The Dust Flower," as an original Basil King story for Goldwyn. So successful was his motion picture version that Harper and Brothers arrange with King to write the story into a novel thereby reversing the usual form of basis for the picture on the book.

When S. L. WARNER and Harry RAI leave for the east next week they will talk along with them the master prints "Brace," and "Little Church Around the Corner."

Mrs. Reid to Play in Anti-Narcotic Pictur

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 30.—Doroth Davenport, widow of Wallace Reid, will turn to the screen in an anti-narcotic film to be produced by Thomas H. Ince. According to Mrs. Reid the picture will be devoted to an attempt to be known as the Wallace Reid Memorial Sanatorium. It is aimed to make a picture that will teach a great moral lesson.

Watterson R. Rothacker
Reelected Head of Firi

At the annual election of officers of the Fifirothacker Film Manufacturing Company, Watterson R. Rothacker was reelected president, H. J. Aldous was elected vice-president, and C. E. Pain, jr., treasurer. John Hahn was reelected secretary Edward H. Shain and John Hahn were elected to the board of directors with Douglas D. Roth and William H. Strauss and Brenda Moore in a scene from "Solomon in Society." (American Releasing)
Think This Over

Ohio's film dictator has barred Marshall Neilan's 'The Stranger's Banquet' from the screen of that state because of the protest of union labor. A majority of the public is disregarded. Think that over. If you haven't been doing your share in fighting the reformers, don't you think it's time that you get busy?

From E. W. Kundert

Editor, Public Rights League, EXHIBITORS HERALD, Chicago, Ill.
Dear Sir:
We are greatly indebted to you for your cooperation in letting us have copies of laws, etc., also clippings, etc. Same are herewith returned. We have been convicted after a second trial of the terrible crime of Sabbath breaking and fined $300 and costs which by the way are considerable. However, we paid it.
We expect to now enforce all state laws in force against any reformer we catch; also all city ordinances, and the game bag will be full. Our trouble was caused by the foreign language ministers who have absolute control of the city council. We have always contended that the screen is an instrument by which 100 per cent Americanism is taught and that under the Constitution of the United States and the State of South Dakota a man could spend his Sabbath as he pleased so long as he did not interfere with the rights of his neighbor.
We had the best legal talent available but the jury was not with us. The city is evenly divided on the question. The operators in the employ of the telephone company claim they will strike Sunday. In other words we have a "Little Hell" all our own in Beresford. We expect to smoke out all hypocrites before the final gun is fired. You will gain hear from us regarding the matter.

Yours truly,
E. W. KUNDERT
Empress theatre, Beresford, S. D.

M. B. Ryan is associated with Mr. Kundert in the operation of the Empress. The story of their connection is published in the news section of this issue.

From William H. Creal

Editor, Public Rights League, EXHIBITORS HERALD, Chicago, Ill.
Dear Sir:
I hand you herewith a clipping from Omaha World-Herald, which may be interest to your readers. This paper owned and published by United States senator Gilbert M. Hitchcock, whose opinions should have some influence with the present administration in Nebraska the governor is of the same political as the "senator." Thanking your paper for former courtesies, I am

Sincerely yours,
William H. Creal, Suburban theatre, * * * Omaha, Neb.

The clipping (an editorial) enclosed by Mr. Creal follows:

No Censors Are Needed

A bill for the censorship of motion pictures is again before the legislature, and it is to be hoped that this, like prior similar measures in Nebraska, will meet with merited defeat.

Its purpose is to provide for a new board of the each to draw a $3,000 salary, with power to appoint clerks, inspectors, etc., all at the public expense, to decide what pictures Nebraska people may and may not be permitted to see. It means a piling up of expense, not only to serve no useful purpose, but to impose upon the state a vicious and indefensible theory of government.

There is no place in a free government for censorship. A free government is a government by law, and the law provides punishment for the showing of improper and immoral pictures just as it provides punishment for other offenses. No three people, eager to regulate the lives of all their fellow citizens, are so wise, so broad minded, so Catholic in their sympathies and so infallible in their tastes and judgment, as to be permitted to say what literature, what arts, what amusements, are to be open to the people and what are to be banned.

So far as the motion pictures are concerned there is far less than ever before any excuse for singling them out for censorship. In the last two years the quality of the pictures has shown very great improvement, in art, in good taste, and in every way. This result has been brought about by the steadily applied pressure of a healthy public opinion. The people do not need Medesdale Mattles to ride herd on them, and are quite competent, in these and many other matters, to take care of themselves.

St. Louis Civic Units Request "Family Night"
(Special to Exhibitors Herald)

ST. LOUIS, MO., Jan. 30.—Motion picture exhibitors of St. Louis will be asked to set aside Friday evenings as "Family Nighs" with programs of films of "approved artistic and educational value" by the St. Louis Council on Motion Pictures, formed at a recent meeting of women's civic and welfare organizations. The meeting was held under the auspices of the College Club. Exhibitors will also be asked to give special matines for small children on Saturday mornings. A voluntary reviewing committee will also be organized and a bureau of information about films for the benefit of schools, churches and other organizations.

The officers are: Mrs. J. Bretzfelder, 4738 Westminster, president; Mrs. Albert Spaulding, Parent-Teachers' Association, first vice-president; Mrs. John S. Payne, Eighth District Federated Women's Clubs, second vice-president; Mrs. Douglas Corner, College Club, secretary, and Mrs. T. G. Ratchful, Wednesday Club, treasurer.

Browne on West Coast Theatre Control Board
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 30.—Frank L. Browne, Liberty theatre, Long Beach, has been appointed to the advisory board of the West Coast Theatres, Inc. Mr. Browne has been active in theatre management for over sixteen years, his experience including direction of playhouses in Boston, Los Angeles, where he formerly managed Chun's Broadway, and other cities. He has been identified with the Liberty at Long Beach since 1920.
More "Funny" Stories

ASHLAND, OHIO.—To the Editor: Our funniest experience has been spending Sunday. We were trying to leave the picture, that was absolutely free, to self-styled cultural ladies who absolutely refuse to see a picture unless they have read the story in a book thirty years ago. CLARK & EDWARDS, Palace theatre, Ashland, Ohio.

EUREKA, MONT.—To the Editor. I really haven't seen anything funny about this game since I took over the Majestic in 1920 but since December 25 my uncle, who is a humorist, has sold me some cards for a holiday. I'll never again think of a joke without his assistance. Welter, which I have been trying to describe for years, took the bank. WALLACE: Fundamentally, I feel the picture is going to be a smash hit. But tonight's showing left me feeling it's going to be a flop.

RUGBY, NO. DAK.—To the Editor: The funniest thing that has happened to me in the picture motion business: Why do nearly all exchanges (O. D. your local exchange) insist on your contract no matter if it is paid for or not? Fox did it to me, and Paramount is C. O. D. crazy. Now if they want extra business, let 'em be fair with you.

And another funny thing is, why don't we North Dakota exhibitors organize and get rid of these Sunday Chautauquas? If anyone can show me why a "Chautauqua" has a perfect right to operate on Sunday and charge admission, I am ready to go to the river with a big stone tied to my neck. The reason they get away with it is because they are organized. Why don't we organize and get to be of some power, boys? Let's go. I'll go the limit; work like — and spend some good American money to get rid of the Sunday Chautauqua. OSCAR TROVER, Lyric theatre, Rugby, No. Dak.

ABERDEEN, MISS.—To the Editor: Brother, my funniest experience during 1922 was trying to keep the old doors open. The hardest of all was keeping the exchanges from getting all the jack that was taken in. I doubt all of you had this same experience. Some might say it's comedy, but to me it was drama. Hubert Streeter was soon in as normal so that all of us can buy shoes for the baby.—W. E. ELKIN, Temple theatre, Aberdeen, Miss.

GREENVILLE, MICH.—To the Editor: My whole seven years in the picture show business has been one big joke.—Burt S. Siver Family theatre, Greenville, Mich.

Clip the "Knocks" and Be All Set for "Bonet" Smith

ELGIN, NEBR.—To the Editor: It amuses me to read some of the "What the Picture Did for Me" reports. I believe it is all right to say that this picture was good or bad, whichever it happens to be. But to swell up and run over about a picture like my personal friend JENKINS did about "The Four Feather Men" and FRIEND RAND about the picture "Turn to the Right" is not the proper thing to do, in my estimation, as every film peddler on the road is loaded with extracts from "What the Picture Did for Me.

I have before me now an extract with sixteen reports on it which were copied from the Herald and other trade papers. This is on one star only. The film companies are only inducing the exhibitor to buy their service.

You may be sure that they have copied any of these reports which suited their pictures. I had a film peddler in my office the other day and the first thing he did was to pull out a bundle of reports. I tore down my stacks of Herald trying to convince me that he had the great and only eagle-eyed star on the market. And the price he made me on one of his pictures (which made me think of my grandmother when I was a boy) was sure going to reimburse him for all his troubles showing me the reports.

The film companies are using those reports to scare exhibitors out of some money out of us; also as a club to make us buy. Show me the film peddlers who are packing a report which pans their pictures. This is the L. L. Miller, manager, Community theatre, Elgin, Neb.

Coogan's New Contract

BESPELER, ONT., CANADA.—To the Editor: I note in the Herald that Jack Coogan has been signed by Metro for a salary that makes the average exhibitor give an exhibitor of many years standing, I feel these enormous salaries are fundamentally wrong. Why in the name of common sense should a person at one end of the game receive such fabulous sums, and the fellow at the other end take a big chance, whether he gets as much luck as he pays for his pictures. If we had a Babe Ruth in the game who would swallow these big items, he would receive the gratitude of thousands. B. O. DEARBER, WALTER H. MESSON, Queen's theatre, Besperler, Ontario, Canada.

Exhibitor Issues Warning

AMARILLO, TEX.—To the Editor: I am writing you in reference to a W. A. Wallace and am in hopes that you will help to locate this man. Mr. Wallace has left my office with excellent recommendations and proposed to make a local motion picture and work same on percentage. We signed contract, and he took the contract. Wallace was to make eight or ten advertising trailers for merchants and take that part of receipts, also a percentage on pictures. Wallace was busy around here for about ten days—I thought taking pictures—but I've not seen him. He has not appeared. We inquired around to merchants and found he had sold them advertising, collected for same and vanished. Will you help me locate this brother?

Here is a description of Wallace: About 4 feet 8 inches, light build, 6 in., weight about 145 lbs., has dark brown hair, rather nervous disposition, very quick motions and wears glasses.

Mr. Wallace drove a large automobile. If any exhibitor reads this and knows his whereabouts, wire me at my home, C. W. ROLLIN, The Fair theatre, Amarillo, Tex.

PURELY Personal

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

R. D. Miller of Genoa Junction, Wis., now operates a motion picture theatre as well as the Pharmacy. He is a good operator. The motion picture theatre is a new venture with Mr. Miller. We wish him success.

J. W. Bengough of Buffalo is the new manager of the Jefferson theatre, Auburn, N. Y. For many years Mr. Bengough was associated with the Mark-Strand chain of theatres.

Nicholas Paiko is now the sole owner of the Strand theatre at Mont. He has purchased the interest of Mr. Klontary. Mr. Paiko has been part owner of the Warsaw Candy Kitchen and Mr. Klontary has held an interest in it. So Mr. Paiko purchased Mr. Klontary's interest in the theatre and sold his interest in the Warsaw Candy Kitchen to Mr. Klontary.

C. J. Doerr is now managing the Auditorium theatre at Waco, Tex., and is a busy man these days making a lot of improvements on the house.

Samuel Reider of St. Louis has arrived in Louisville, Ky., where he will manage the Gayety theatre. He is succeeding William W. Woodfolk, who has been in charge for five years.

C. A. Foster has sold his theatre at Carthage, Texas.

F. T. Welte, of the Grand Opera House, Warsaw, Wis., writes that he is in the process of changing the name of the "Boney Smith, the 220-pound showman of Kansas City, Kans., is who is going to catch the rabbits?"

J. Dugger, St. Louis manager for Goldwyn, has resigned to accept an executive position with Famous Players in the South.

Col. "Bp!" Yoder and his bride are making a tour of the Pathé exchanges. Yoder is Pathé district manager and has headquarters in Dallas, Texas.

The following changes in management of theatres in the Kansas City district have been announced during the last week:

Pastime theatre, Ottawa, Kan., purchased by Scott and Goodell, from Lawrence theatre, Kansas City purchased by Arthur Crone, from Robert Leonard; Rowley Wilson has succeeded H. W. Ulrich, who resigned the management of the Orpheum theatre, Joplin, Mo.; G. H. Beckley has succeeded George Crown as manager of the Cozy theatre. The local newspaper.

The E. M. Loew Company has been transferred by the Hosteller Company to the Plaza theatre, Sioux City, Ia.; Morris theatre, Kansas City, reopened for business by the Central Amusement Company.
American Releasing

The Sign of the Rose, with George Beban.—One of those truly "delightful" pictures, giving an audience a great star at his very best. I do not believe it will be a big money getter anywhere, as this sort of story does not appear to draw them in. However, it is a pleasure to play a production of this kind, regardless of the financial return. This sort certainly never injures the standing of a house. (John R. Ritch, Myrtle theatre, Lewistown, Mont.—General patronage.)

The Three Buckaroos, with a special cast.—Satisfactory Western comedy-drama. Bought right and did good business. (R. V. Erk, Big Ben theatre, Illion. N. Y.—General patronage.)

Moongold, with a special cast.—An allegorical or fairy story, with a Pierrot and Pierrette. Represented to us as to be a thing of beauty. Our print showed so dark we did not know what it was all about, and mightily interesting, to say nothing of lack of the "beautiful touches." Only touch was patrons walking out. (P. G. Estree, Fad theatre, Brookings. S. D.—Neighborhood patronage.)

The Belle of Alaska, with Jane Novak.—A program picture. Photography dark. Will please where they are not too critical. Should have good comedy to make fair program. (George Zinsz, Harbor theatre, Corpus Christi, Tex.—General patronage.)

The Cradle Buster, with a special cast. Comment on this picture was great. Everyone seemed to enjoy it. Find all American Releasing pictures good.—J. F. Sanderson, Jr., Strand theatre, Winchester, Va.—Neighborhood patronage.

The Trail of the Ax, with a special cast.—Good program picture. Will get the business. Be sure and use the six sheet.—M. E. Ames, Pastime theatre, Jefferson, Ohio.—Neighborhood patronage.

My Old Kentucky Home, with a special cast.—Fine picture. Played two nights. Not a big picture, as they say. Don't pay too much for it. The title has some drawing power.—A. F. Affelt, Liberty theatre, St. Louis, Mich.—Neighborhood patronage.

My Old Kentucky Home, with a special cast.—Very good. Patrons will like this.—M. E. Ames, Pastime theatre, Jefferson, Ohio.—Neighborhood patronage.

Associated Exhibitors

Grandma's Boy, with Harold Lloyd.—A 100% comedy. Had the people roaming from beginning to end. Did a good business on New Years.—E. J. Laqua, Gem theatre, Hankinson, N. D.—General patronage.

Ballot Jams Mail: Staff Overcome

The staff of "What the Picture Did for Me" was tripled last week when the flood of ballots naming favorite candidates for the post of Poet Laureate jammed "Herald" mails and overflowed the desks of the permanent personnel. Despite the overtime efforts of the augmented force, it is impossible at press time to compile even a semi-official bulletin of returns.

Early balloting shows a striking disregard for party lines and promises sensational surprises when the final count is recorded.

Old General Apathy, a prominent figure in the majority of elections, is conspicuous by his absence. Successive mails represent a steadily widening territory, indicating that votes are being cast promptly upon receipt of ballot. (The staff is grateful.)

Shifting leads noted at periodic test counts are marked by slight margins. There is positively no indication that last-minute charges of "electioneering" made against certain candidates were substantial.

So prompt has been receipt of ballots that publication of official result at an early date is expected. Immediate dispatch of votes not yet in the mails is urged in the interests of candidates, readers and staff members' nervous systems.


Marry the Poor Girl, with a special cast.—Not worth running; and I paid a good price for it, too.—Ernest Locey, Temple theatre, Howell, Mich.—Small town patronage.

Don't Doubt Your Wife, with Leah Barlow, a picture that pleases all classes. Good clean story.—J. A. Holmes, Arcade theatre, Holtville, Calif.—Neighborhood patronage.

Handle with Care, with a special cast. (It had a good run.) Would be ahead now.—Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

F. B. O.

Thelma, with Jane Novak.—One of the best from every angle. Jane Novak is an ideal Thelma, and the story had an appeal for all classes.—P. G. Estree, Fad theatre, Brookings, S. D.—Neighborhood patronage.

If I were Queen, with Ethel Clayton.—It was a very good picture having fine scenery, but did not draw. Good bet at right price.—I. S. Rex, Princess theatre, Wauseon, Ohio.—Neighborhood patronage.

In the Name of the Law, with a special cast.—A very good picture. A money getter, but not as good as boosted up to be. Nevertheless it's worth while showing.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

The THIRD ALARM, with a special cast.—This is the best picture I have ever shown. Couldn't handle all the people. Ran two days to largest crowd in history of theatre.—J. S. Rex, Princess theatre, Wauseon, O.

Son of the Wolf, with a special cast.—Nothing to this one, but the name of Jack London. Pass it up, boys.—H. F. Sembler, Colonial theatre, Radford, Va.—Small town patronage.

Son of the Wolf, with a special cast.—Good for a double bill night. Otherwise don't book it. If you do, don't guarantee to please the majority. (Few real night.) W. Hrrigan, McDonald theatre, Phillipsburg, Mont.—Mining town patronage.

Good Men and True, with Harry Carey.—This is better than The Kick Back, but far from being a special. Your patrons will like this one if they are for Carey. It will make you money it bought right.—Henry Saubers, Fad theatre, Fairfax, S. D.—Neighborhood patronage.

Good Men and True, with Harry Carey.—Good picture. but poor business.
HUMAN CRAB FLAYS POETIC CONTESTANTS

I have wanted to write you a letter for some time, but have had to be in prose, as I haven't the money to hire Riddle the韵诗 Patch to write my picture; neither am I a direct descendant of Shakespeare. You may imagine the timidity that bids me hesitate as I approach this line — to say learned, portals of "the What the Picture Did for Me" department.

It is evident that the unprecedented outbreak of near-poetry followed closely on the heels of near-beer, and at the hour of going to press I am undecided as to which has caused the most suffering. The w. k. business — depression has a lot to answer for, but this plague of alleged poetry is the last straw.

It started like this:

When the slump came, some exhibitor's business was knocked for a row of empty box cars, so after the show was over he walked up and down the state of the hollow sounding cot till he was enveloped in great gloom. Sitting down at his long suffering type mill he indignantly and solemnly said to "Exhibitors Herald," and right here I would like to have some psychology shark explain the subconscious connection between rotten business and the poetic urge.

Phil Rand has existed for the past six months with his head among the "sun crained clouds" where the "shaven of glorious moon beans kiss the rippling waters of the brooding lake." (Rot! Now you've done it — do you think you can do it again?)

How in Heck can an exhibitor run his business with his head in the fumes of these poetry debauches? I presume that was on the basis of his conscious approach, he strikes an attitude and says, "Yon film producing and distributing firm looks — (and if someone tries to harpoon Fred Meyer for a $500 rental for a $100 picture he dreams of) — and reads him a little something from Reists or Browning.

When a patron leaves the theatre at North, N., and kicks to Jenkins about the tumb show, no doubt J. C. soothes the customer's wrath by making up an extension — a "B'Boom!" to the head! The business has always been clutched up with much patronage. The good ones are waited for with a tidal wave of pun poetry. What next?

Yours truly,

The Human Crab (alias)
LYRIC THEATRE, GOODMAN, Kan.

This reissue has not much pulling power. It is interesting only in that it compares favorably as to direction and treatment with pictures of today. — A. S. Widaman, Centennial theatre, Warsaw, Ind. — General patronage.


First National


The Hottentot, a Thomas H. Ince production. — Positively a riot and one of the fastest moving comedies we have seen for some time. — Brought in from the box office or the patrons' standpoint. It's a wonder with a capital W. — U. K. Rice, Auditorium theatre, Winston-Salem, N. C. — General patronage.

Lorna Doone, a Maurice Tourneur production. — Personally I thought it to be absolute classic. Those who have read the book are in possession of the proper interpretative art, and who hasn't read the book? The exhibitor who books this picture, and all the others who do, must take a lot of courage up with the schools. Maurice Tourneur may well be proud of Lorna Doone. — M. H. Hansen, New Victory theatre, Oregon, Calif. — General patronage.


Oliver Twist, with Jackie Coogan. — A screen masterpiece which is a tribute to the direction of Frank Lloyd and the wonderful work of Jackie. We paid more than this one, but couldn't find a better one. — No objection, a few dark scenes. — U. K. Rice, Auditorium theatre, Winston-Salem, N. C. — General patronage.


Sonny, with Richard Barthelmess. — Heart interest picture that sure pleased our lunch. Quite a few stopped to tell how much they enjoyed it. It certainly enjoyed it. — G. Stettmund, Jr., Odeon theatre, Chandler, Okla. — General patronage.

SONNY, with Richard Barthelmess. — Everyone kicked about this picture as they left the theatre. But the reason for doing so was, they said it should have lasted at least an hour longer. Would you be pleased? I guess yes. — E. G. HENSON, Opera House, Charles Town, W. Va. — General patronage.


Sonny, with Richard Barthelmess. — Wonderful picture if your patrons like war stuff. To poor business two days. — W. L. Uglow, Crystal theatre, Burlington, Ia. — General patronage.

The Eternal Flame, with Norma Talmadge. — When it comes to honesty-to-goodness acting Norma has them all backed off the boards. Please all who saw it. Should have played it the week before Christmas. Noma gets by in costume plays where others fall flat. Book it. One of the best of the year. — A. V. Stewart, Majestic theatre, Paris, Ill. — General patronage.

Kindred of the Dust, with Miriam Cooper. — Splendid, although a little too long. Would have been better in five reels. — M. W. Mattechecker, Liberty the
at New Kent, Wash.—Neighborhood patronage.

Kindred of the Dust, with Miriam Cooper. Worth exploiting. Good business first day and came back strong second day. If you book it play it up.


Brawn of the North, with Strongheart. Although this is a very good picture, I do not think that it can be compared with The Silent Call. My patrons who had seen The Silent Call were disappointed. Those who had not seen Strongheart's previous picture thought this a knock-off. The story is not up to the story of The Silent Call for a picture starring the dog. Some wonderful scenic shots, and stellar work of H. R. and Lee Shumway. We did two days' good business at twenty-two and forty-four cents. —M. M. Hansen, Victory theatre, Oxnard, Calif.—Small town patronage.

Skin Deep, a Thomas H. Ince production. —Played two days. First day fair; second day much better. Picture advertised itself. Seemed to please all who saw it. Star excellent. —A. V. Stewart, Majestic theatre, Paris, Ill.—General patronage.

Skin Deep, a Thomas H. Ince production. —This one sure brings them in. A picture to suit the masses. You can't go wrong when the picture is by Mrs. W. J. Carter. Maxine theatre, Crosswell, Mich.—General patronage.

The Bond Boy, with Richard Barthelmess. —Very good. We liked Tol'able David better; so did our patrons. But The Bond Boy is easily a special. Good business four days at twenty-two and forty-four cents. —M. M. Hansen, Victory theatre, Oxnard, Calif.—Small town patronage.

The Primitive Lover, with Constance Talmadge. —Regular "Connie" picture that pleased all who care for the star. Good clean picture. If your patrons like their pictures clean, give them one of the new picture plays. —A. V. Stewart, Majestic theatre, Paris, Ill.—General patronage.

Trouble, with Jackie Coogan. —Why go into a picture lesson about the title? Every exhibitor knows Jackie is a puller in any picture he is in. Trouble, the title, is the only trouble you'll have. —Play It—E. G. Henon, Opera house, Charles Town, W. Va.—Neighborhood patronage.

Domestic Relations, with Katherine MacDonald. —As a picture, this is the Bunker Hill. She has made worse, but I can't remember when. —M. M. Hansen, New Kent, Wash.—Small town patronage.


The Masquerader, with Guy Bates Post. —An excellent picture. Failed to draw the second day. Twenty and thirty-five cents. —W. L. Uglow, Crystal theatre, Burlington, Wis.—General patronage.


Hurricane's Gal, with Dorothy Phillips. —Splendid sea picture, but Phillips is no drawing card here. You can boost the "action and thrill" stuff to the limit. —E. W. Stewart, Majestic theatre, Paris, Ill.—General patronage.


The Crossroads of New York, a Mack Sennett production. —An extra fine high class comedy that pleases old and young. Highly recommended and favorable comments from my patrons. —M. J. Babin, Fairlyard theatre, White Castle, La.—Neighborhood patronage.


The Child Thou Gavest Me, with a special cast. —Here is a picture that should please any audience. The title did not draw, but story is great. The Child action is wonderful. —H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

The Child Thou Gavest Me, with a special cast. —One of the greatest pictures I ever ran, and pleased 100%. Come on with more just like this one. —Chas. Elliott, Jewel theatre, Sidney, Ill.—Small town patronage.

The Rosary, with a special cast. —As good a picture as I ever played. Pleased everybody. Exceptionally good Sunday business. —J. A. Holmes, Arcade theatre, Holtville, Calif.—Neighborhood patronage.

The Rosary, with a special cast. —Too much Catholicism and sentiment that doesn't quite hit the spot. —David L. Mickey, Electric theatre, Anderson, Mo.—Small town patronage.

Hail the Woman, a Thomas H. Ince production. —My hat's off to Tom Ince. The greatest picture ever made, barring nothing. Ministers and priests alike urge pictures of this type to bring back the industry to where it belongs. Book it by all means. Don't make a son, but you should worry. It pleases everybody who saw it immensely. Eight reels. —F. W. Horrigan, McDonald theatre, Philsburg, Mont.—Medium patronage.

My Boy, with Jackie Coogan. —Better than Peck's Bad Boy. Ran this for benefit of Boy Scouts and pleased. Good lesson for boys in it. —A. C. Betts, Powers theatre, Creek, N. Y.—Small town patronage.

My Boy, with Jackie Coogan. —Very good indeed. Please run all of these Coogan pictures. Don't worry about anything but price. —F. P. Doyle, New Academy theatre, Nunda, N. Y.—Neighborhood patronage.

My Boy, with Jackie Coogan. —Very good indeed. Please run all of these Coogan pictures. Don't worry about anything but price. —F. P. Doyle, New Academy theatre, Nunda, N. Y.—Neighborhood patronage.

Bits of Life, a Marshall Neilan production. —Booked for two days. Rolled after one. After seeing this picture the people didn't know where they were at. Some of them started out the back door. Exhibitors, lay off. —J. B. Hunter, Regent theatre, Charlotte, Mich.—Small town patronage.

Bits of Life, a Marshall Neilan production. —Absolutely the worst picture I have ever shown. Nothing to it at all. Over half of the audience walked out. I refunded money out the back door. Many. Don't run it by all means. —W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Tol'able David, with Richard Barthelmess. —Wonderful picture with great moral, but must say did not draw. Lost money both days. —J. S. Rex, Princess theatre, Wauseon, Ohio.—Neighborhood patronage.

Tol'able David, with Richard Barthelmess. —An old one that will give satisfaction. —J. P. Doyle, New Academy theatre, Nunda, N. Y.—Neighborhood patronage.

Tol'able David, with Richard Barthelmess. —Splendid. None better. —M. W. Mattechek, Liberty theatre, Kennewick, Wash.—Neighborhood patronage.

Penrod, a Marshall Neilan production. —This is a dandy kid picture. Clean and full of laughs. —David Hess, Princess theatre, Del Norte, Colo.—General patronage.

Slin' through, with Norma Talmadge. —A great picture that will please almost everyone. It is indeed one of the best pictures on the market. Get the best people out to see this one. It will help your house. —J. P. Doyle, New Academy theatre, Nunda, N. Y.—Neighborhood patronage.

Slin' through, with Norma Talmadge. —A great picture that will please almost everyone. It is indeed one of the best pictures on the market. Get the best people out to see this one. It will help your house. —J. P. Doyle, New Academy theatre, Nunda, N. Y.—Neighborhood patronage.

Slin' through, with Norma Talmadge. —A great picture that will please almost everyone. It is indeed one of the best pictures on the market. Get the best people out to see this one. It will help your house. —J. P. Doyle, New Academy theatre, Nunda, N. Y.—Neighborhood patronage.

For Next Vacation

Here are ten pictures to make you money for your vacation this summer:

"The Old Homestead."

"The Headless Horseman."

"Heaven Deep.

"The Storm."

"Human Hearts."

"The Impossible Mrs. Bellew."

"Bags to Riches."

"Who Are My Parents?"

"Manslaughter."

Fire up your boiler and use all of the steam. Put pep behind these pictures and you are bound to make it on high.

Charles Blaine, Morgan and Yale theatre, Henryetta, Okla.
February 10, 1923

**Exhibitor Review**

**HEARTS AFLAME** (Metro), with Frank Keenan.—Just saw this one and, Boys, it's a real-honest-to-goodness picture.

Get it and go the limit. Get them in and this will please 100 per cent.

—JACK CAIRNS, Brooklyn theatre, Detroit, Mich.

all the profit.—E. J., Laqua, Gem theatre, Hankinson, N. D.—General patronage.

Smilin' Through, with Norma Talmadge.—The box office receipts on this picture did not come up to expectations, in spite of a great deal of extra advertising. The picture appeals to the better class of patrons. If you have enough of that class and expect them to come in, it is certainly worth showing, if bought at a reasonable price. I paid $30 and ran it January 1 and 2 and did more advertising than on any picture since Sheik. We charged fifteen and thirty-five cents.—A. N. Miles, Emience theatre, Emience, Ky.—Small town patronage.

Smilin' Through, with Norma Talmadge.—It is everything that has been said about it. Sweet story. Acting best ever. Pleased all. Too bad we can't show more pictures like this one. Show it by all means. Can't go wrong.—David Hess, Princess theatre, Del Norte, Colo.—General patronage.

Smilin' Through, with Norma Talmadge.—So much has been said for this production that I cannot find words to express our opinion. It is a great picture as ever made, to please the masses. We advertised it heavily and it stood up to all the expectations. We are sending our way to the Hiraal, as we did a wonderful business.—C. H. Powers, Strand theatre, Dunsmuir, Calif.—R. R. town patronage. (See Theatre Depart.)


The Half Breed, with a special cast.—Women did not like this, but some men said it was good. Very much divided in opinion. It did not get the sympathy of the average fan.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Devotion, with a special cast.—This is one I had to buy to get some others that I wanted. Never again. It's the bunk.—A. F. Kehr, Princess theatre, Ogallala, Neb.—General patronage.

One Clear Call, with a special cast.—Our patrons certainly enjoyed this picture, and hesitated not to tell us so. Coming through all of the K. K. trouble in Louisiana, gave us plenty of opportunity to hook up our Night Riders with front page stories. Walhall does Slim and Miss Windsor.—M. M. Hansen, Victory theatre, Oxnard, Calif.—Small town patronage.

The Silent Call, with Strongheart.—Very fine picture. The dog is great in this. Do not be afraid of this one. Boost it.—W. W. Boden, Ralston, Neb.—Cozad, Nebr.—Neighborhood patronage.

Courage, with a special cast.—Say, fellows, a special at a program price. No kicks here from Sunday evening crowd. Everyone satisfied, which is something. That is, no one said that they thought otherwise to me.—Howard R. Sprague, Park theatre, Nashville, Mich.—Small town patronage.

Nomads of the North, with a special cast.—Here is a picture that will stand a raise in admission. Can be bought at a price to show a profit. It will please 99%.—J. W. Doyle, New Academy theatre, Rosita, N. Y.—Neighborhood patronage.

45 Minutes from Broadway, with Charles Ray.—While it is a good picture and well acted, the star has no drawing power in this particular trade.—Ed. Werner, Windsor theatre, Canton, Ohio.—Neighborhood patronage.

Dinty, a Marshall Neilan production.—Good picture, but First National prints are all poor. They make good pictures but spoil them with poor prints.—L. D. Jones, Star theatre, Malad, Idaho.—General patronage.

The Lotus Eaters, with John Barrymore.—A picture hard to beat. Don't fail to book this one. 100% picture.—Chas. Elliott, Jewell theatre, Soleil, Ill.—Small town patronage.

Molly O., with Mabel Normand.—First National sold us this old baby on a basis that if the picture did not make good they would. First National is going to make good, perhaps. Temple theatre, Ilion, N. Y.—General patronage.

The Ten Dollar Raise, with a special cast.—A good picture that failed to draw. In fact, it did not get our film rental.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

**Fox**

Monte Cristo, with John Gilbert.—Played three nights in a regular two day town against big advertising campaign and business, good first two nights. Fair last night.—W. W. McClellan, Dreamland theatre, L'ekin, Ill.—Neighborhood patronage.

The Bells of San Juan, with Charles Jones.—Went over big. Jones always goes a house.—W. W. McClellan, Dreamland theatre, L'ekin, Ill.—Neighborhood patronage.

Monte Cristo, with John Gilbert.—Please don't book this picture. We'll try it next time.—L. D. Jones, Star theatre, Malad City, Idaho.—General patronage.


Lights of New York, with a special cast.—Nothing to it. Leave it alone.—L. D. Jones, Star theatre, Malad City, Idaho.—General patronage.

Lights of the Desert, with Shirley Mason.—Star well liked here. This picture did not use as good an effect as did Slim and Miss Windsor.—M. M. Hansen, Victory theatre, Oxnard, Calif.—Small town patronage.

The Silent Call, with Strongheart.—Very fine picture. The dog is great in this. Do not be afraid of this one. Boost it.—W. W. Boden, Ralston, Neb.—Cozad, Nebr.—Neighborhood patronage.

Courage, with a special cast.—Say, way of putting it over so that it takes good.—D. L. Pearsall, Nineveh Community House, Nineveh, N. Y.—Neighborhood patronage.

Oathbound, with Dustin Farnum.—A fine action picture. Exhibitors need not be afraid of this one. Russell is daily gaining in popularity here.—D. L. Pearsall, Community House, Nineveh, N. Y.—Neighborhood patronage.

My Friend the Devil, with a special cast.—Good picture but not as good as Monte Cristo.—L. D. Jones, Star theatre, Malad City, Idaho.—General patronage.

Money to Burn, with William Russell.—A splendid picture. Exhibitors need not be afraid of this one. Russell is daily gaining in popularity here.—D. L. Pearsall, Community House, Nineveh, N. Y.—Neighborhood patronage.

Trooper O'Neil, with Charles Jones.—A real picture with a real star. Give 'em a Mix or a Jones and they'll be highly pleased.—G. Durban, Majestic theatre, Perry, Ill.—Small town patronage.

The Fast Mail, with a special cast.—Not a special by any means. Just an over grown serial.—L. D. Jones, Star theatre, Malad City, Idaho.—General patronage.

Riding With Death, with Charles Jones.—Rather spectacular, but that's what Western fans want.—Levi G. Durco, Browne theatre, Limestone, Me.—Small town patronage.

Very Truly Yours, with Shirley Mason.—Good program picture. Mason is sure a real star.—G. Durban, Majestic theatre, Perry, Ill.—Small town patronage.

Rough Shod, with Charles Jones.—On the poorest night of the week, Jones pulled them in to an even break. A good Western, big price thirty and fifteen cents.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Shame, with John Gilbert.—Good picture, but awfully long. Chinese setting very well done if you like it. *Virgin's Paradise* took better with our patrons.—Geo. W. Ferguson & Son, Royal theatre, Fairmount, Ind.—Small town patronage.

The Last Trail, with a special cast.—Splendid picture. Did good business on two day run. Motor house.—Frank Starkey, theatre, Wauseon, Ohio.—Neighborhood patronage.

Without Fear, with Pearl White.—
Fine. They all will like this.—E. G. Wilson, Opera House, Odell, Nebr.—Neighborhood patronage.

A Virgin Paradise, with Pearl White.—Here is one fine picture. Very good story sprinkled with comedy. Pearl is a great drawing card here, although her name appears on none of the advertising on this picture.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

A Self Made Man, with William Russell.—A good program picture that will please all. Enough comedy to make it good. Don't be afraid of this one.—R. C. Schmidt, Palace theatre, Lone Pine, Nebr.—General patronage.

Over the Hill, with Mary Carr.—Little late in running this, but got good business in spite of bad weather.—M. E. Ames, Pastime theatre, Jefferson, Ohio.—Neighborhood patronage.

Men of Zanzibar, with William Russell.—Have good satisfaction here. Had several compliments on it. Print good.—M. D. Foster, Gem theatre, Williamsburg, Kan.—Neighborhood patronage.

Men of Zanzibar, with William Russell.—A good Saturday night picture. Something different, too, that they like.—G. Duke, Movie theatre, Perry, Ill.—Small town patronage.

Elope if You Must, with Eileen Percy.—Very good picture that is all action. Please.—D. Angel, C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

A Stage Romance, with William Farnum.—This was the best I ever got like it.—E. G. Wilson, Opera House, Odell, Nebr.—Neighborhood patronage.

Up and Going, with Tom Mix.—Mix always draws for me. Everybody pleased.—Brothers, back all Mix pictures.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Queen of Sheba, with Betty Bytho.—Biggest and best surprise I ever got in business. Both as for picture itself, which I thought great (so did patrons) and also broke records held by Over the Hill. Three nights to packed houses. Where do they get that stuff about "no good for small towns?" Ideal.—Howard & Camille theatre, Nashville, Ill.—Small town patronage.

Goldwyn

Brothers Under the Skin, with a special cast.—As keen and entertaining as intelligent direction and capable acting could make it. In fact it scored far better with my patrons than many of the recent "specials" I have shown. I class this production as first rate entertainment.—John B. RIch, Myrtle theatre, Lewiston, Mont.—General patronage.

Brothers Under the Skin, with a special cast.—A good comedy, but did not rate enough to make a good showing at the box office. The title failed to sell to the skin. The acting good and settings rich, but story old. A very satisfactory picture however. Not likely to be disappointed.—B. C. Brown, Empress theatre, Viroqua, Wis.—General patronage.

A Blind Bargain, with Lon Chaney.—Played to very poor business. As we have said before, Chaney is a wonderful box office actor, but not good for a sick six o'clock. Please.—D. Angel, C. Reinhardt, Victory theatre, Radford, Va.—Small town patronage.

Hold Your Horses, with Tom Moore.—This is clean cut wholesome entertainment liked by everyone. Good picture to show children.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Wet Gold, with a special cast.—Good program picture. Patrons were divided as to whether good or bad. Brothers don't pay much for it.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.


Bunty Pulls the Strings, with a special cast.—No good. Nothing to it. Wasn't even entertaining.—D. W. McIlvan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

The Branding Iron, with Barbara Castleton.—A good clean story that will please all. Picture of Western type. Don't be afraid of this one. It will go over in any house.—H. G. Schmidt, Palace theatre, Lone Pine, Nebr.—General patronage.

Watch Your Step, with Cullen Landis.—Fine. Everybody pleased. Star a favorite here.—J. B. Laughlin, Bart's Mecca, Midland, Mich.—Neighborhood patronage.

The Poverty of Riches, with a special cast.—A good clean picture and will please all.—J. A. Holmes, Arcade theatre, Holtsville, Cal.—Neighborhood patronage.

The Poverty of Riches, with a special cast.—Great picture. Better than many of the so-called specials, but did not do up to my expectations. Must, will not go over.—Paul L. Shew, Rivoli theatre, Clinton, Ind.—General patronage.

The Man with Two Mothers, with Cullen Landis.—Just an average program picture, although stars work hard to make most of week story.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

Dangerous Curve Ahead, with a special cast.—Good picture. Drew well, but have had pictures at half the price that pleased as well.—David L. Mickey, Electric theatre, Anderson, Mo.—Small town patronage.

Madame X, with Pauline Frederick.—Here is another good one. Every move and act a meaning. Every exhibitor should show this one.—Henry Saubers, Fad theatre, Fairlax, S. D.—Neighborhood patronage.

The Cabinet of Dr. Caligari, with a special cast.—Advertised this one as a penny picture and told them to stay away. Had one of the best days of the season. If you know the picture to be poor just tell them so and you will make friends and good patrons.—H. F. Sembler, Colonial theatre, Radford, Va.—Small town patronage.

Roads of Destiny, with Pauline Frederick.—Very poor. Did not please 50%.—H. C. Reinhardt, Victory theatre, Bay City, Mich.—Neighborhood patronage.

The Old Nest, with a special cast.—So much has been said about this one that about all we can add is that no better feature has been produced. Draws like a mustard plaster and came near breaking our house records. Our advice is to play it. You'll clean up.—C. E. Johnson, Paramount theatre, Gibbon, Nebr.—Neighborhood patronage.

The Old Nest, with a special cast.—
Lost hard on this. Not a small town picture, but a picture that gives a great deal of praise and that's about all. It's worthy of it, but it makes it cost too much.—David L. Mickey, Electric theatre, Anderson, Ind.—Neighborhood patronage.

Pardon My French, with Vivian Martin.—This is a companion picture to Mr. Barnes of New York, Head Over Heels and Always the Woman. This, I mean it is as good or not good as. This company sure dished up a fine bunch of dill pickles on the tail end of their franchise last year. One of the beauties of a franchise is that it enables a producer to unload all the old junk he has had shelved for years on an innocent and unsuspecting audience. Also, what producer has what he thinks is an extra good one, like The Sin Flood for instance, he hands it out and holds it for a good price. Then they all tell us we ought to get together and dwell in brotherly love. — Wm. H. Creel, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Hodkinson

Bull Dog Drummond, with a special cast.—On the order of business, we were sent over a good—C. B. Laughlin, Bart's Mecca, Midland, Mich.—Neighborhood patronage.

The Headless Horseman, with Will Rogers, is another amusing picture turned out. The director has given much attention to costuming and to proper staging. I regard it as a valuable contribution to the collection of so-called "historical" productions. My patronage liked it very much.—John B. Ritch, Myrtle theatre, Lewiston, Mont.—General patronage.

The Headless Horseman, with Will Rogers.—Fairly good offering. Pleased about 90%. Don't raise prices.—J. H. Hungerford, Family theatre, Friend, Neb.—Neighborhood patronage.

Slim Shoulcers, with Irene Castle.—Satisfactory offering, no record breaker, but sold at a fair price.—R. V. Erk, Big Ben theatre, Iliam, N. Y.—General patronage.

Keeping Up with Lizzie, with Enid Bennett.—A good comedy-drama which draws and pleases. Play it if you can get a good print, but the one sent us had outlived its usefulness long ago.—C. E. Johnson, Paramount theatre, Gibbon, Neb.—Neighborhood patronage.

Cameron of the Royal Mounted, with a special cast.—Not a very good draw as well as bad. Zane Grey pictures. A dandy picture.—Johnson Bros., Johnison theatre, Kipley, N. Y.—Small town patronage.

At the Sign of the Jack O'Lantern, with a special cast.—Just a fair program picture. Fair business and no kicks.—H. F. Sembler, Colonial theatre, Radford, Va.—Small town patronage.

Desert Gold, with a special cast.—A good program picture at a fair price that drew real business. Made money.—R. V. Erk, Big Ben theatre, Iliam, N. Y.—General patronage.

Riders of the Dawn, with a special cast.—This is one of the popular Zane Grey stories which has good drawing power. The films were in a deplorable condition and the theater have been junked a long time ago.—C. E. Johnson, Paramount theatre, Gibbon, Neb.—Neighborhood patronage.

The Mysterious Rider, with a special cast.—This pleased us 100%. In fact, anything by Zane Grey will pull for me. You cannot go wrong on this one, and Hodkinson is right on the price.—H. F. Sembler, Colonial theatre, Radford, Va.—Small town patronage.

The Mysterious Rider, with a special cast.—Drew well and pleased, as do all Zane Grey's. We do not get extra good ones from Hodkinson. The good of the reels are not in good shape.—John Bros., Johnsonian theatre, Kipley, N. Y.—Small town patronage.

Lichtman

Shadows, with Lon Chaney.—A real production picture. Would have knocked them over, but half-made showing week late. Everybody who sees it will boost. Personally believe that "Yen Sin" as good production ever.—George Zinzl, Harbor theatre, Corpus Christi, Tex.—General patronage.

Rich Men's Wives, with House Peters.—It's a good picture, but not worth what they make the exhibitors pay in rental.—Vernon Loecey, Temple theatre, Howell, Mich.—Small town patronage.

Rich Men's Wives, with a special cast.—Pleased all who came to see it. Work of little Dick Hendrix wonderful, curious, and work. Business fair.—E. L. Lapp, Gen theatre, Hankinson, N. D.—General patronage.

Rich Men's Wives, with a special cast.—A wonderful picture. Settings gorgeous, characters good. This is an A picture from every angle.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—General patronage.

Metro

Quincy Adams Sawyer, with a special cast.—Good and sold out at a fair price. Has held up its type since Way Down East.—Pleased everyone.—R. V. Erk, Big Ben theatre, Iliam, N. Y.—General patronage.

Enter Madame, with Clara Kimball Young.—At times Clara Kimball registers in this with a sincerity that gets the attention of the looker, but for the most part the picture is draggy and will never go over. I am free to confess that I noticed some who even had a nice sound sleep during the showing. It is a crime the way we are handicapped in this business, as many pre-reviews said this was a good one. Business fair for two days.—W. H. Brown, Col theatre, Winchester, Ind.—General patronage.

Turn to the Right, a Rex Ingram production.—Strictly 100% with my patrons. No one will ever regret playing this one. You can boost it and do not have to hide when show is over.—E. G. Henso, Opera House, Charles Town, W. Va.—Neighborhood patronage.

Missing Hubards, with a special cast.—Pooorest picture I have ever run. They should have recognized in production, even though I didn't make money on it.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

The Prisoner of Zenda, a Rex Ingram production.—Just fine. A story played by a gifted group of actors. Would be an ideal show for a picture exchange, even though business dropped second and third day. Great attraction for the patron who reads the best of literature and can take logical ending.—A. V. Stewart, Majestic theatre, Paris, Ill.—General patronage.

The Prisoner of Zenda, a Rex Ingram production.—One of the greatest pictures ever made, but the motion picture patron always has been educated too much, except high endings. Business dropped second and third day. Great attraction for the patron who reads the best of literature and can take logical ending.—A. V. Stewart, Majestic theatre, Paris, Ill.—General patronage.

The Prisoner of Zenda, a Rex Ingram production.—I believe this is one of the best pictures ever thrown on our screen. However, it did not attract as well as it had been covered as yet. Perfect cast, direction and acting of the highest type. If your town will stand this brand of pictures, buy the prices they ask.—F. W. Illor, Mcdonald theatre, Phillipsburg, Mont.—Ming town patronage.

Broadway Rose, with Mae Murray.—No upt to other recent pictures with same star. Business poor after the first night.—R. V. Erk, Big Ben theatre, Iliam, N. Y.—General patronage.

Kisses, with Alice Lake.—Am a little late playing this. Nevertheless it pleased all who came. Stormy weather; audience small. We have only had two-week sells in this section since winter, came—C. A. Riva, Pastime theatre, Tilton N. H.—Small town patronage.

Glass Heroes, with Viola Dana.—Good comedy-drama that will go over any where. Viola Dana is very good in this one.—H. G. Schmidt, Palace theatre, Viborg, Neb.—Neighborhood patronage.

Seizing's Believing, with Viola Dana.—One of the best and most pleasing program pictures we have seen this year.—John Leather Pushers (new) and Pathe News program pleased everybody. Fair business.—George Zinzl, Harbor theatre, Corpus Christi, Tex.—General patronage.

Fascinating Murray.—A wonderful picture in every sense of the word. Many liked it better than Peacock Alley. Fair business and no problems at all. Exchange got it, but don't pay too much.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Little Eva Ascents, with Garet Hughes.—Title injures patronage because people believe it a fairy story. Picture is really delightful, but the title is the reason.—Rosenfield Hopp & Co. Majestic theatre, Rock Island, Ill.—General patronage.

Little Eva Ascents, with Garet Hughes.—A dandy plot brought an abundance of favorable comments. Kept them interested and made them laugh.—J. L. Micks, Opera House, Davenport, Ia.—General patronage.

Small town patronage.

Peacock Alley, Fascination, with Ma
PEG O' MY HEART, with Lu- 
rette Taylor.—Come on all you 
producers of 57 varieties, and try 
to even tie this one. It can't be 
done. It's worth the price of the 
film rental to the poor old ex-
hibitor to have the chance to 
watch his audience while PEG is 
being run.

The plot, the eye, the laughter, and 
Ma leaps over and nudges Pa, 
and Elmer puts Myrtle's hand, and 
younger generation boils with 
glee, for they are seeing something 
new and, Oh, so good and different.

Next night the rest of the family 
comes, and if you run it long enough, 
the whole town will see it, for it's worth it.

I say to every exhibitor this jour-
nal reaches, show PEG O' MY 
HEART if you can book it.—JOHN 
B. RITCH, Myrtle theatre, Lewis-
ville, Mich.

Fighting Mad, with William Desmond.

An action picture that carries a good 
lean story, one that entertains from 
beginning to end. While a Western type 
will go over in houses that cater to 
the so-called better class, as that is what 
we cater to and it went over big here, 
reaching average house the first day to be 
the average second.—W. H. Brenner, 
Joy theatre, Winchester, Ind.—General 
announcement.

Uncharted Seas, with Alice Lake— 
Good picture. Valentino playing in it 
exploits draw. Film was in bad condition.— 
J. C. Reinhardt, Victory theatre, Bay 
City, Mich.—Neighborhood patronage.

The Right That Failed, with Bert Lyt-
ill.—Pretty fair picture. The going 
it is nothing extra as the photog-
raphy is so dark in the first part of it 
that 75 amperes would not bring it out; 
and the light is D. C. too.—C. H. Pow-
er, Strand theatre, Dunsmuir, Calif.— 
R. town patronage.

The Man Who, with Bert Lytill— 
tory pretty good. It is one of the high 
out of living after the war. Just fancy 
old one that Metro makes us play to 
take or deposit money.—H. C. Reinhardt, 
Innards theatre, Bay City, Mich.—Neigh-
borhood patronage.

The Hole in the Wall, with Alice Lake. 
Bad weather. A very good picture, well 
acted by those who saw it.—Edw. W. 
Cerne, Windsor theater, Canton, Ohio. 
Neighborhood patronage.

The Great Redeemer, with a special 
cast.—Western drama, a good one. Ran 
on Sunday and well suited for same.— 
Star theatre, Sandusky, Mich.—Small 
town patronage.

The Four Horsemen, a Rex Ingram 
production.—All that has been said 
is right. It is a box office hit. Spent real 
money advertising it and netted mor-
than is customary here.—J. P. Doyle, 
New Academy theatre, Nunda, N. Y.— 
Neighborhood patronage.

The Four Horsemen, a Rex Ingram 
production.—Wonderful picture of its 
kind, but did not get me any money on 
account of high rental. It is liable to 
create war prejudices that should be for-
gotten. It is one very poor as business-
 getters. Ending of play brutal and dis-
appointing. Two cousins facing each 
other on battlefield and killed, one the 
hero of the play. Love theme in play 
not ideal, heroine being married.—Star 
theatre, Sandusky, Mich.—Small town 
patronage.

JOHN GILBERT's latest production for Fox is "Truxton King," based on a George McCutcheon story. Jerome Storm directed it.

Pathé

Dr. Jack, with Harold Lloyd.—Some 
picture. Exhibitors, grab it. Advertise 
big, and you'll do big. Advertised bill 
boards, newspapers; 24 sheet makes swell 
cut out. Good stunt picture.—R. L. Bel-
ler, Royal Theatre, Garrett, Ind.—Neigh-
borhood patronage.

Without Benefit of Clergy, with a spec-
ial cast.—Good picture, but too heavy 
for small town. Please about 50 per 
cent.—J. H. Hungerford, Family Theatre, 
Friend, Neb.—Neighborhood patronage.

Dices of Destiny, with H. B. Warner. 
A very good program picture.—A. C. 
Betts, Powers Theatre, Red Creek, N. Y. 
—Small town patronage.

Nanook of the North, with a special 
cast.—Very well liked. Something out 
of the ordinary. Scenes were good.— 
David Hess, Iris Theatre, Monte Vista, 
Colo.—General patronage.

The Sage Hen, an Edgar Lewis pro-
duction.—Some of my patrons liked this 
better than The Three Musketeers. A 
very good picture and very touching.— 
A. C. Betts, Powers Theatre, Red Creek, 
N. Y.—Small town patronage.

Paramount

Back Home and Broke, with Thomas 
Meighan.—A comedy-drama of the type 
that patrons delight to see and boost, and 
brings in extra business.—Rosenfeld, 
Hopp & Co., Fort Armstrong Theatre, 
Rock Island, Ill.—General patronage.

When Knighthood Was in Flower, 
with Marion Davies.—This picture broke 
all records for past two years. A won-
derful production and could have held it 
aver another day.—A. S. Widaman, Cen-
tennial Theatre, War-saw, Ind.—General 
patronage.

Singed Wings, with Bebe Daniels.—As 
good a picture as could be made; credit 
to star, producer, director, and of some 
prestige to the theatre that shows same. 
—J. Carbonell, Monroe Theatre, Key 
West, Fla.—Neighborhood patronage.

The Outcast, with Elsie Ferguson.—An 
average picture which drew much better 
than we had any reason to expect. Many 
thought it the best Ferguson has made 
for quite a while.—U. K. Rice, Broadway.
EXHIBITORS HERALD
February 10, 1923

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production.—Very good. Invited the ministers and his wife to see this one. They complimented the picture. Business fair.—Ernest Vetter, Majestic Theatre, Homer, Mich.—Small town patronage.

The Loves of Pharaoh, with a special cast.—No cheese factory should be without this brand, speaking from a boxoffice standpoint. Would go all right in the old country, but our patrons don't like this "square-head" square.—A. V. Stewart, Majestic Theatre, Paris, Ill.—General patronage.

The Loves of Pharaoh, with a special cast.—They stayed away from it, as it is not their genre, but the sets are wonderful and acting adequate. I can't put over any picture of this kind.—S. M. Southworth, The American Theatre, Canton, Ohio.—Neighborhood and college patronage.

North of the Rio Grande, with Jack Holt.—Good Western. Failed to do me any good financially, however.—Ernest Vetter, Majestic Theatre, Homer, Mich.—Small town patronage.

The Face in the Fog, with Lionel Barrymore.—Fair to good picture if your patrons like Blackie's stories.—T. A. Shea, Palace Theatre, McGehee, Ark.—General patronage.

The Face in the Fog, with Lionel Barrymore.—Very poor picture for my town. Pleased about 15 per cent.—L. D. Jones, Stage Theatre, Malad City, Idaho.—General patronage.

Her Husband's Trademark, with Gloria Swanson.—Please those who saw it. Lost money on it, but it was not the fault of the picture.—Ernest Vetter, Majestic Theatre, Homer, Mich.—Small town patronage.

A Bachelor Daddy, with Thomas Meigan.—This is one of those worth-while pictures. Very good. In seven reels.—Dien Reynolds, Pearl Theatre, Hymera, Ind.—Small town patronage.

A Bachelor Daddy, with Thomas Meigan.—This came as close to pleasing 100 per cent of my people as anything I have ever shown. They talked about it for days after.—F. P. Russell, Russell Theatre, Somerset, Ohio.—Small town patronage.

A Bachelor Daddy, with Thomas Meigan.—About as good as you can find to please all classes. Good clean comedy, brought to you with a good moral.—A. sprading, Opera House, Merna, Neb.—General patronage.

A Bachelor Daddy, with Thomas Meigan.—About as good as you can find to please all classes. Good clean comedy, brought to you with a good moral.—A. sprading, Opera House, Merna, Neb.—Neighborhood patronage.

A Bachelor Daddy, with Thomas Meigan.—About as good as you can find to please all classes. Good clean comedy, brought to you with a good moral.—A. sprading, Opera House, Merna, Neb.—Neighborhood patronage.

The Beauty Shop, with R. Hitchcock.—Punk. As a screen actor this gent is off color. Lay off this one.—Jack Cairns, Brooklyn Theatre, Detroit, Mich.—Neighborhood patronage.

The Beauty Shop, with Raymond Hitchcock.—Don't buy it; it's terrible.—W. L. Uglow, Crystal Theatre, Burlington, Wis.—General patronage.

Bought and Paid For, with Jack Holt.—Lacked punch. Special only in price. Over advertised.—M. W. Mattecheck, Liberty Theatre, Kennewick, Wash.—Neighborhood patronage.

Over the Border, with Betty Compson.—Very good. Better than most program pictures. Dandy snow scenes.—Jack Cairns, Brooklyn Theatre, Detroit, Mich.—General patronage.

Over the Border, with Betty Compson.—Pleased the majority. Good scenery. The story is an anti-prohibition one. The bootleggers get the sympathy of the audience. Business good.—Ernest Vetter, Majestic Theatre, Homer, Mich.—Small town patronage.

Room and Board, with Constance Binney.—A small crowd enjoyed this dandy comedy very much.—Johnson Bros., Johnsonian Theatre, Ripley, N. Y.—Small town patronage.

The Great Moment, with Gloria Swanson.—Played this Christmas Day with Harold Lloyd in Number Please and satisfied a big crowd at fifteen and thirty-five cents. Gloria has a story to back up her looks and her clothes in this picture.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Small town patronage.

The Great Moment, with Gloria Swanson.—If this star is known to your patrons get this picture. Pleased 100 per cent.—Edw. W. Werner, Windsor Theatre, Canton, Ohio.—Neighborhood patronage.

The Spanish Jade, with David Powell.—They will like this picture, if you can get them in on it. I couldn't.—W. L. Uglow, Crystal Theatre, Burlington, Wis.—General patronage.

The Call of the North, with Jack Holt.—As good as most Curbwoods. I made a cleaning and Paramount does not ask all they expect you will take in.—Vernon Lacey, Temple Theatre, Howell, Mich.—Small town patronage.

Fool's Paradise, a Cecil B. De Mille production.—Good picture. Will satisfy the average picture fan. We raised prices and did a little better than our regular business.—Walter Musson, Queen's Theatre, Hesperal, Ont., Canada.—Small town patronage.

Fool's Paradise, a Cecil B. De Mille production.—One of the best ever played in my house. The picture pleased everybody. When you get a show like this one, dig down and work—get the dear public in, and they will be glad they came.—E. G. Henson, Opera House, Charles Town, W. Va.—Neighborhood patronage.

Fool's Paradise, Saturday Night, Cecil B. De Mille production.—Two of the most remarkable pictures ever run. Entertainment value far above the average. Don't buy new pictures at high rental and let these go by. Advanced adult price from twenty-five to thirty cents. Bought reasonably and made some money. Ran without short stuff and gave satisfaction.—Star Theatre, Sandusky, Mich.—Small town patronage.

Deep Waters, with a special cast.—Good. Something different, they all say.—Helen Dresler, Star Theatre, Crofton, Neb.—Small town patronage.

The Ordeal, with Agnes Ayres.—A very good program picture.—J. A. Holmes, Arcade Theatre, Halfville, Cal.—Neighborhood patronage.

Experience, with Richard Barthelmess.—Christmas week would have been a losing one had it not been for this ex-
Selznick

One Week of Love, with Elaine Ham-...ersten.—Great picture: in fact it is...n!-large town patronage.

Pawed, with Tom Moore.—A very...very crook picture which failed to...in better pictures, more suitable to his...C. K. Rice, Broadway Theatre, Winston-Salem, N. C.—Transient patronage.

The Referee, with Conway T...—Good.—E. G. Wilson, Opera House, Ogdell, Noh.—Neighborhood patronage.

Bucking the Tiger, with Conway T...—Slow moving affair. Too much gambling scenes. Detrimental to industry...George Murphy, Majestic Theatre, Ft. Sumner, N. Mex.—Neighborhood patronage.

The Man of Stone, with Conway T...—Fair program picture. Will get by if...your patrons like desert scenes. Comments fifty-fifty on this one.—F. E. Hal...lief, Olympic Theatre, Lenox, Iowa.—General patronage.

The Way of a Maid, with Elaine Ham...ersten.—Good picture. Played on bad...business, but so few of picture. Received good comments from ones that saw it.—Geo. W. Ferguson & Son, Royal Theatre, Fairmount, Ind.—Small town patronage.

Evidence, with Elaine Hammer...sten.—Well dressed and interesting picture with very little action. Cannot get them in...see Hammersten. Must have action and so shown on the posters.—P. G. Vaughan, Royal Theatre, Lees Summit, Mo.—Neighborhood patronage.

Reported Missing, with Owen Moore...—dramatic loss. People walked out on it...the first time in history of the house.—L. D. Jones, Star Theatre, Malad City, Idaho.—Neighborhood patronage.

John Smith, with Eugene O'Brien...—Very good comedy-drama mystery picture...O'Brien does not draw for me, but consider this the best I've used.—P. G. Vaughan, Royal Theatre, Lees Summit, Mo.—Neighborhood patronage.

Experimental Marriage, with Constance Talmadge—Reissue. Nice little picture...good work. This star pleases but does not draw for me.—P. G. Vaughn, Royal Theatre, Lees Summit, Mo.—Neighborhood patronage.

The New Moon, with Norma Talmadge.—Wonderful picture.—E. G. Wilson, Opera House, Ogdell, Noh.—Neighborhood patronage.

Panthea, with Norma Talmadge—Poor...story. Small town does not like this...of stuff, regardless of star.—Will J. Beche, Candor Theatre, Candor, N. Y.—Small town patronage.

Silk Stockings, with Constance Tal...—Fair. Some comedy in this...People said it wasn't the best.—E. G. Wilson, Opera House, Ogdell, Noh.—Neighborhood patronage.
United Artists

Tess of the Storm Country, with Mary Pickford.—Grossed more than any picture I ever played. Three days to wonderful business. J. A. Walsh, Sourwine Theatre, Brazil, Ind.—Neighborhood patronage.

The Ruling Passion, with George Arliss.—Talk means nothing. One of the best exhibits in years. Many patrons declared it the picture they had ever seen. Raise your admission price.—J. P. Doyle, New Academy Theatre, Nunda, N. Y.—Neighborhood patronage.

A Tailor Made Man, with Charles Ray.—Clever comedy drama. Excellent business. Many, good comments.—T. A. Walsh, Sourwine Theatre, Brazil, Ind.—Neighborhood patronage.

The Love Light, with Mary Pickford.—First time, I ever heard majority of patrons show enthusiasm over Pickford's work. Because she played "grown-up" part, some said.—Levi G. Durepo, Busine Theatre, Lyons, Mo.—Small town patronage.

Through the Back Door, with Mary Pickford.—A very good picture. It will please.—J. P. Doyle, New Academy Theatre, Nunda, N. Y.—Neighborhood patronage.

The Three Musketeers, with Douglas Fairbanks.—Ran this two days. Saturday was stormy and the next was fair, but did not do the business we expected to do with this. Ran fifty-fifty.—A. H.precedented, Red Creek, N. Y.—Small town patronage.

The Three Musketeers, with Douglas Fairbanks.—Very good picture. Did big business first two days, but fell off third. Enjoyed by all.—R. L. Beiler, Royal Theatre, Garrett, Ind.—Neighborhood patronage.

The Three Musketeers, with Douglas Fairbanks.—A big special with all kinds of action. For some unknown reason did not get the dough. Played percentage and had to charge more than my patrons want to pay.—J. P. Doyle, New Academy Theatre, Nunda, N. Y.—Neighborhood patronage.

The Three Musketeers, with Douglas Fairbanks.—One of Doug's best pictures. Went over good. Small attendance for such a big picture.—A. F. Kehl, Princess Theatre, Ogallala, Neb.—General patronage.

Way Down East, a D. W. Grifhith production.—A wonderful picture. Grab it off and then boom it to the limit. I cannot think of any class that will not like it. Played it percentage.—J. P. Doyle, New Academy Theatre, Nunda, N. Y.—Neighborhood patronage.

Universal

The Kentucky Derby, with Reginald Denny.—One of the best Jewels of the past season. Of course race horse story is the same as the general line of stories of this kind, but drew to a good box office for two days.—E. J. Haley, Hillside Theatre, Chicago, Ill.—Neighborhood patronage.

Another Man's Shoes, with Herbert Rawlinson.—Good picture, good plot and plenty of humor. The work of Rawlinson and Bedford fine. Can't go wrong on his for a good program picture.—E. J. Aquia, Gem Theatre, Hankinson, N. D.—General patronage.

Under Two Flags, with Priscilla Dean.—Very good picture. Worthy of raise admission price. Think it would have been still better had a few scenes near and been cut shorter.—J. P. Doyle, New Academy Theatre, Nunda, N. Y.—Neighborhood patronage.

Don't Shoot, with Herbert Rawlinson.—A good average six-reel program show.—Olen Reynolds, Pearl Theatre, Hymera, Ind.—Small town patronage.

Forsaking All Others, with Cullen Landis.—Way above, head and shoulders, in fact, the ordinary program picture, although we thought it as such. Landis is getting to have quite a following here and, although we showed this on our poorest night, Monday, we showed it in business and pleased the majority.—M. Hansen, Oxnard, Calif.—Small town patronage.

THE STORM, with House Peters.—Played THE STORM in a storm to turn day business. Second night almost as good. Patrons pronounced it the best ever.—C. A. RIVA, Pastime theatre, Tilton, N. H.

Bidin' Wild, with Hoot Gibson.—A good picture but not the usual Gibson action. The only action is in the last two reels. I'm afraid Universal is going to do Hoot as to all other Western stars, and that is to start dressing them up in dude clothes.—J. W. Andreessen, Rialto Theatre, Cozad, Neb.—Neighborhood patronage.

The Married Flapper, with Marie Prevost.—Good little picture with some drama, some fun and action.—S. M. Snow, American Theatre, Canton, N. Y.—Neighborhood and college patronage.

The Long Chance, with a special cast.—Good program picture that pleased all those who saw it.—Gus Cook, Crystal Theatre, Dundee, Ill.—Neighborhood patronage.

Wolf Law, with Frank Mayo.—You will have to hand it to Frank Mayo. He's there with the goods. Can always rely on shouts with the manly star. In a class by himself.—J. F. Sanderson, Jr., Strand Theatre, Winchester, Va.—Neighborhood patronage.

Wolf Law, with Frank Mayo.—Only fault I have to find with this picture is that the lighting is poor in a number of places. A Missouri story that seemed to take well here. Mayo reminds me of Valentine in this one. Ladies like his looks.—P. G. Vaughan, Royal Theatre, Lees Summit, Mo.—Neighborhood patronage.

The Lone Hand, with Hoot Gibson.—The first three reels were a riot. Had half a house when show started, but soon the S. R. O. sign was out. Gibson has a 100 per cent following here.—E. J. Holben, Olympic Theatre, Lenox, Iowa.—General patronage.

The Lone Hand, with Hoot Gibson.—A crackerjack comedy action Western. A very good flood scene in this one. Photography very good. Did not draw, as we ran it week before Christmas, and Hoot a new one for me.—P. G. Vaughan, Royal Theatre, Lees Summit, Mo.—Neighborhood patronage.

The Lone Hand, with Hoot Gibson.—Consider this one of the best Hoot has made and have run them all. Plenty of thrills, action, and enough comedy to make it quite entertaining.—E. J. Haley, Hillside Theatre, Chicago, Ill.—Neighborhood patronage.

Car of the Silent Nibch, with Frank Mayo.—Good picture and remarkable snow scenes. Pleased a good sized audience, as Universal attractions usually do.—Clyde Allen, Casino Theatre, Antwerp, N. Y.—Neighborhood patronage.

Her Night of Nights, with Marie Prevost.—Dandy little picture. Please.—J. B. Laughlin, Barton's Mecca, Midland, Mich.—Neighborhood patronage.

The Storm, with House Peters.—A very good picture, but paid too much money. Better than program picture and is worthy of extended run.—J. A. Holmes, Arcade Theatre, Holtville, Cal.—Neighborhood patronage.

The Storm, with House Peters.—Very fine. Get it early and advertise it like a circus. Your patrons will thoroughly enjoy it.—Jack Cairns, Brooklyn Theatre.

DOUGLAS MACLEAN inadvertently walks off with a fireman's hat and checks it in the cloak room. A scene from "Bell Boy 13" a new First National feature.
Detroit—Neighborhood patronage.

The Storm, with House Peters.—Best of the year. Went strong here. Book it strong.—E. G. Wilson, Opera House, Odell, Neb.—Neighborhood patronage.

The Storm, with House Peters.—Don't be afraid to go after this one. One of the best pictures Universal has released.—J. P. Doyle, New Academy Theatre, Nunda, N. Y.—Neighborhood patronage.

The Storm, with House Peters.—Drew a little better than average business for two nights, week after Christmas, against Legion ball game. Scenery and forest fire very good. Story interesting. Seemed to please.—P. G. Vaughan, Royal Theatre, Lees Summit, Mo.—Neighborhood patronage.

Trimmed, with Hoot Gibson.—Good entertainment. Comedy, action and animal life enough to make it good. Clear throughout and the kind of a picture small town patrons like. Play it up, even to a free kid matinee, and give your people satisfaction.—Will L. Beebe, Candor Theatre, Candor, N. Y.—Small town patronage.

A Dangerous Game, with Gladys Walton.—Fair program picture. Will please the Walton fans. Having read the story I find that they have left out some of the best parts.—F. E. Holben, Olympic Theatre, Lenox, Iowa.—General patronage.

Human Hearts, with House Peters.—Very fine old-time melodrama. Fine plot, fine scenes, sober humor, fine acting. If you can buy this as a lesser special do so; if you have to pay top special prices do not. We charged forty and fifteen cents, but high cost caused us to break exactly even.—Philip Rand, Rex Theatre, Salmon, Idaho.—General patronage.

Human Hearts, with House Peters.—The salesman that sold me this at $3.00 surely did not possess a human heart. Not worth $3.00.—Vernon Loccey, Temple Theatre, Howell, Mich.—Small town patronage.

Human Hearts, with House Peters.—No fault to find with picture. Ran two days to poor business. Barely made expenses. Paid too much. Cannot use high priced pictures in a small town without a loss.—Ira J. Kendall, Victory Theatre, Milledgeville, Ill.—Neighborhood patronage.

Human Hearts, with House Peters.—Good picture with story that holds interest to the end. Play it.—J. P. Doyle, New Academy Theatre, Nunda, N. Y.—Neighborhood patronage.

Man to Man, with Harry Carey.—Fair picture. Plenty of action, but not enough humor to offset blood and thunder. It is a good program picture, but not a special. Would not advise buying it at high prices. We charged thirty-five and fifteen cents.—Philip Rand, Rex Theatre, Salmon, Idaho.—General patronage.

Nobody's Fool, with Marie Prevost.—A good comedy-drama. Harry Meyers as the woman hater is fine, and Marie, well, she is always easy to look at. Picture gave general satisfaction.—H. G. Stettmuller, Jr., Odeon Theatre, Chandler, Okla.—General patronage.

Sure Fire, with Hoot Gibson.—Author a former resident of this county. Advertised that strong and got the money. Hoot goes good here always. Not a world-beating picture but better than a lot of specials for satisfaction.—Will L. Beebe, Candor Theatre, Candor, N. Y.—Small town patronage.

Headin' West, with Hoot Gibson.—A pleasing program picture. Hoot is a favorite here.—J. A. Holmes, Arcade Theatre, Holtville, Cal.—Neighborhood patronage.

Headin' West, with Hoot Gibson.—This is a very good program picture. Had lots of comments and no kicks. Did a good business.—A. F. Affelt, Liberty Theatre, Ogallala, Neb.—General patronage.

The Trap, with Lon Chaney.—I paid too much for this. Nothing more than a program picture. Will please, but not stand advance in price.—A. F. Affelt, Liberty Theatre, St. Louis, Mich.—Neighborhood patronage.

The Fire Eater, with Hoot Gibson.—Gibson goes good here. This is one of his best books. It book it strong.—E. G. Wilson, Opera House, Odell, Neb.—Neighborhood patronage.

Moonlight Follies, with Marie Prevost.—Just a fair program picture. No comments either way, so take it most all we released.—Ira J. Kendall, Victory Theatre, Milledgeville, Ill.—Neighborhood patronage.


Wilson, with Priscilla Dean.—This picture is rightly named. Not a drop of sentiment in it. If it is a Gibson you can't go wrong on booking it.—Ira J. Kendall, Victory Theatre, Milledgeville, Ill.—Neighborhood patronage.

Conflict, with Priscilla Dean.—A good picture which gave pretty good satisfaction. Might have been boiled down some, as it drags somewhat. A little slow in getting to the real punch. Lost money on this one.—Will L. Beebe, Candor Theatre, Candor, N. Y.—Small town patronage.

The Rowdy, with Gladys Walton.—Miss Walton fills the role of rowdy to a T. Well pleased audience. Fine program picture. Children especially pleased.—Ira J. Kendall, Victory Theatre, Milledgeville, Ill.—Neighborhood patronage.

Vitagraph

The Little Wildcat, with Alice Calhoun.—First time in town as a regular, but she has charm and character that seemed to impress patrons as it did us. Pretty fair story to work in.—P. G. Estes, Fair Theatre, Brookings, S. D.—Neighborhood patronage.

Too Much Business, with a special cast.—Ran this Christmas and seemed to please good crowd. Held the attention and works up to a good climax at the end. Don't buy it for this Christmas, but a good program picture.—P. G. Vaughan, Royal Theatre, Lees Summit, Mo.—Neighborhood patronage.

The Fighting Guide, with William Duncan.—This is not as good as some of the other Duncan pictures, but will pass as an ordinary program picture. Will please where Duncan is liked.—H. G. Schmidt, Palace Theatre, Long Pine, Neb.—General patronage.

The Angel of Crooked Street, with Alice Calhoun.—Pleasing program picture, but small audience. Too much opposition in small town. For instance: Legion Ball, Rebekah installation, church entertainments and basket ball games.—C. A. Riva, Pastime Theatre, Titon, N. H.—Small town patronage.

A Woman's Sacrifice, with Corinne Griffith.—This picture was produced once before by the same company under the name of God's Country and the Woman. Nevertheless it is a very good Northern picture.—Wm. H. Crook, Red Hawk Theatre, Omaha, Neb.—Neighborhood patronage.

The Ladder Jinx, with a special cast.—An ordinary picture that is rated as a special. Plenty of advertising failed to produce results.—J. P. Doyle, New Academy Theatre, Nunda, N. Y.—Neighborhood patronage.

My Wild Irish Rose, with a special cast.—This is a good clean picture. The title is the only drawing power. The last three reels are a joke. Buy it right or leave it alone.—Henry Saubers, Fad Theatre, Fairfax, S. D.—Neighborhood patronage.

My Wild Irish Rose, with a special cast —While Paris Sleeps," a new Hodkinson feature.
February 10, 1923

EXHIBITORS HERALD 87

cast.—A delightful drama. A real Irish drama with plenty of comedy situations and good story that is interesting. Business above average—B. C. Brown, Temple Theatre, Viroqua, Wis.—General patronage.

My Wild Irish Rose, with a special cast.—A splendid picture which pleases all nice business considering unusual opposition. The picture will deliver the goods if you can get them in.—George Zinz, Harbor Theatre, Corpus Christi, Tex.—General patronage.

My Wild Irish Rose, with a special cast.—A good production with a real draft. Use trailer and hand out paper. You cannot go wrong on this one. Book it and then go after your business—J. P. Doyle, New Academy Theatre, Nunda, N. Y.—Neighborhood patronage.

The Silent Vow, with William Duncan.—A dandy good Western; in fact, you cannot go wrong on anything Duncan works in, and our people like his class of work—H. F. Sembler, Colonial Theatre, Radford, Va.—Small town patronage.

The Silent Vow, with William Duncan.—This was a first-class picture of the North. However, the press book says Duncan does some double exposure that no one can explain. Any amateur tographer can tell how it is done and do it. He passes behind a chair on which he is sitting. The chair is of dark material. Also to the sleeve of his coat that he puts his hand on is dark, and it was only a matter of measurements and timing to get it. I am still waiting to see a man pass himself, both standing up and in clear view. With a dark ground I can show a man in three positions at the same time. R. Ross Riley, Wigwam Theatre, Oberlin, Kans.—General patronage.

Where Men Are Men, with William Duncan—shown on Christmas day. Please 95 cent. Good enough for any theatre. Shown to the largest house this season. E. L. Golden, Mt. Vernon Theatre, Tallassee, Ala.—Neighborhood patronage.

Flower of the North, with a special cast.—Should have run this one two days. For the picture is good and pleased my people. You can't go wrong on this one—H. F. Sembler, Colonial Theatre, Radford, Va.—Small town patronage.

The Fortune Hunter, with Earle Williams.—A very good picture. Reports con-flicting. Didn't see, but would judge it was very fair. Put on Semon comedy, but even this failed to pull.—Philip Rand, Rex Theatre, Salmon, Idaho.—Small town patronage.

When Danger Smiles, with William Duncan.—Good Western picture that pleased a good general. Reports not drawing card here—H. G. Steetmuns, fr., Odeon Theatre, Chandler, Okla.—General patronage.

Fortune's Mask, with Earle Williams.—Beaver boy this Christmas. Santa Claus. Went over strong.—E. G. Wilton, Opera House, Odell, Neb.—Neighborhood patronage.

State Rights

The Beautiful and Damned (Warner Bros.), with Marie Prevost.—An honest picture which pleased a good general. N. Y. C. says it lacks some comic effect.—K. Rice, Auditorium Theatre, Winston-Salem, N. C.—Transient patronage.

To Adjourn (Arbuckle) — A good picture with good story, beautiful setting and full of humor. Arrows commented favorably on it—J. M. Babin, Fairlyland Theatre, White Castle, La.—Neighborhood patronage.

Rags to Riches (Warner Bros.), with Wesley Barry.—Consider it much better than School Days and a mighty good audience picture. Paid too much for it and did not do the business on account of pulling a bone and running it week before. However, I'd say run it.—P. G. Vaughan, Royal Theatre, Lees Summit, Mo.—Neighborhood patronage.

What's Wrong With the Women? (Equity), with a special cast.—Here is an all-star cast and a picture that will get you the money and also please your patrons. It did both for us at a price that we could afford to pay. It should do it for anyone, anywhere.—Clyde Allen, Casino Theatre, Antwerp, N. Y.—Neighborhood patronage.

The Country Flapper (Prod. Sec.), with Dorothy Gish. This was a flopper for us. Some of our patrons thought it absolutely silly and the rest just didn't care. This picture may please the school girl type, since some of the titles and sub-titles are nearly as funny, but don't promise your patrons anything but five reels of picture when you show this, if you do.—M. M. Hansen, Lyric Theatre, Oxford, Calif.—Small town patronage.

The Innocent Cheat (Arrow), with Roy Stewart.—Another good picture that pleased all who saw it. A whole lot better at a reasonable rental than some big so-called super-specials.—M. J. Babin, Fairyland Theatre, White Castle, La.—Neighborhood patronage.

West of the Pecos (Steiner), with Neal Hart.—Packed them in with this, but then Western pictures all draw satisfactory business here. This is an average Western.—C. A. Riva, Pastime Theatre, Tilton, N. H.—Small town patronage.

Smiling Jim (Canyon), with Franklyn Farnum. School Days picture, good, but a little slow. All of them are good. My patrons like this star.—E. L. Golden, Mt. Vernon Theatre, Tallassee, Ala.—Neighborhood patronage.


Hills of Hate (Arrow), with Jack Hoxie.—This is a good Western. The patrons said so as they went out.—Geo. W. Ferguson & Son, Royal Theatre, Fairmount, Ind.—Small town patronage.

Double O (Arrow), with Jack Hoxie.—Hoxie is getting more popular here every time we show his productions. His name means almost as much as that magic word "Mickey".—Levi G. Duren, Browne Theatre, Limestone, Me.—Small town patronage.

When Dawn Came (Prod. Sec.), with a special cast.—Good picture for any class. Had a good moral and should be given more publicity. Holds the audience and pleases any person who loves God.—M. J. Babin, Fairlyland Theatre, White Castle, La.—Neighborhood patronage.

Burn 'Em Up Barnes (Abb. Dist.), with Johnny Hines. Boys, here's the best six reel comedy action picture I've seen in months. An all-star cast and very fine photography. Drew howls of laughter. Ran it with Chaplin reissue A Night in the Show, which is another scream.—P. G. Vaughan, Royal Theatre, Lees Summit, Mo.—Neighborhood patronage.

Angel Citizens (Canyon), with Franklyn Farnum.—Al Hart, Peggy O'Day and Shorty Hamilton play good parts in this good Western.—Helen Drexler, Star Theatre, Croton, Neb.—Small town patronage.

His Nibs (Exceptional) with Chick Sale. Novel, different, acting good, mild comedy. Some ate it up, others indifferent. If your patrons like comedy run it to get away from the usual stuff.—J. Christensen, Star Theatre, Sandusky, Mich.—Small town patronage.

Pal of the West (Film Art), with a special cast.—Fair program picture. Lacks somewhat in story interest. Acting good.—J. A. Weisbeck, Liberal Theatre, Alden, N. Y.—Small town patronage.

Trapped in the Air (W. E. P. C.), with Lester Cuneo.—Lester Cuneo is getting to be quite a favorite with us here in his Westerns.—Helen Drexler, Star Theatre, Croton, Neb.—Small town patronage.

The Man From Hells River (W. P. E.)

One of the amusing incidents from "A Front Page Story," Vitagraph's new special.

M. J. Babin, Fairyland Theatre, White Castle, La.—Neighborhood patronage.
LON CHANEY in a dramatic scene from "All the Brothers Were Valiant," presented by the Metro Pictures corporation.

C.), with Irving Cummings.—Consider this a weak Curwood, not worth the price asked for it here. Just a five reel pro- old fashion picture, not a specialty by any means. Do not make any "noise" about the do. Very small part.—P. G. Vaughan, Royal Theatre, Lees Summit, Mo.—Neighborhood patronage.

Putting It Over (Goldstone), with Richard Falmadge.—Consider this star's- worthy reputation. Maybe she forget her self in this picture as in previous four. Business fair.—C. A. Whitney, Star Theatre, Ottawa, Kans.—Neighborhood patronage.

The Masked Avenger (W. P. E. C.) with Lester Cuneo.—A good, snappy, Western. All will like.—Helen Drexler, Star Theatre, Croton, Neb.—Small town patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—All that is claimed for it. Especially suited for Sundays or holidays, but has all the essentials of a successful play for any time. A truly great picture, and they do not rob you to buy it.—J. Christiansen, Star Theatre, Saugusky, Mich.—Small town patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—A picture that will get you more money. Print in awful shape. See that you get a good one.—J. F. Sanderson, Jr., Strand Theatre, Winchester, Va.—Neighborhood patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—Best drawing card we have had in two years. Old ladies came out to see the "Wandering Boy." Advertise it well and you won't go wrong.—A. F. Mext, Liberty Theatre, St. Louis, Mo.—Neighborhood patronage.

Silver Spurs (W. P. E. C.), with Lester Cuneo.—Some colorful melodrama of old California days. They sure liked this one.—Helen Drexler, Star Theatre, Croton, Neb.—Small town patronage.

Rangeland (Steiner), with Neal Hart.—The poorest of his pictures we have ever had. Action was very slow, and no plot. His leading lady would never win a beauty contest. Maybe she forgot her makeup.—R. Ross Riley, Wigwam Theatre, Oberlin, Kans.—General patronage.

Serials

The Timber Queen (Pathé), with Ruth Roland. We are on Episode Twelve. Holding up fine. We have run serials for the past four years and consider it one of the best. C. A. Whitney, Star theatre, Ottawa, Kan.—Neighborhood patronage.

Robinson Crusoe (Universal), with Harry Myers.—Playing last episode to- day and contrasts to reports from others, this serial made many friends. Myers great. I. B. Laughlin, Bart's Mecca, Winfield, Mich.—Neighborhood patronage.

The Fighting Trail (Vitagraph), with William Duncan.—A realistic serial that is supposed to be great. Just finished this bunch of cheese. If it drew as much as twenty dollars I'll buy all you boys a new hat.—H. C. Stettunud, Jr., Odeon theatre, Chandler, Okla.—General patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Cleaning up on this serial. Every episode brings more money. Art Acord a great drawing card.—J. F. Sanderson, Jr., Strand theatre, Winchester, Va.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—A mighty good serial and one of the best film investments of the season. R. V. Erk, Big Ben theatre, Ionia, N. Y.—General patronage.

Winners of the West (Universal), with Art Acord.—Just finished the last cpi. Held good attendance from start to finish. This serial drew more of the older patrons than the kids.—F. E. Hol- bien, Olympic theatre, Lenox, Iowa.—General patronage.

The Son of Tarzan (Serial Sales), with a special cast.—At Sunday matinee only. Played this repeat on my own house and doing better than first time. It pleases all audiences.—J. D. Sine, New Majestic theatre, Goshody, Wis.—Neighborhood patronage.

The Son of Tarzan (Serial Sales), with a special cast.—O. K. and will do the business. Kids delighted with animal stunts. Title great drawing card.—J. Christiansen, Star theatre, Sandusky, Mich.—Small town patronage.

Short Subjects

Century Comedies (Universal).—The last ten used have all been A comedies with big laughs.—F. P. Kohr, Princess theatre, Ogalala, Neb.—General patronage.

Fun from the Press (Hod.)—Judging from the laughter, they are in good shape.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Hall Room Boys Comedies (C. B. C).—All the上半年 used were in good shape. It's a comedy with some of the best boys on it. They can't ask too much for them, either.—C. A. Hill, Pastime theatre, Tilton, N. H.—Small town patronage.

Harold Lloyd Comedies (A. E.).—A great drawing card for me. Please everybody.—Chas. Elliott, Jewel theatre, Sibley, II.—Small town patronage.

ENTERTAINING THE BOSS, TWIN HUSBANDS, THEIR VA- CATION (F. B. O.), with Mr. and Mrs. Carter DeHaven.—Boys, here are three as clever clean comedies as were ever made. Good story, lots of laughs, and clog as a ribbon, and sold right.

It's a pleasure to present a good clean comedy that really has a good story and is a comedy without a lot of vulgarities in it. If you want good, clean stuff that's really funny, try these.—C. A. SPAIN- HOUR, Auditorium theatre, Greens- burg, Kan.

The Leather Pushers (Universal), with Reginald Denny.—Just as good but no better than the first series. Can see the end coming.—F. P. Kohr, Big Ben theatre, Ionia, N. Y.—General patronage.

Our Gang Comedies (Pathé).—These comedies are popular and the kids like them. Will you have another?—Clyd- Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Our Gang Comedies (Pathé).—This series is not getting old, but is very much like any of that have been shown in my house. I have shown three.—P. D. Rus- sell, Russell theatre, Somerset, Ohio.-Small town patronage.

Snub Pollard Comedies (Pathé)—good comedy if you want plenty of pet.—Chas. Elliott, Jewel theatre, Sibley, II.—Small town patronage.

Snub Pollard Comedies (Pathé)—Ex- ceptionally fine high comedies. These kids went crazy over The Old Sea Do- g.—P. D. Russell, Russell theatre, Somerset, Ohio.—Small town patronage.

Urban Movie Chats (Hodkinson).—One of the best single reeiders I have ever seen. It has such a variety that can't help but please all.—H. C. Ren- hardt, Victor Theatre, Bay City, Mich.—Neighborhood patronage.

Pop Tuttle's Movie Queen (F. B. O.), with Don Mason.—When a comedy like this will draw and please, anyone can make a comedy.—A. A. Sprading, Ope- lot, Missouri, Mena, Neb.—Neighborhood patronage.

The Blacksmith (F. X.), with Bust Keaton.—Not as good as his previous comedies.—E. R. Brown, Grand Forks, N. D.—General patronage.

The Counter Jumper (Vitagraph), with Larry Semon.—An action comedy with the usual Semon pep. It arrives along at a great rate with so much speed that you are in a whirl.
3 Telegrams from more than 56 already received and it hasn't hardly opened.

Watch for more box office reports on this "Prize Baby" for 1923.

Distributed by

FILM BOOKING OFFICES
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723 SEVENTH AVE., NEW YORK CITY
EXCHANGES EVERYWHERE
has them all beat a mile for trick stuff that seems real. We always welcome Semon comedies.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Fire Fighters (Pathé), with Our Gang.—One of the best two reel comedies we have ever had. Kept the house in an uproar. People went out of the way to tell me how much they enjoyed it. Get this one by all means. Photography perfect. Children wonderful.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Stork's Mistake (Educational), a Chaplin comedy.—Another clever comedy with a clever twist ending. The baby show was great.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Simple Lie (Vitagraph), with Larry Semon.—Very good. Enough laughs and action in this to make three reels. Just one hearty laugh after another.—E. J. Laqua, Gem theatre, Hancock, N. D.—General patronage.

Simple Lie (Vitagraph), with Larry Semon.—Didn't see it. Reports excellent.— steril Rand, Rex theatre, Salinas, Idaho.—Small town patronage.

A Donkey in Lion's Skin (Pathé), an Aecop Fable.—This animated cartoon was a knockout and was a welcome relief after so many so-called comedies.—C. E. Johnson, Paramount theatre, Gibson, Neb.—Neighborhood patronage.

Star Comedies (Universal).—I see one of the exhibitors kicking on these, but I find them about as good as any one reel comedies. Not side splitters, but a few laughs in all of them. A good fill in.—C. A. Kelley, Rex theatre, Custer, Okla.—Small town patronage.

School Days; The Hick (Vitagraph), with Larry Semon.—Very good. A good slap-stick, though not in the same class with Lloyd comedies.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Weatherly, Gem theatre, Omaha, Neb.—Neighborhood patronage.

The Electric House (F. N.), with Buster Keaton.—One of the most fast comedy in some time, but Keaton's stuff goes over the heads of most of them.—W. Ray Erne, Rialto theatre, Charlotte, Mich.—Small town patronage.

His Own Law (Pathé), with Leo Maloney.—Action slow in first reel, but good in second reel.—G. E. Wendel, Opera house, Shawneetown, Ill.—Small town patronage.

It's a Wild Life (Pathé), with Harold Lloyd.—Among the most laughable comedies of the resizing to date. Lloyd really gets them all laughing in this one.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

The Saw Mill; The Bakery (Vitagraph), with Larry Semon.—Good comedies enjoyed by old and young.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

The Show (Vitagraph), with Larry Semon.—Not quite as good as The Bakery and yet good enough for any house which can boast of patrons who are real human beings—who are not so "hard- boiled" but what they will laugh when something really funny is shown.—Levi G. Durepo, Browne theatre, Limestone, Me.—Small town patronage.

A Likely Man (Metro), with Bull Montana.—While not a knockout this comedy has a good many laughs and deserved them. It is out of the ordinary comedy and is a fine added attraction to any bill and would prove to be even more than that if put on with a weak feature.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

365 Days (Pathé), with Snub Pollard.—The Snub Pollard comedies always go good here. This one very good.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

A Fair of Kings (Vitagraph), with Larry Semon.—As fine a comedy as you could ask for. Full of laughs and well produced.—Custer Carland, Victoria theatre, Frankfort, Mich.—General patronage.

The Agent (Vitagraph), with Larry Semon.—Great comedy. Semon always good for laughs. This above average.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

Spooks (Educational), with a special cast.—These Mermaids have been sure winners for us and this one is no exception.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Cups (F. N.), with Buster Keaton.—About like all of Keaton's. Very good comedy but not quite the stuff they get for it.—C. R. Sullivan, Fair theatre, Amalillo, Tex.—General patronage.

The Head Waiter (Vitagraph), with Larry Semon.—A new comedy for us. One of the best Semons, but was enjoyed by most.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Sweetheart Days and Wedding Bells Out of Tune (F Paramount).—Absolutely poor. Not a laugh in them.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Grocery Clerk (Vitagraph), with Larry Semon.—One of the best comedies I have played. Too bad we can't always laugh. Larry is a good bet.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Bakery (Vitagraph) with Larry Semon.—A very good comedy. Well liked.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Stolen Glory (Educational), with a special cast.—A good comedy.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Rainmaker (Educational), with Lloyd Hamilton.—A good comedy. Full of laughs. Lloyd Hamilton well liked here.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Cold Feet (Educational), a Christie comedy.—Not so much of a comedy, but the snow scenes in this one are fine.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Sawing a Lady in Half (C. B. C.), with a special cast.—If you want to make a little extra money buy this two reeler. Posters unusually good. Will make you more money than some specials and satisfies.—J. Christiansen, Star theatre, Sandusky, Mich.—Small town patronage.

 Foolish Monte Carlo (F. B. O.), with a special cast.—Foolish indeed.—J. Carbo nell, Monroe theatre, Key West, Fla.—ITableView patronage.

365 Days (Pathé), with Snub Pollard.—The first of his two reeler and a sure knockout. The house just stood up and cheered every minute. By all means book it.—H. C. Blanhard, Victory theatre, Bay City, Mich.—Neighborhood patronage.

The Beggar Maid (Hoden), with a special cast.—A classical comedy which appealed to the better class of patrons.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Skipper's Last Resort (Educational), a Tommerville comedy.—Nothing extra. Had a few good laughs.—M. D. Foster, Gem theatre, Williamsburg, Kan.—Neighborhood patronage.

Made in the Kitchen (F. N.), a Mack Sennett comedy, with a special cast.—All about home brew but it was handled well and the child in this saved it. Don't book it.—Philip Rand, Rex theatre, Salinas, Idaho.—General patronage.

The Joy and the Dog (Pathé), and Aetzop Fables.—Very, very good. Run one of these every Wednesday night and they are a dandy filler and entertainment.—A. C. Beets, Powers theatre, Red Creek, N. Y.—Small town patronage.

The Dumb Bell (Pathé), with Snub

BUSTER KEATON goes up in the air over a love affair in his new comedy for First National, "The Balloonicat."
By H. H. Van Loan
A Robert Thornby Production

A sea drama whose very title carries to a jaded public welcome thoughts of red-blooded drama—drama whose background is the heaving realm of adventure where men ever have lived and fought and died in glory and ignominy—a sea drama

Starring

WALLACE and NOAH BEERY

the screen's most noted character actors. What more could anyone ask than to be treated to a view of these two noted stars as rivals in the world where men go down to the sea in ships—as strong, hating, scheming, FIGHTING rivals for the love of a woman whom neither of them wants after all? Man, there's drama here—drama and thrill and spectacle that's brought out to the full by the Beery boys and a sterling supporting cast. Book it—NOW.
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Title
Star
Producer
Remarks

Title
Star
Producer
Remarks

Exhibitor
Name of Theatre
Transient or Neighborhood Pat-
ronage
City
State

Pollard.—Very good one reel.—Wood &
Webb, Star theatre, Corinth, Min. —
Neighborhood patronage.

Saving Sister Susie (Educational), a
Christie comedy. — Another winner.
Christie comedies always please here. I
think they are the best on the market
today.—H. C. Reinhardt, Victory theatre,
Bay City, Mich.—Neighborhood patron-
age.

The Cat and the Fish (Pathé), an
Aesop Fable.—This was good, but not as
funny as The Boy and the Dog.—A. C.
Betts, Powers theatre, Red Creek, N. Y.
—Small town patronage.

Food for Thought (Goldwyn), with a
special cast.—This is a twin to Nothing
to Think About. They both are dandy
and full of entertainment. These cost
me $2 each.—A. C. Betts, Powers theatre,
Red Creek, N. Y.—Small town patronage.

A Ring Tail Romance (Educational), a
Campbell comedy.—A very clever com-
edy with good laughs. We find all Cam-
bell comedies good so far.—M. D. Foster,
Gem theatre, Williamsburg, Kan.—Gen-
eral patronage.

Nothing to Think About (Goldwyn),
with a special cast.—This is a dandy. Has
a little negro boy in that takes the cake.
Ran this with My Boy, and he pleased
better than Jack in acting.—A. C. Betts,
Powers theatre, Red Creek, N. Y.—Small
town patronage.

The Desert Wolf (Pathe), with Tom
Santschi.—An old picture, but will please
whenever Santschi pictures are liked.—
Wood & Webb, Star theatre, Corinth,
Miss.—Neighborhood patronage.

Spooks (Educational), with Lloyd
Hamilton.—If we had more comedies
like this one the world would have more
to laugh at. This comedy is life, and
real, and it is a screen item beginning
to end.—Frank Buckthorpe, Rialto the-
atre, Jacksonville, Ill.

Hear ‘Em Rave (Pathe), with Harold
Lloyd.—Lloyd gets the laughs in this
one. Among some of the best reissues.
—Wood & Webb, Star theatre, Corinth,
Miss.—Neighborhood patronage.

I Do (A. E.), with Harold Lloyd.—
All the Lloyd’s are knockouts. Best
comedies on the market.—J. A. Holmes,
Arcade theatre, Holton, Cal.—Neigh-
borhood patronage.

Charles Murray and support in a scene
from the Hodkinson two-reel comedy,
“Four Orphans.”
THEATRE CONSTRUCTION AND EQUIPMENT

Grauman’s Metropolitan Opened

Newest Theatre and Office Building in Los Angeles Is Six Stories High and Was Constructed at a Cost of $4,000,000

FEATURES OF METROPOLITAN

Grauman’s new Metropolitan Theatre, Los Angeles, is a combination office building six stories high, costing $4,000,000.

Its seating capacity is 1,500. The building was three years in construction.

Probably the largest girders and concrete trusses ever built support the roof and balcony.

There is a front section to the stage which can be lowered away out of sight by means of an elevator.

The foundation of the balcony is built at an upward instead of the customary downward decline.

The cantilever beams supporting the balcony, resting on concrete trusses, are plainly in evidence from any point on the mezzanine.

The proscenium arch measures 32 feet in height and 60 feet in width. The Wurlitzer Hope-Jones Organ cost $80,000 and has the console mounted on an elevator.

Fifty-one motors are required for operation of the ventilating system which cost $115,000.

A remote control type switchboard with dimmer attachment cares for all the lighting effects.

Current is received through a double system of transformers, giving the house two sources of supply.

Through a synchrometer attached to the projection machine and the director’s stand and organ console the music leaders can regulate the tempo of their music to synchromate.

Draperies in the Metropolitan are valued at $200,000, being mostly Japanese silk, chintz and velvet, especially designed.

Twelve thousand yards of material were used for the drapes and stage curtains, and required 15 months in making.

Over 3,500 tons of steel were used in construction of the house, and 30,000 barrels of cement were consumed.

William Lee Woollett was the architect.

FROM a reality and structural point of view, Grauman’s new Metropolitan theatre at Sixth and Hill streets, Los Angeles, which opened its doors to the public Friday, January 20, represents a unique achievement. In it, Los Angeles possesses the ultimate in motion picture theatre construction and a playhouse, the beauty and grandeur of which is undoubtedly not exceeded by any other such structure in America or abroad.

Cost Is $4,000,000

The deal involved the tying up for three years of one of the most valuable corners in the very heart of the city during the construction of the theatre. The building, involving an outlay of approximately $4,000,000 to build and equip, is a combination of theatre and offices, six stories in height, underlaid by a foundation capable of and originally intended to support a structure thirteen stories in height. There are one hundred offices, many of which will be occupied by the various departments and officials of the theatre business branch.

 Structurally speaking, this concrete realization of a dream of Sid Grauman, and executed by the best architects, artists and contractors under his guiding genius, introduces many innovations in theatre building and equipment.

If Mr. Grauman and his architect, Wm. Lee Woollett, intended to convey that with a known abstract architectural idea—solidity and stability in this structure, they certainly realized their aim, for the theatre, entirely of reinforced concrete construction, presents this idea in a most impressive fashion. No attempts have been made to cover up and hide the giant trusses, supports and the strength of the concrete construction, as is often the case. The rough surface and the angles of construction, however, have been so deftly decorated by the master touch of William Lee Woollett, decorative architect and his experts that the very stability and solidity of the architecture has been transformed into beauty and highly artistic values of a novel and unique nature.

Cantilever Beams Support Balcony

The effect of the massiveness has been conveyed in the various embellishments, the hanging pendants, the huge circularly at the top of the vast enclosure, the colossal columns and the proscenium arch, which is forty-two feet in height, and sixty feet wide.

The large cantilever beams which support the balcony resting on the longest reinforced concrete girder ever built, are plainly in evidence from any point on the mezzanine floor which leads to the balcony. These girders and the ten great roof trusses stretch clear across the theatre enclosure from one side wall to the other.

Because this is a virtually new type of balcony construction and sets a precedent in this type of architecture, a structural test was made of the strength of the balcony and its supports. In the early stages of construction, something like two million pounds of weight, over seven times the combined weight of all the people who will ever be seated thereon were piled up in the balcony.

Stage Is Movable

The stage is another innovation in the theatre stage construction. It is provided with a front section, some fourteen feet in width, which can be lowered away out of sight by means of elevator machinery, controlled by huge motors. This allows for the lowering of the orchestra when this section of the stage is used as an orchestra pit, and the presentation of special effects, the performers being able to enter the movable section from underneath the stage and then come up into view of the audience. This section may be raised flush with the remainder of the stage, thus providing one of the largest stages in the world.

The organ console also rests on an elevator arrangement.

Forty built-in dressing rooms back stage have been provided for the prologue and accompaniment performers. Underneath the stage are view rooms, a large carpenter shop equipped with machinery, the system of wiring, fuses, transformers, motors controlling the elevator systems, ventilating system, etc.

Ample Ventilation Assured

The ventilating system was installed at a cost of $115,000 and requires for its operation, fifty-one motors. By means of this, cool air in summer and warm air
in winter is distributed to all parts of the house.

The organ, a specially constructed unit orchestra is the largest ever built and was installed at a cost of $50,000.

The multi-colored light effects, installed by Holmes & Sanborn, electrical engineers, under the supervision of William Woollett, are controlled by a new remote control type switchboard—a compact innovation which although only thirteen feet long, is possessed of the same efficiency as an old type board of about fifty feet in length. The new board can be operated by one man, due to an elaborate system of master and sub-master switches. It is provided with special dimmer apparatus which allows for beautiful effects, by the gradual dimming out of one set of colored light effects, simultaneous with the gradual increasing in light value of another color combination. According to the engineers responsible for its installation, with this system, it is possible to get a greater variety of light effects than with any other system in operation in the United States.

Two Sources of Power

The electrical current comes into the theatre through a double system of transformers—six transformers to each system. Two sources of current are thus available so that in case either is impaired, the other is sufficient to supply the house with current.

Waukes, Wis.—F. T. Welser has purchased the Grand Opera House here from C. S. Cone. He announces that it will be remodeled.

She—How did you know I was going to wear my hair curled this evening?
He—I saw it in the papers this morning.
—Stroh Stories.

Are You Pleased?

A West Virginia Minusa User Writes:—

Glen Alum, W. Va.
Jan. 13, 1923

Gentlemen:—

Words cannot express how satisfied we are with our “Minusa Screen.” Absolutely perfect in every way, shape or form.

We are very small exhibitors, this being only a mining town, but we want to say right now that we are mighty glad of the investment made in the new screen.

Will be glad to recommend your screen to anyone. We are pleased. WE ARE PLEASED.

Very truly yours,
Enterprise Theatre,
Jno. Cleva, Jr.
Manager

MINUSA CINÉ SCREEN CO.
MORGAN AT BONTOM
SAINT LOUIS

World's Largest Producers of Motion Picture Screens.

Theatre Construction News

Exhibitors are invited to report to this department any new theatre planned, remodeling contemplated, openings, etc.

New Projects

Chicago, Ill.—A theatre and office building to cost $1,200,000 is planned for Lincoln avenue and Roya street. Jacob Horwitz of the firm of Peters & Horwitz has acquired property for the structure for this firm. The theatre will seat 3,500.

Columbus, O.—The Bukeyee State Building and Loan Company, leased by Keiths, has been sold and erection of a new Keith theatre in Columbus is now virtually assured.

Miami, Fla.—Plans have been completed for the construction of the Miami Beach Community theatre, at the Lincoln Road and Michigan avenue. Frank Smathers is attorney for the interests.

Cincinnati, O.—Construction of the Madison theatre, Ward avenue and Madison Road, Madisonville, has been started. The house will seat 920. Stewart & Stewart are architects.

Helena, Ark.—A theatre to cost $25,000 will be erected here by C. N. Jenkins of Toreman, Ark., and Joy White, of New Boston, Texas.

San Francisco, Cal.—Work will be started soon on a new theatre at Geary and Eighteenth avenue, to be erected by Alex E. Levin.

Red Oak, la.—Plans for the erection of a modern motion picture theatre here are under consideration by Charles Calaban and Ted Samuelson.

Little Falls, N. Y.—Work has been started on a new property to make way for the new theatre to be erected on Ann street. James P. Hallinan is razing the structure.

Oswego, Ore.—An option on property at Front and First streets has been taken by Walter S. Weessing, Western division manager of Pathe on which it is understood he contemplates erection of a theatre.

Fresno, Ca.—A committee of five composed of C. E. Daly, chairman, J. P. Cackler, F. J. Down, S. M. Ray and Bert Harris were authorized by residents of the Bellevue district to investigate possibilities as a site for a theatre.

Ponca City, Okla.—Ponca City Amusement Company which has recently been chartered has announced plans to build a $100,000 theatre in this city. Fred Pickrell will be manager.

Santa Barbara, Cal.—The Lobeto theatre is being razed under the supervision of Architect S. L. Hoffman to make way for a new playhouse here.

El Monte, Cal.—Work has been started on a new theatre which Walter Temple is erecting on West Main street.

Yuba, Cal.—Frank Atkins, theatre owner of Marysville, has started construction in Yuba of a theatre at the corner of Bridge and Second streets. It will be an open air theatre until fall when the roof will be placed.

Jefferson City, Mo.—Fred Harper, owner of the Dome theatre, has purchased the Merchants Bank Building here which will be remodeled into a motion picture theatre this fall.

Oakland, Cal.—Construction of a new theatre at Twenty-third avenue and East Fifteenth street, has been started by Palace Amusement Company of which John R. McInroy is president. The house will seat 1,400.

Little Falls, N. Y.—William Bernstein of New York and Albion has acquired property here on which he will construct a theatre to cost $200,000 with a seating capacity of 1,400.

Chicago, Ill.—Work has been started on a new theatre at Monterey and Home- wood avenues which will cost $160,000 and open in June at $1,000. Burrett H. Stephens is architect.

Openings

Council Bluffs, la.—The new Broadway theatre, owned by A. H. Blanks of Des Moines, costing $200,000 will be completed and opened in March.

DeKalb, Ill.—Present progress indicates that the new DeKalb theatre will be completed here by May 1.

Grand Junction, Colo.—The Avalon theatre in this city has been completed and opened.

Benton, Ill.—The Capitol theatre here, costing almost $200,000 has been opened by Reid, Yemm & Hayes of DuQuoin, Ill.

Stockton, Cal.—A $75,000 theatre seating 3,000 has been opened on Central avenue by John C. Droge.

Charleston, Ark.—A new theatre in this city has been opened by C. Porter.

Newton, la.—Work on the Newtonia theatre is nearing completion and the house will be opened soon by Manager J. G. Eyler.

Ownership Changes

Opelika, Ala.—The Rainbow theatre in this city has been purchased by J. W. Kramer of West Point, Miss.

Roodhouse, Ill.—John R. McInroy and Frank H. Davidson have acquired the Dreamland theatre from Ross Denney.

Dawson, Ga.—Robert Wooten has purchased the Palace theatre here from W. A. Mitchell.

Kansas City, Mo.—The Highland theatre, a suburban house, has been purchased by C. W. Price from James Poland.

Woodland, Cal.—Dr. and Mrs. T. H. Dixon, owners of the Welcome theatre, a Knights Landing, have purchased the Arakube theatre.
If it is in the negative, you will get it in the print, on

EASTMAN
POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
A New Camera and Projector
Motion Picture Outfit for Amateurs Is Developed by Eastman Which It Is Believed Will Serve to Popularize Screen Entertainment

HOME "movies," among other things, will act as feeders to motion picture theatres, according to the Eastman Kodak Company which has just announced the successful development of camera and projector for amateurs. Just as the photograph for example has helped so wonderfully in popularizing opera and the better things in music, so will home motion pictures be in a position to educate popular taste in screen offerings. This, at least, is the belief of the Eastman organization, whose stake in the theatre world is considerable.

Weighs Seven Pounds
The amateur outfit developed by the Kodak Company consists of a taking camera and a projector. The taking camera which weighs only seven pounds, is daylight loading and so simplified mechanically as to enable the amateur to take motion pictures with the same facility as he has recorded snapshots. The projector, equipped with a two-inch lens for ordinary home use, will fill a screen 30 by 40 at a distance of 15 feet and a 40 by 54 screen at 21 feet. The projector to be known as the Kodascope, is motor driven, entirely automatic in operation and once threaded requires no further attention until the reel is exhausted.

The film on which the motion picture Kodak system is based is of special size, being 11/16 inches in width as against the standard width of 13/16 inches with picture space of 1½ c. in 3½ as compared with standard pictures of 1 inch by 3½ inches. This is coated with a special emulsion which, by a reverse process, yields a direct positive.

Film Is Non-Inflammable
These prints can be duplicated in a special printer and can also be enlarged to standard size for theatre use. This special film is of the non-inflammable type made from cellulose acetate. Five pictures on the small film, it will be seen, will occupy the same length as two on the standard so that 100 feet of film will be equivalent to 250 feet of standard and 400 foot reel equal to a thousand foot standard reel.

The diminutive taking camera, to be known as the Cine Kodak, is on the whole of standard type. It is fitted with a Kodak Anastigmat lens, working at 53.5, permitting pictures to be made under poor light conditions. The finder is just above the lens and by an ingenious attachment changes the position of the image so that the lens is focused. In this way the image is shown through the center of the field at all times. The lens has a focusing lever worked through the back and can be focused for any distance from infinity to four feet. The diaphragm control is in the left hand corner where it can be regulated easily. In the center of the back is a footage indicator. The crank turns normally twice a second, taking pictures at the standard rate of 16 per second. After exposure the film is removed in its magazine and sent to the company for development just as in the early days of the roll-film.

Viewed by Chemical Body
Two factors that have heretofore hampered extension of motion picture photography to the amateur—the burden of the equipment and the cost—have consequently been overcome in the new outfit. The case and facility of operation were clearly demonstrated before the American Chemical Society at Rochester, by Dr. C. E. Kenneth Myers, Director of Eastman Research Laboratory, when a picture of some of the notables present, taken at the opening of the meeting, was shown on the screen at the close.

$350,000 Troy Theatre
To Be Opened in March
The new Troy, in Troy, N. Y., another Strand house, is due to open about March 1. This house will cost when completed, about $250,000. The Strand in Hudson Falls, N. Y., opened this week. The house seats 1,000 persons.

Yuba City, Cal.—According to F. A. Shaw of the Sutter County Chamber of Commerce San Francisco interests are negotiating for a site for the construction of a theatre in this city.

FILM LAUGHS FROM TOPICS OF THE DAY SELECTED BY TIMELY FILMS INC.

Our own opinion is that the kangaroo is just one of Nature's abortive efforts to produce a safe pedal-train. —Baltimote Sun

Speeds—A pedestrian reminds me of a famous "Dickens" character. Pepper—Name it.

Speedy—The "Artful Dodger." —Topics of the Day Film.

"The road to the police court," muses the motorist, "is paved with good intentions."—The Pictures Show.

Lapses—Whom do pedestrians work for?—I dunno.

Lapses—Street and Walker.—Topics of the Day Films.

Pedestrians are getting so particular they want to be run over by an expensive car, not a cheap car. —Flushing (N. Y.) Journal.

"Julesen doesn't like his new car."—"Is that so? What's the matter with it?"

"He has to throw it in low gear before he can plow through the pedestrians."—New York Sun.

If pedestrians will watch their step and motorists will take care in stepping on the gas, there will be less bowling over of balled-up persons on the streets as well as on the highways.—Topics of the Day Films.

"Papa, what is a pedestrian?"—"A person with a dream that is always found in front of automobiles."—Le Rire (Paris).

Now that airplanes can travel 248 miles an hour, pedestrians ought to be glad that one cannot walk on air. —Daily American Tribune.

All the pedestrians it is predicted, will become motorists sooner or later. Perhaps if they don't become angels first.—Nashville Tennessean.

Mlle. Mayadele—What kind of a car do you want, Mise?—Miss Cookie—Oh, I'd like one of those new crime-waves you hear so much about nowadays.—Topics of the Day Films.

"Mamma, why has papa no hair?"—"Because he thinks so much, my dear."

"But why have you so much?"—"Because—I go away and do your lessons, you naughty boy."—New York Centum Magazine.

Fay—Why, what makes your hair look so peculiar this morning?—It is lopped. May (in very disheveled state)—My no dear, it's tammed.—Topics of the Day Films.

She rent the air with piercing note. She found a hair upon his collar. Her poor heart bled with grave concern. The hair was red and wasn't her's. —Tennesseean Telegram.
Duncan Here on His Way to West Coast Star, Accompanied by Wife, Will Start Production of Serials for "U"

William Duncan and his pretty wife, Edith Johnson, who have just signed a contract to make a series of chapter plays for Universal, passed through Chicago Saturday, enroute to the West Coast, where he will soon start work on his first serial.

Wife Will Co-Star

Miss Johnson will appear opposite Mr. Duncan as his leading lady.

Mr. Duncan's contract with Universal provides that he shall write, direct and star in the serials, and he is determined to make them a series of the highest class pictures ever produced by this or any other company. He is anxious to secure the right to several big stories with sufficient plot to carry the theme through a ten or twelve episode play, and already has several in view.

Entertain Press

Mr. Duncan is an experienced director as a traveling actor and has been assured by Carl Laemmle, president of Universal, that he would have full scope in working out his ideas. While in Chicago Mr. Duncan and his wife met newspaper folks and posed for photographs and both proved charming hosts at an informal reception held in the Universal exchange Saturday.

Theatre Activities

The Cozy theatre, Chatsworth, III., opened Friday, Jan. 19. William O'Malley and a large force of helpers have been busy for a week moving the theatre equipment from the old location to its present home. It is expected that all shows have been held since Jan. 15.

According to Theodore Stover, Universal salesman, the new theatre is a big improvement over the old, being roomier, steam heated, having high ceilings and a cozy lobby. A pretty canopy graces the roof of the house and Mr. O'Malley has expended considerable cash fixing up the place.

The New Moline theatre, at Moline, Ill., is nearing completion and will be opened between March 15 and April 1. His house will seat 2,000, Samuel Levin, formerly with Jones, Linick & Schaefer theatre interests, Chicago, will be the evident manager of the new theatre.

DeKalb, Ill., has a new theatre under way. The house will be opened by the end of the town and will be operated under the management of L. Leithart, one of DeKalb's team of business men. It will be opened about May 1.

On Feb. 1, Max Schwartz and his sister will open the Capitol theatre, Albany Park district, Chicago. The theatre has been thoroughly overhauled and made modern in every respect.

Will Break Ground Soon For New L. & T. Theatre At Belmont and Lincoln

Another large motion picture house which will cost in the neighborhood of $2,000,000, with a seating capacity of 4,000, will be erected at Belmont and Lincoln avenues, it is announced by Lubliner & Trinz.

The new theatre will be fully equipped with a fine stage for vaudeville or drama, although it is planned to operate it exclusively as a picture house for the time being.

Walter Alschaeger is the architect and Harry Kusel the contractor. The property was purchased some time ago and it is expected ground will be broken in a few days. The building will be ready for occupancy early in the fall, it is said.

Sunday Shows to Be Issue in Evanston Three Candidates for Mayor Favor Abolition of Blue Sabbath

The question of Sunday picture shows in Evanston is to be made an issue at the April election for Mayor in that suburb of Chicago.

Mayor Launches Campaign

Mayor Harry Pearsons, the present incumbent, is opposed to picture shows on Sunday and has launched a campaign against them, supported by the various women's clubs and civic organizations. He is up for re-election.

There are also three candidates who declare the people of Evanston want Sunday amusement. These are Judge H. G. Williams, Roy Metz, Alderman Ernest Palmer, and an automobile distributor. Nine other candidates are lurking in the offing, it is declared, ready to throw their hats into the ring.

Says People Want Shows

"The majority of Evanston people want Sunday movies," according to Roy Metz, "and would have had them long ago if the mayor hadn't succumbed to the demands of a minority of Puritanical reformers."

Strong Improvement in Business Is Under Way Ralph Simmons States

There's one manager who has an optimistic outlook on business around Chicago. That fellow is Ralph Simmons, head of the Hodkinson exchange. With the assistance of Milton Crandall, who is now attached to the Chicago office as special representative, and a crew of energetic salesmen, the contracts are piling up. Some of the latest are: "The King of the Big Road," "Bulldog Drummond," and other Hodkinson features and short subjects, the books sold.

Manager Simmons reports that business conditions in and around Chicago are much improved, and exhibitors throughout the territory are shopping for big pictures and discovering the value of the Hodkinson productions.

Ennis Ad Campaign Reaches High Mark Novel Letter Series Boosts Run of "Quincy Adams Sawyer"

A high mark in advance newspaper advertising has been set by Bert Ennis, who has been in Chicago exploiting the presentation at the Chicago theatre this week of the SL-Metro production, "Quincy Adams Sawyer." Mr. Ennis has had the co-operation of Mrs. A. Shirley, district manager for Metro.

It is said that more than $10,000 was spent in newspaper advertising alone, the campaign covering the Tribune, News, Herald-Examiner, American, Post and Journal, Opening the campaign half page advertisements were used in every paper and a full page was taken in the Herald-Examiner the day prior to the opening.

Novel Letters Used

In addition to these display announcements, a novel series of Mabel and Mary letters were used for four days, the letters covering the various points in "Quincy Adams Sawyer" through the medium of one girl querying another as to when and where the picture would be shown. The final letter on last Thursday divulged all of the information concerning the cast of the picture. The two stars, the thrill, comedy element, etc.

There were effected with the Yellow Taxi Cab Company, the cab organization carrying cards in which the comparison between the one-horse shay in "Quincy Adams Sawyer" and up-to-date vehicles of the Yellow company was pointed out. Three of Chicago's largest department stores also co-operated in the exploitation of the picture through the medium of window displays covering the photooplay edition of the novel in their windows. These stores were Marshall Field & Co., the Fair and Rothwells, an addition to which hundreds of local booksellers displayed the novel and still scenes from the picture.

Distribute Weather Forecast

Two days before the opening, a novel herald was used in the form of a weather forecast, one side of which definitely stated that exactly nineteen stars would shine on January 29 at the corner of the Chicago theatre's location while the other side announced the names of the seventeen film celebrities appearing in the S-L special.

Corinne Griffith Here

Corinne Griffith arrived in Chicago on Saturday, en route to New York from the West Coast. She is going east to confer with Charles R. "Buck" Strong, chief executive of the Daily News, New York, who has placed Griffith third Small on her first list of "Hodkinson production favorites."
CHICAGO PERSONALITIES

By J. R. M.

H. H. BURN, general manager of sales of Hodkinson Pictures, arrived in our midst last Thursday, after a sojourn in the East.

"Milt" CRANDALL, another Hodkinson man, is up in Canada for a week. We're going to look him up when he gets back.

MATT CAVANAUGH and his bride returned from their honeymoon last Saturday. The popular assistant manager is back on the job and receiving the congratulations of callers at the Fox exchange.

JAS. SALTER, former manager of Village theatre, Wilmette, is with the Goldwyn forces, selling film.

JOE LYON, the southside Greek salesman, is gloatting over several contracts for the big Fox specials he landed last week. Yep, the Woodlawn and Stratford theatrefores playing "Murder Crisis" on March 4, and a lot of others are lined up.

TONY DELaney, Fox salesman, is still on the sick list. Or was Saturday, when we wrote this.

D. E. ROBINSON, of the Madison theatre, Peoria, with the assistance of Al Sohler, First National exploitation man, put on a birthday party for three thousand kids last week and everybody had a good time. Oh, yes, he played the Jackie Coogan pic. "Oliver Twist."

GRADWELL SEARS, and the other First National sales hounds, have taken up bowling with a vengeance. Even the girls around the exchange are laying little bets on the noon day scores.

BILL COOK's been sick, but is now back on the job batting 300 in the First National league.

W. W. BRUMBBERG, manager of country sales, is another First Nationaler who has been on the sick list for several days. Bill's one of our best little reporters, too, and we miss him.

The great F. R. O. Moustache Contest is still the big topic of conversation around that exchange. SPENCER and MILLER begin to look like a couple of Ky, mountaineers now and several exhibitors have inquired for moonshine, instead of films. Charlie Miller trips over his every time he's invited to lunch by M. KAPLAN.

And speaking of human interest stories, one happened last week, when a beautiful Scotch collie got caught between the Fox and F. B. O. exchanges, in the narrow space that separates the buildings. The S. P. C. A. crew arrived and decided the only way to save the dog was to shoot him, but Ricardo "Dick" Grey, the genial janitor of Fox exchange, got a rope, lassoed the pup and he's now a happy member of the Grey family.

FRED DALLEN is now on the road for American Releasing. He was former manager of the Keystone theatre, on Sheridan road.

H. GOLDSN of the Adelphi theatre is taking a vacation after a strenuous Winter, in California.

Perc Barr, former Educational salesman, has left the film game to join his brother selling stocks and bonds. Barr is one of the youngest old men on the road.

WILLIAM SCHWARTZ, also with Educational, left on Saturday to go into the real estate business.

DAVE DUBIN and his crew are hyped up over the fact that Educational has the only and exclusive feature with Emile Coue, the noted French scientist, as its star. It is now ready for release.

On Saturday evening, Feb. 3, the Universal social club, composed of every employe in the Universal exchange, will hold one of its periodical get-together functions in the East Room of the La Salle Hotel. The time is 7 p.m., and besides a banquet there will be dancing and music.

T. C. "Deacon" BAKER, formerly covering the Indiana territory for Metro, but who has been away for six months, is back again selling features.

C. H. DINGMAN has been transferred from Indiana territory to Wisconsin by the Metro exchange.

A law suit between Vern Langford and John Krafieschen was up for hearing before Judge Charles Williams, Master in Chancery, last Saturday. Dave Dubin, Joe Lyon, Harry Phillips and other film men attended and testified. The question involved is the ownership of the Apollo theatre.

E. J. EISENFELD is the new manager of the Apollo theatre.

"Bob" PEARSON, a brother of Elmer Pearson, general manager of Pathé, is now booking short subjects at the local exchange.

WILLIAM "Bill" ASCHMAN, Milwaukee manager of Pathe, was in town last Friday.

HAROLD WISE, former booker and with Pathé four years, has been added to the Universal staff by Manager Herman Stern.

George BUSH, Pathe hooker, has resigned.

Now that Mayor Thompson has withdrawn from the race, it looks as though "Chub" Florine, "the little Mayor of Broadway," would have to run against candidates the other fellows pick.

A splendid letter of commendation has been received from Grauman and Damlay by Walter L. Hill of the Universal publicity department, for his fine work in getting window displays for "The Flint," in connection with the Universal feature which is being booked hereabouts. "You have New York heat forty ways for Sunday on exhibition," is how the publishers put it.

Emil Mayer, chief accountant for Jones, Linich & Schaefer for many years, will retire Feb. 15 and take a long vacation in California, where he plans to make a home. Sigmund Fischer will succeed Mr. Mayer, and George Moore will have charge of the Orpheum theatre.

Ben Beadell, who has been prominent in local film circles for upwards of thirteen years, has joined the Universal sales staff under sales manager Herman Stern. Mr. Beadell was born and raised in Chicago and knows his way about. He opened the first exchange for Edison Film Company in Chicago in 1900, and has been connected with Essanay and Selznick organizations, as Branch manager.

LOUIS KRAMER, F. B. O., exploiter, is now a regular cameraman. Yep, Louie purchased a triple action camera from Henry San and last Saturday he was preparing to take orders for the galloping photos.

Paramount moved down to its new headquarters at Thirtieth street and Wabash avenue last week and they do say Dan Roche and "Bill" Danziger are going to get a couple of covered wagons to haul the exhibits back and forth from the loop. Anyway they've ordered the wagons.

W. C. BRUMMER who was selling First National pictures to city customers, has been transferred to country sales manager W. W. Brumberg's department. Bill hit the ties last week.

And speaking of Brummer, didja know he's been laid up with a bad cold for a week?

C. E. Box's weekly sales meetings at First National are proving a success and every one is a lively session.

Everybody had a good time celebrating Gradwell Sears' birthday on the evening of Jan. 30. "Grad" is just twenty-six but doesn't look eighteen. "Bill" Brummer also celebrated a birthday, and coyly admitted he was more'n twenty-six.

F. B. O. Official Here

E. C. Jensen, assistant general sales manager of Film Booking Offices, arrived in Chicago Saturday and conferred with Local Manager J. J. Sampson.

Pathe Men Call

Ed Eschmann, general sales manager of Pathe, was in town last Friday, returning to New York on the Century. He was accompanied by W. B. Frank, general sales manager of Associated Exhibitors.
This Issue, The New Uniform Contract

EXHIBITORS HERALD

The Independent Film Trade Paper

ELMER CLIFTON'S

"It will be talked about as one of the sensations of the year."
MOTION PICTURE NEWS

DOWN TO THE SEA IN SHIPS
UNIVERSAL PICTURES are advertised every week to 10,000,000 Readers in THE SATURDAY EVENING POST!

The FLA

from one of the best novels by FRANCES HODGSON BURNETT
A HOBART PEM PRODUCTION presented by Carl Laemmle
ME of LIFE
Starring
DEAN
PRISCILLA
HAILED AS A TRIUMPH!
BY TRADE PRESS CRITICS!

“Get It Quick!”

“A vivid and vital picture. There is something of a cameo quality in this production, not a moment when it fails to grip one’s attention. Get it quick!”

MOTION PICTURE NEWS

“Fine Entertainment for Any Screen!”

“It is a picture that bubbles over with suspenseful moments. Will make patrons grip their seats. Its interest is unflacking, fast moving from start to finish.”

EXHIBITORS HERALD

“Should Appeal Strongly!”

“It is strongly dramatic, high in entertainment value and should appeal strongly. The effect is impressive. Strong in human interest and holds your attention throughout.”

MOVING PICTURE WORLD

“Should Have 100 Per Cent Appeal!”

“Holds the interest in a tight grip from start to finish. Priscilla Dean gives flawless portrayal. ‘The Flame of Life’ should have a one hundred per cent appeal.”

HARRISON’S REPORTS

“The Picture Is There!”

“It is a really worthwhile offering. Action, thrills and a fine production. The picture is really there.”

THE FILM DAILY

JEWELS Beat them if you can
MAURICE "WHILE SLE

featuring LON CHANE

a BOX-OFFICE TITLE and it's a
BOOKED OVER THE
U. B. O.
CIRCUIT

TOURNEUR'S
PARIS
EPS,
and JACK GILBERT

THREE BIG BOX-OFFICE NAMES!
JODKINSN PICTURE
LET THE "DOLLAR DEVILS",

A VICTOR SCHERTZINGER PRODUCTION
MAKE MONEY FOR YOU!

DOLLAR DEVILS

PRESENTED by PRODUCERS SECURITY CORPORATION

DOLLAR DEVILS is the type of picture you would be glad to publicly recommend to your patrons, and from the standpoint of exploitation, it has any number of sensible and practical sales angles that can be turned into extra admissions. ASK FOR A SCREENING AT ONCE.
We're shouting

About the WILLIAM FOX

The

TOWN

FORGOT

BECAUSE

IT TRIUMPHED ON BROADWAY
DURING A 3 MONTHS' RUN

BECAUSE

IT WILL GIVE YOUR PATRONS
THE BIGGEST THRILL THEY EVER HAD

FOX FILM CORPORATION

Soon—IF WINTER COMES
from the housetops
Special Production

THAT GOD

DIRECTED BY
HARRY MILLARDE
WHO STAGED
"OVER THE HILL"

BECAUSE
IT WILL MAKE MORE MONEY FOR YOU
THAN ANY PICTURE YOU PLAYED THIS SEASON

BECAUSE
IT SMASHED RECORDS IN EVERY
THEATRE IN WHICH IT HAS PLAYED

FOX FILM CORPORATION

Soon—IF WINTER COMES
Corrals the Crowd

William Fox presents —

Tom Mix

in

Romance Land

Story by
Kenneth Perkins
Directed by
Edward Sedgwick

A Thrilling Tale of a Two Fisted Knight of the Western Plains.

FOX

INDEPENDENCE & STRENGTH

Fox Film Corporation.

Soon—IF WINTER COMES
NOW READY!

WILLIAM FOX Presents

THE NET

DIRECTED BY J. GORDON EDWARDS

A 1923 drama of mystery and thrills

A PICTURE EVERY WOMAN IN AMERICA WILL WANT TO SEE AND EVERY MAN, TOO, EVEN MORE.

DOES IT PAY

to break the ties of matrimonial happiness for the false lure of the siren's song?

WILLIAM FOX presents

Does it Pay?

WITH HOPE HAMPTON

AND A NOTABLE CAST INCLUDING: ROBERT T. HAINES—MARY THURMAN—PEGGY SHAW—FLORENCE SHORT AND BUNNY GRAUER

FOX FILM CORPORATION

Soon—IF WINTER COMES
The VILLAGE BLACKSMITH
from LONGFELLOW'S famous poem
A 1923 Melodrama of Thrills and Romance
Directed by JACK FORD

The FACE ON THE BARROOM FLOOR
A melodrama made for the box office
Directed by JACK FORD
Scenario by Eugene B. Lewis
Story by G. MARION BURTON

FOX FILM CORPORATION
Soon—IF WINTER COMES
FOX presents

MORE LINKS IN A CHAIN OF BOX OFFICE SUCCESSES

The CUSTARD CUP with MARY CARR
A story bubbling with laughter yet replete with thrills - Directed by HERBERT BRENON

from Florence Bingham Livingston's novel
Scenario by G. MARION BURTON

Five Reels of Fun in LUPINO LANE in A FRIENDLY HUSBAND DIRECTED BY JACK BLYSTONE

FOX FILM CORPORATION

Soon—IF WINTER COMES
A BIGGER picture than "Man-slaughter" in every way. A genuine novelty in screendom, acted by a perfect cast and produced in De Mille's most lavish manner. A story of modern life and ancient laws—a tale of the youngest flapper and the oldest sin.

A picture that was made to be talked about.

By Jeanie Macpherson

This advertisement is made from the four column cut that you can get at your exchange.
TO ALL EXHIBITORS—

POLA NEGRI'S

first and ONLY

AMERICAN MADE PICTURE

is

"Bella Donna"

A George Fitzmaurice Production
Presented by Hamilton Theatrical Corp.

Miss Negri has NEVER appeared in
any other American-made picture.

Her second American-made picture will be

"The Cheat"

A George Fitzmaurice Production
Presented by Hamilton Theatrical Corp.

Paramount Pictures
ACROSS THE CONTINENT

WARNER BROS.
Classics of the Screen
The value of Warner "Classics" does not rest entirely with the fine entertaining qualities of the pictures themselves. We also supply the means of presenting these pictures with the best possible box-office results.

Warner Bros. Coast to Coast Float, in touching all feasible points between Maine and California, is the national advertising sensation of the year. Its appeal to the public mind assures increased attendance at theatres showing Warner Bros. "Classics of the Screen."
"What the Picture Did For Me"

When Knighthood Was in Flower, with Marion Davies—I scraped up all the loose change I could get hold of and booked this picture for the first three days of 1923. I borrowed a few extra dollars from my wife for extra advertising matter. She kicked on letting me have it, and said I should have taken the money I paid for the picture and bought a new Ford. I had the picture pretty well advertised, and on New Year's night it went down to the show "all set" for the usual costume flop. Like most of the small town exhibitors I had but very little faith in costume pictures. The show was scheduled to start at 7:45 p.m., but about dark they started to come, the lame, the halt, the rich and the poor—(Continued on page 73)

A Paramount Picture

A Cosmopolitan Production
"The most delightfully acted play of the year."—Butte Miner. (Rialto Theatre.)

"Mae Marsh as charming as ever in a thrilling romance."—Detroit Journal. (Colonial Theatre.)

"Offers absorbing entertainment in the unfolding of the story."—Louisville Courier Journal. (Walnut Theatre.)

"Not in some time has a picture so pleased Waco audiences."—Waco Times Herald. (Hippodrome Theatre.)

"A vigorous and exciting melodrama, of ultra-thrills and nth degree action."—Philadelphia Public Ledger. (Karlton Theatre.)

"There is a rip-roaring picture at the Terminal and you will positively like it."—Newark, N. J., Ledger. (Terminal Theatre.)

"A real picture and one of which superlatives can't begin to convey the power."—Brooklyn Citizen. (Loew's Metropolitan Theatre.)
READ BY HUNDREDS OF THOUSANDS
MILLIONS WILL WANT TO SEE IT!

GEORGE H. DAVIS PRESENTS
AN EXTRAORDINARY PICTURIZATION
OF THE LITERARY SENSATION

THE PASSIONATE FRIENDS

BY H.G. WELLS

THE GREATEST AND MOST TALKED OF NOVEL
BY THE WORLD'S GREATEST AUTHOR

H.G. WELLS

A SURE-FIRE CLEAN UP!
For Information Communicate with
C. B. C. FILM SALES CORP
1600 Broadway
New York, N.Y.
ONE of the most interesting plays of the New York theatrical season was a play entitled "The Hero" . . . . . . . . . .

The wonder of the present production is that despite a number of changes the spirit of the original is so largely preserved . . .

We know that the real Hero is the humble brother who with true heroic naivete continues to worship the hero of the trenches long after we have acclaimed his own humbler sacrifices. It is just there that the sterling worth of this picture lies; it is boldly carried along on the mere strength of its characterizations and qualifies as a piece of honest picture making . . . . . . . . . .

Both Gaston Glass as the soldier and especially John Sainpolis as the plodder do work which quite holds its own with that of Robert Ames and Richard Bennett in the original play.
Goldwyn Pictures for Current Showings

Marshall Neilan's greatest picture
The Strangers' Banquet
Neilan's supreme motion picture achievement with a cast of twenty-three well known players. A picture that is sweeping the country.

Allen Holubar's Broken Chains
The Chicago Daily News Prize Winning Story
Holubar, creator of thrills, builder of real box-office product has made an action picture that is cleaning up for exhibitors everywhere.

Rupert Hughes' Gimme!
A Story of Married Life
A lively comedy-drama that is being talked of in the home. A clever argument for a 50-50 arrangement in marriage with a million laughs.

Maurice Tourneur's production of The Christian by Sir Hall Caine
The most dramatic love story ever told in pictures. Unquestionably the Biggest Sensation of the Year!

R. A. Walsh's Lost And Found
On A South Sea Island
The first great thriller to be filmed in the South Sea Islands. Thousands of natives take part. Action from start to finish! Released in One Month

Lon Chaney in a story of love and thrills - A Blind Bargain
The year's greatest mystery sensation with Lon Chaney in a gripping dual role. Its record bookings tell the story of public success.

Not promises but performance! Goldwyn pictures are gold-winning pictures. Maurice Tourneur's widely heralded production of "The Christian" is now available to exhibitors. We unconditionally predict it is destined to be one of the biggest money-makers in the history of films.

Marshall Neilan's "The Strangers' Banquet" has already exceeded the highest estimates in the brief time since its release. The success of "Broken Chains" is recorded in a phenomenal list of bookings throughout the country. "A Blind Bargain" the Lon Chaney mystery sensation, is a real money-winner.

"Gimme" a laugh-packed audience picture that is telling its story at the box-office as well as on the screen. R. A. Walsh's "Lost and Found" is a colorful romance of the South Seas. We invite your attention to these pictures that are turning big profits today!

Everybody's Talking About "The Christian"
NOT only for the coming months are exhibitors assured of great Goldwyn Specials, but in addition to those February, March and April releases on the right, here's what you're going to get soon:

**For Release Shortly—Goldwyn Pictures**

The Great and Only

**BEN HUR**

King Vidor's production of one of New York's biggest dramatic hits

**THREE WISE FOOLS**

Marshall Neilan's

**TESS OF THE D'URBERVILLES**

With Blanche Sweet

Von Stroheim's

**THE MERRY WIDOW**

Perhaps the greatest stage success of all time next to "Ben Hur"

Elinor Glyn's

**SIX DAYS**

A Picture of Passion and Perfume

Victor Seastrom

Europe's greatest director is now working on his first picture at the Goldwyn Studios

An original story now being filmed by Marshall Neilan in Banff, Canada, and the Grand Canyon. Biggest theme from this master director.

Von Stroheim's first gigantic drama for Goldwyn, a picture that is said to overshadow his greatest previous work.

The daring story that created a sensation when it ran serially in Red Book Magazine and in every Hearst paper in the country.

Pola Negri, beauty of a thousand passions in a daring modern drama of love adventures in highest society. A picture destined to create a sensation.

The most beloved book in romantic fiction brought to the screen in a gorgeous production with an all-star cast.

The stage play "The Rear Car" brought to the screen after a long and prosperous run. A mystery thriller that goes "The Bat" one better.

"Ben Hur" will be the Greatest Picture Ever Made
EMILE COUE
The most talked-of man in the world
PERSONALLY
Appearing on the screen with his simple message
which has taken the country by storm.

"THE MESSAGE OF EMILE COUE"

His only authorized motion picture
BACKED BY MILLIONS OF DOLLARS'
WORTH OF PUBLICITY
will soon be ready for
release as an

Educational Pictures
SPECIAL
Everybody is reading about Coue
Everybody is waiting for this picture
It will be the Greatest Short Subject
Box Office Attraction ever offered

Produced by Motion Picture Arts, Inc.
Directed by John L. McCutcheon

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President
Mr. E. W. Hammons
Pres. Educational Film Exchanges
350 Seventh Avenue
New York City

My Dear Mr. Hammons:

When I learned, after my arrival in America, of the great extent and influence of your公司, reaching millions of your people every day, I thought to myself that it would be most wonderful thing if the screen could one day be employed to help me spread the message I am trying to carry to all mankind.

It was in consequence of this desire or intention to convey the message to your people, that I had directed my publicity work to take advantage of the screen to reach millions of people, who would otherwise be unable to hear or understand my message. I was immediately impressed with the possibilities of the screen, in making arrangements to show the picture, "The Message of Emile Coue", which I sincerely hope will entertain your millions of patrons while still benefiting them by showing how self-suggestion, through conscious auto-suggestion, can help every man, woman and child - everywhere.

The proceeds of this motion picture, Mr. Hammons, will go to establish a free clinic, or more properly speaking, institute, near my house in Nancy, France, where I have great difficulty now in handling the crowds that come to see me. It must be understood that this institute will be managed right now so that I am not personally to be the beneficiary of whatever this picture earns; not one cent will come to me. The free institute so badly needed in my home town, will serve thousands of people in need of help, and if you are interested in seeing that a possibility, it ought to afford you much satisfaction.

Accept my sincere thanks, please, for the great kindness and consideration you have given to this project. You understand and seem to sympathise with me in what I am trying to do, and for which the screen is the only means of reaching you in your own tongue. I wish greetings to the people of your country.

Yours truly,

Emile Coue

New York City, January 25th 1920

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President
A MAN WITH
BACKBONE
WILL HAVE A SMASHING SUCCESS!

When you want a thing and smash your way through competition to get it—you have BACKBONE!

"BACKBONE" is a Distinctive Picture—the first of the 1923 list of big, smashing features which will get what exhibitors want: Box-office returns and artistic success! Profits and Good Will!

When you know what you want and fight for it without fear—you have BACKBONE!

"BACKBONE" is a story of courage, fortitude and power! Its characters know what they want in love and romance—and they fight their way through opposition, intrigue, mystery, tragedy! They triumph because they have BACKBONE! Alfred Lunt and Edith Roberts head a Distinctive cast, directed by Edward Sloman. Harry Fischbeck's photography is supreme.

BACKBONE is a great asset for any man. It drives away fear.

"BACKBONE" will be a golden asset for all exhibitors. It will drive away the fear of an empty house. It will bring Profits and Good Will! Charles Whittaker made it into a screen play from Clarence Budington Kelland's story in the Saturday Evening Post.

Address inquiries to
Distinctive Pictures Corporation
366 Madison Ave., New York
Arthur S. Friend, President    Henry M. Hobart, Vice-President

A DISTINCTIVE PICTURE
ENTERTAINMENT  ARTISTRY  ENTERTAINMENT
Scores of exhibitors have told us this when they play a Keaton comedy the box office receipts take a jump.

The newspapers have a habit of reviewing his 2 reelers as the feature of the show.

That's because, while they are of short length, they really are the feature. Play them up as such and you will make money.

Any Keaton comedy will steal the show.

And "The Balloonatic" is one of his very funniest.

Joseph M. Schenck presents

BUSTER KEATON in "The Balloonatic"

Written and directed by Buster Keaton and Eddie Cline

Distributed by ASSOCIATED FIRST NATIONAL PICTURES INC.
And you’ll ask someone to pinch you to find out if you are dreaming when the box office receipts roll up. But you’ll be wide awake, for it’ll be real honest-to-goodness money.

DON’T MISS ANY OF HIS 2 REEL FEATURES

“Cops” “The Frozen North”
“The Boat” “The Blacksmith”
“The Paleface” “The Playhouse”
“My Wife’s Relations”
“The Electric House”

Presented by Joseph M. Schenck
Written and directed by Buster Keaton and Eddie Cline.

Distributed by Associated First National Pictures, Inc.

When you buy a ham and scrambled eggs to

Every show is a good show when KEATON heads the bill
Straight as an arrow to its mark—

"I say, sir, one simply must lift Fairbanks and this Robin Hood out of the ordinary groove of even great pictures; one is forced to say of Fairbanks that he is a world artist who has given to mankind an immortal masterpiece."

Here's What A. H. Blank, Owner of a Circuit of Theatres in Nebraska and Iowa, Has to Say—

"Douglas Fairbanks in Robin Hood," one dollar top, closed biggest week in the history of Capitol Theatre, Davenport.

"Press and public proclaimed it greatest picture ever shown.

"Will play return engagement soon.

"Strand, Omaha, and Princess, Sioux City, opened Sunday to greatest business on theatre record.

"'Robin Hood' is surely some production."

Released by
UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
Hiram Abrams, President

"DOUGLAS FAIRBANKS in ROBIN HOOD"

Directed by ALLAN DWAN
MACK SENNETT presents MABEL HORMAN in "SUZANNA" Directed by Richard Jones

LOUIS ABENDONDO AND DISTRIBUTORS CORP

FEBRUARY 27, 1923

MACK SENNETT presents MABEL HORMAN in "SUZANNA" Directed by Richard Jones

LOUIS ABENDONDO AND DISTRIBUTORS CORP

FEBRUARY 27, 1923
MACK SENNETT presents MABEL NORMAND in "SUZANNA" Directed by F. Richard Jones

Western Union Telegram

DECO91 51 NL

DETROIT, MICH 21

HIRAM ABRAMS ALLIED PRODUCERS AND DISTRIBUTORS CORP 729 SEVENTH AVENUE NEW YORK

PLEASE ACCEPT MY HEARTIEST CONGRATULATIONS ON SUZANNA STOP MABLE NORMAND GIVES THE MOST HUMANLY INTERESTING CHARACTER STOP IZATION IN THIS PLAY OF HER ENTIRE CAREER STOP NOT EVEN THE MOST HYPERCRITICAL OF MY PATRONS COULD FIND ANY FLAWS STOP SUZANNA IS THE MOST CREDIBLE PERFORMANCE I EVER SCREENED AT MY BROADWAY STRAND

PHIL GLEICHMAN

Allied Producers and Distributors Corporation 729 Seventh Avenue, New York City

0 Branch Office located in each United Artists Corporation Exchange
EXHIBITORS HERALD,

Chicago, Ill.

Dear Sirs:

It is with pleasure that I renew my subscription to your publication. It is, to my way of thinking, the one trade journal that serves the exhibitor. It has been of great benefit to me. I do not need any other as long as the HERALD reaches me regularly. In fact have received a gratis subscription to another from somewhere or other and I seldom take it out of the wrapper.

With best wishes for your continued success and assistance to exhibitors I am enclosing my check for two more years.

Yours very truly,

MRS. F. V. WIATROWSKI.
It's a Wiz!

His biggest and best - 9 reels of tremendous drama, made before the mast by the same producer, star, author and director who made "Tol'able David".

"It's a wiz! Dick and Dorothy delight us in 'Fury.' The players in 'Fury' make you feel as though it really were life that they are portraying. And the film is entertaining.

"What a marvelous team Richard Barthelmess and Dorothy Gish are, to be sure. She is shortly going to rival her sister Lillian as a player of drama. And she has all her own rich comedy besides. She always makes her fun in 'Fury' count, whether she's roughhousing the cranky old landlady or spitting on the white shoes of the villain.

"Dick Barthelmess — how we marvel anew every time we see him, at the nice balance of fineness and tense virility that cause him to be the appealing, yet compelling figure that he is! There is a real psychological aspect in his character — and constant, fascinating action with enthralling power of the drama. There are many really thrilling moments.

"And what a wiz Henry King is at putting over drama through the manner in which the characters eye each other! There is the melting tenderness of Dorothy's look, when, as the heart-sick little slavey, she yields at last to Boy's ardent young love; there is the sorrowful and dancing love of the sea captain for his son, told in his eyes; there is the mounting fury in Boy's eyes when he meets his mother's traducer.

"Tyrone Power, as the Sea Wolf sea captain, does the impressive, yet finely shaded work we should expect of him, and the remainder of the cast fit their roles like the fingers to a glove."

Inspiration Pictures, Inc. Charles H. Duell, President, presents

FIRST NATIONAL PICTURES

RICHARD BARTHELMESS

with Miss Dorothy Gish

"FURY"

By Edmund Goulding - Directed by HENRY KING

Roy F. Oberbaugh, cameraman - Robert M. Haas, Art Director

A First National Picture
They’re Waiting For This One

Because—

Of its fame all over the country as a big stage attraction.

Over a million persons have read the beautiful novel by Marie Conway Oemler.

Colleen Moore and Wheeler Oakman are screen favorites.

It's a vigorous drama that strikes straight to the heart.

OLIVER MOROSCO

presents the story of America's most celebrated crook, a priest and Mary Virginia.

SLIPPY MCGEE

with Colleen Moore and Wheeler Oakman

Directed by Wesley Ruggles
Dramatized by Edward E. Rose
EXHIBITORS HERALD
The Independent Film Trade Paper

Vol. XVI February, 17, 1923 No. 8

IN THIS ISSUE
OF SPECIAL INTEREST
Complete Text of the New Uniform Contract... 37
"The Uniform Contract," an Editorial by Martin J. Quigley... 36
A Directory of Educational and Juvenile Pictures... 63
A Review of "Java Head," by J. Ray Murray... 59
Uses of Slate in Theatre Construction... 107

NEWS OF THE WEEK
Uniform Contract Is Adopted; Will Be Put in Force at Once... 35
M. P. T. O. A. Convention in Chicago Set for May 19-26... 39
William Brandt Enters Race for Presidency of T. O. C. C... 39
Missouri Exhibitors Organization Divided Into Two Units... 39
Coast Producers and Stars Strike Blow at Film Censor... 40
December Figures Show Increase in Theatre Patronage... 47
Irving Thalberg Joins Mayer as Vice-President of Company... 47
Rumor Settlement Near Between Famous Players and Valentino... 47
Prohibition of Inflammable Film Would Present Big Problem... 48
Joseph M. Schenck Buys Controlling Interest in United... 77
Equitable Distribution Discussed by Metro District Managers... 78

PICTURES OF THE WEEK
Pictorial Section... 41
Stills from the Universal production, "The Flirt"... 79

WRITTEN-BY-EXHIBITORS DEPARTMENTS
What the Picture Did For Me... 87
Letters From Readers... 86
Money-Making Ideas... 48
Theatre Letters... 54

SERVICE FEATURES
The Theatre, a department of practical showmanship... 49
Reviews, staff appraisements of current offering... 59
Public Rights League, a workable defense of the screen... 85
Theatre Construction and Equipment... 107
Short Subjects, a department devoted to promotional ideas... 57
Newspictures, making the screen a newspaper... 57
Guide to Current Features... 113

MISCELLANEOUS DEPARTMENTS
The Week in New York, by John S. Spargo... 46
Purely Personal, of special interest to exhibitors... 76
With the Procession in Los Angeles by Harry Hammond Beall... 84
The Film Mart, production progress and distribution news... 81
Chicago Trade Events, by J. Ray Murray... 111
Retakes, the lighter side of things, by J. R. M... 34
EXHIBITORS HERALD

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Publisher & Editor

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Idle Boasting

The picture business in its earlier days seems to have felt that unless it made a great deal of noise and engaged in much idle boast it would be passed unnoticed in quarters where it was seeking recognition.

Perhaps, on that ground, much of this practice was excusable in the past. But at this time the silly boasting to which we refer does not help in the least but on the contrary leaves the impression with a great deal of the outside world that the business is far from grown up.

A conspicuous instance of idle boasting is the frequently heard assertion that the motion picture industry ranks fourth or fifth among the leading industries of America. This assertion misses the mark by some fifty or sixty points. The motion picture industry, great as it is and greater as it certainly shall be, is not fourth or fifth—or anything like it.

This industry need not overstate its case in any particular whatsoever in order to gain every desirable and appropriate recognition. The true story of the business is sufficiently significant. Good sense dictates that spokesmen for the business get down to earth and quit attempting to mislead intelligent outsiders who, instead of being impressed, are only disgusted with such obvious misrepresentation.

Publicity That Hurts

Newspaper and magazine publicity to be helpful must consist of and be based upon legitimate news. Stories concocted out of the thin air simply for the purpose of getting the name of the individual or the company into print are not constructive. Persons who use their brains are no more pleased with being lied to through newspapers than with being lied to in person.

We believe that one of the most seriously undermining influences now attacking the business is to be found in the sort of publicity that is being shoveled into newspaper and magazine offices. The publications, wanting picture news and being unable largely to get the kind of stuff they want, appear to have abandoned hope and are now printing anything old thing that comes along.

The so-called "fan" magazines represent a distinct problem. Some day, somehow a change in the character of stuff these publications print must be brought about. Very largely they present the professionals of the business, and also certain leading executives, in a light which warns the public to expect the worst. In these papers stars are caused to dribble and drool about their personal affairs, presenting themselves as nitwits who happened to stumble into the lap of luxury and affluence. They ramble on profusely about their personal and most intimate affairs, taking the public by the hand and leading it into their studios, living rooms and even boudoirs. And then when a star gets into trouble, after having been long subjected to this clinical examination in the fan magazines, he wants to be able to declare that his private affairs are his own business and nobody else's!

These magazines present the stars as extraordinary creatures apart from the ordinary race of human beings. They are first of all rolling in wealth. Next they are intellectual giants, thoroughly versed and experienced in everything from marbles to philosophy. Usually, also, they are marvles at a dozen or more athletic activities.

An outraged public will some day demand satisfaction for being victimized with such stuff.

And then there are the newspaper and fan magazine characterizations of some of the leading executives. Instead of insisting upon being presented in the light of thoughtful and hard-working business men they too often allow themselves to be crowned as some kind of extraordinary miracle men.

Re-Takes

J. R. M.

WINTER.

How we love it. Every zero in its makeup sends a shiver of ecstasy up and down our spinal column. And we long to put on a bathing suit and go out and roll in the snow. (Yes, we do.)

But it doesn't make it any easier to bear to see in the Weeklies: "Mrs. Lollypot and her talented daughter, Gwendelyn, enjoying the ocean breezes at Palm Beach." Wish they'd cut that out.

All's Lovely Now.

I see the uniform contract is here at last. And now the exhibit won't be allowed to deposit more'n $500 nor less than $100 and exhibitors promise to "pay or play." It seems it is a "gentleman's agreement."

Maybe.

There's a Chicago firm making a feature on raw stock that's twice as wide as the ordinary film. Which ought to make the picture twice as good.

A Record.

Senator Jimmy Walker will introduce a bill before the New York State legislature this week that will, in three lines, dispose of the film censorship law. Didn't think any senator could boil his stuff down to three lines, did you?

Slight Oversight.

The Al. Lichtman Corporation says the correct footage of "Shadows" is 7,126, instead of 6,678 feet, as reported by the laboratory "in originally giving us the footage did not take into consideration the fifth reel."

Can't Stick 'em.

Uncle Sam's mailmen must read the trade papers, too. A letter addressed to "Mr. Albert Warner, of Warner Bros., somewhere on 'Main Street' near The Little Church Around the Corner" in the Capitol of Filmdom, California" from the Finance Service Co., Youngstown, 0., reached the proper party. Or so we are told.

Room for Improvement.

Coeurism is to flicker on our screens. Yep, Educational has got Emile to sign on the dotted line. Now if the operator in the booth only learns a little of that "day by day, in every way I'm getting better'n better," it'll be a God-send.

Some of 'Em Are Awful.

The new morality clause in the actor's contract was a happy thought. If they can make some actors be good that way, they ought to have thought of it years ago.

They're Good.

Marion Davies is broadcasting hints to the ladies on how to make up. Most of them ladies we mean. We thought we'd heed Marion's advice, in fact, they could give most of the picture stars a couple of lip stick handiakes and beat 'em at their own game.
Uniform Contract Is Adopted; Will Be Put in Force at Once

Cohen "Bolts" Meeting; Excuse Regarded Lame

Sets in Conferences for Nearly Year But Avoids Final Meeting—Politics Seen in Action

(Special to Exhibitors Herald)

NEW YORK, February 6.—The long expected uniform contract is now a fact. After many months of labor in drawing up a document which protects the right of both exhibitor and distributor the new form of contract was officially adopted at a meeting held last Friday in the office of Will H. Hays, and attended by the legal representatives of the producers and distributors' organization, officials of the M. P. T. O. N. Y. and the T. O. C. C.

It was expected Sydney S. Cohen and the officials of the M. P. T. O. A. would also be present and take part in the ratification, but instead of appearing, the president of the national organization sent word to Mr. Hays that he was not prepared to accept the contract in its finality until the members of his organization had had more time to study it. Mr. Cohen requested eighty copies to send out to members of the national organization.

Hitch by National League Totally Unexpected

During all the long months of negotiations during which the various clauses of the contract have been worked out, these clauses have been taken up within the three exhibitor organizations. Many meetings have been held between the Hays' legal advisers and Mr. Cohen, his officials and legal advisers, and a hitch on part of the national association at the last moment was totally unexpected.

However, the detection of Mr. Cohen caused no consternation, and the contract will be used not only in New York state, but all over the country at the option of the exhibitors when contracting for pictures.

It is generally believed that the backing of Mr. Cohen, after sitting in on all the conferences and, apparently, agreeing on the clauses of the agreement as they were worked out, presages a fight on the contract and the Hays' organization by Cohen.

Balks to Aid Self?

It is freely predicted by many of those who have been conversant with all phases of the work of the various committees on the contract, that Mr. Cohen will announce that he has made a last-minute discovery that the uniform contract is all wrong and that the only solution of the troubles of the exhibitors is through the medium of his exhibitor distributing company.

It was announced immediately after the meeting that as soon as they can be printed the new form of contract will be put into use by all of the companies in the Hays' organization, and by many of the independent companies. This form of contract will be sent by the companies to all the exchanges throughout the entire country and in all bookings the exhibitors will be offered his choice of the new form or the old one with which so much lack has been found. It is expected by those who have studied the new form, that it will be the one generally chosen by the exhibitors.

All Factions Represented.

The history-making session got under way promptly at 2:30 o'clock with the following representation:

For the Motion Picture Producers & Distributors, Mr. Hays and Attorneys Rogers and Kirchway.

For the Motion Picture Theatre Owners of New York, President Charles L. O'Reilly, Sam I. Berman, Joseph Quittner and W. L. Linton.

For the Theatre Owners Chamber of Commerce, Bernard Edelheitz, William Brandt, Charles Stainer, Leo Brecher, S. A. Moross and Counsel James J. Walker.

Although the Herald on following pages publishes in full the new uniform contract, it presents herewith a brief analysis, made by attorneys for the Hays organization and attorneys for the exhibitors, eliminating all legal phraseology, so that the contents of the contract may be easily and quickly digested by those not familiar with law terms:

For the Exhibitor

Here are some of the important changes which are advantageous primarily to the exhibitor

The photoplays to be delivered under the contract are specifically described and identified either by name or by the star who is to appear in them, and the distributor expressly agrees to deliver and the exhibitor to accept all such photoplays,
The Uniform Contract

By MARTIN J. QUIGLEY

The uniform exhibition contract is now a reality and with the realization of this agreement a decidedly important step forward in the affairs of this industry has been accomplished.

The history of this contract is as interesting as the contract itself. At the time of the formation of the Motion Picture Producers and Distributors of America it was realized that a uniform, equitable contract, taking the place of the many contract forms that were in existence, no one of which could be considered anything like an ideal agreement form, was one of the crying needs of the business.

Exhibitors, distributors and producers all were agreed that a standard form of agreement should be worked out. The oldtime deposit system had to be eliminated. Many objectionable difficulties which constantly occurred under the old arrangement had to be wiped out. Despite the unanimity, which included all except that handful who always seeks to keep disagreements between exhibitor and producer alive for political purposes, the task of getting a concrete form of agreement accepted by both sides was a tremendous one. The distributors organization and representatives of exhibitors have been at work on the proposition for more than ten months.

It, of course, need not even be hoped that the new contract is perfect.

Like any other humanly conceived document it doubtless has shortcomings and objectionable features very likely will occur when it is put to a practical test.

But the agreement has been arrived at after laborious effort, coupled on both sides with a spirit of fair play to all concerned. The document itself is of far reaching consequences to the entire industry but a feature of the matter which is of even greater significance is the fact that the adoption of this agreement marks definitely the arrival in this industry of that long hoped for condition under which round-table discussion resulting in a common understanding will take the place of the unceasing bickerings of the old days which developed no constructive results but which served only to create bitterness and hard feelings throughout the trade.

The agreement has been ratified by competent and honest representatives of both the organized exhibitors and the exhibitors at large on one side and on the other side by representatives of companies which control a great percentage of the distribution interests of the country. Having been ratified under these auspices it should be accepted as the law of the business.

Objectors to the contract should be given consideration only to the extent that they are able to contribute practicable and reasonable improvements to the form as it now stands. Even though it may be pointed out that the contract form has features which could be and should be improved this fact should not be permitted to stand in the way of the industry commencing immediately to enjoy the unquestionable advantages of a uniform exhibition contract. Practicable and reasonable amendments should be considered in order at any time but any one with only a generalized criticism of the document, which most likely would be grounded on selfish motives, should be looked upon as a menace to the enjoyment of better and more profitable business conditions in this industry.

This contract, even though it should eventually disclose many features that may properly be subject to amendment, cannot but immediately effect better conditions throughout the business. Under the old, loose system honest theatremen and exhibitors were in innumerable instances at the mercy of crooked operators. Great personal annoyance and greater economic loss followed hand in hand with the old system of many different kinds of contracts, each with some good features and many bad ones.

We look upon the adoption of this uniform exhibition contract as a signal victory over the old might-is-right and the devil-take-the-hindmost code of the business and we commend all exhibitors to the support of it on the basis that it is an honest and diligent effort by competent and trustworthy representatives of all parties concerned to remedy a number of conditions that have been clogging the wheels of progress in this business.

For the Exhibitor

(Continued from preceding page)

whether released within the contract period or at a later date.

The period by which payment for each picture is to proceed in an exhibition has been shortened from seven days to three days in advance of the date of shipment from the exchange.

No Transportation Responsibility

The contract makes it clear that proper delivery of a print to the exhibitor renders the exchange responsible for transportation charges to the next exhibitor. These changes, designed to make the uniform agreement in line with the prevailing practice, should eliminate the possibility of friction between the exhibitor and the exchange.

The varying amounts required by different distributors as compensation for loss, destruction or injury to film have been rounded up uniformly in the exchange film. It is the hope that the exchange, through the provisions of the agreement, will be able to secure a substantial reduction in the amount heretofore required by most exhibitors.

The Distributor's Responsibility

The distributor expressly assumes responsibility for neglect or default on the part of its employees in connection with the delivery of prints in time for the exhibition scheduled.

The distributor expressly agrees not to authorize or license the exhibition of any photoplay in violation of the section of uniform as "run" clause in the contract.

The events in which the distributor may terminate the contract or suspend service for default of the exhibitor as been limited to failure of the exhibitor to play, or pay for a picture and "re-cycling" by the exhibitor. In addition, the exhibitor has been given the right to terminate the contract in the event of the intentional violation by the distributor of any protection or run clause or the distributor's intentional default in delivering any picture to the exhibitor. Thus the exhibitor has the right to terminate the contract only for a material breach going to the essence of the contract.

Arbitrary Penalties Eliminated

All arbitrary penalties and other provisions of a penal nature in favor of the distributor have been eliminated.

The provision for fixing play dates is covered in Article 8 of the contract and is therein clearly defined. Further, this clause only becomes operative if the exhibitor has failed or neglected to come to the exchange and agree to come to the exchange and agree to come to the exchange and agree to come to the exchange and agree to come to the exchange and agree to come to the exchange and agree to come to the exchange and agree to come to the exchange and agree to come to the exchange and agree to come to the exchange and agree to come to the exchange.

The contract will specify what photoplays included therein are re-issued or re-named pictures.

For the first time, the exhibitor is exempted from liability for failure to perform the contract due to various causes beyond his control.

The provision permitting the distributor to assign the contract has been eliminated. On the other hand, the exhibitor has been given the express privilege to assign the contract with the distributer's consent upon the sale of his theatre.

Drops Time Limitations

All time limitations upon the right of the exhibitor to file claims and commence actions under the contract have been
For the Distributor

Here are some of the important changes which are advantageous primarily to the distributor

The benefits of the new contract from the distributor's point of view may be summed up in a single phrase: The arbitration clause. As will appear from the foregoing, the distributors have been willing to make substantial concessions to the exhibitors for the sake of securing their consent to an arbitration clause which it is hoped will prove fair and effective in protecting and enforcing the rights of both parties to the contract.

This arbitration clause has been prepared with the greatest care and subject to the advice of the firm of Cadwalader, Wickersham & Taft, counsel specially retained for the purpose of passing upon the legality and effect.

Provides for Arbitration.

While arbitration of disputes between distributors and exhibitors has been in effective operation for some time past in New York City and various other localities, the new contract for the first time embodies a provision for such arbitration as an essential part of the agreement of the parties.

It has been the aim of those who prepared this arbitration clause to make it mutual in its operation and hence a provision by which distributors and the exhibitor, who desires to live up to his contract and require the other party to do likewise, the distributors are to be organized in each locality by the local film clubs or boards of trade under rules and regulations which have been submitted to the various organizations and which provide for absolutely equal representation of exhibitors and distributors on each board. The parties agree to submit all disputes under the contract to arbitration and to abide by the result. In the event of the failure or refusal of the distributors to do so, each distributor may (but is not obliged to), demand from such exhibitor security not exceeding $500 under each contract with the exhibitor, and in the event of the exhibitor's failure to furnish such security, each distributor may (but is not obliged to), terminate the contract or suspend service thereunder. Conversely, in the event of the distributor's failure or refusal to submit to arbitration or abide by the result thereof, the exhibitor may terminate all contracts with such distributors and in addition the distributor is deprived of access to the board of arbitration to enforce its claims against any exhibitor until it shall have complied with such award.

There is Nothing to Fear.

The classification of the arbitration clause as one primarily advantageous to the exhibitor in full measure and also for the benefit of the distributors is somewhat arbitrary. It is believed that every exhibitor who intends, in good faith, to live up to his contract, and nothing whatever to fear from the arbitration clause, but, on the contrary, will be materially benefited by its effective operation, both as against such distributors as his fellow exhibitors and distributors who disregard his contract rights.

The New Uniform Contract

The HERALD Herewith Presents the Drafted Contract of the New Document Which Was Ratified Last Week in New York

Agreement, made in triplicate this day of [date], between [names of parties], a corporation (hereinafter called "the Exhibitor") and a corporation (hereinafter called "the Distributor") of the State of New York, for the purpose of selling under the title [title], the photoplays listed herein, and all other photoplays herein mentioned and copyright hereinafter specified, at the same time and place, and at the same price, in the aggregate sum of [sum], subject to the following conditions: [details of agreement]

The Exhibitor shall pay to the Distributor the sum of six [6] cents for each reel of film, or any other part thereof, delivered to the Distributor, and the Distributor shall return the same to the Exhibitor within thirty days after the date of such delivery.

In the event of the failure of the Exhibitor to perform any of the provisions of this agreement, the Distributor may terminate the same at any time, and the Distributor shall not be liable for any damages thereunder.

(Continued on following page)
EXHIBITORS
HERALD
February 17, 1923

(Continued from preceding page)

other time or place than those herein specified or determined as hereinafter provided but the Distributor shall not be liable for any failure or default in delivering the above to such Exhibitor, or to any of the above named stars or other performers to appear therein to the time or place as herein specified or determined for any
reason not within the control of the Distributor whether of a similar or any other nature. It is understood, however, that the Exhibitor, or his employees hereunder shall not be deemed a cause beyond the Distributor's control.

Sixth: In the event of default by the Exhibitor in exhibition or payment for any photoplays in accordance with the provisions hereof, or in the event of any failure of the Exhibitor, Distributor, or their agents or employees to perform any of the covenants or obligations herein contained in the contract, then:

Seventh: In the event of default by the Exhibitor in the performance of any of the protection or "run" clauses contained in this contract, or in the event of the intentional default of the Distributor in delivering any photoplays as herein specified in the contract, the Distributor may at his option terminate this contract and may select exhibition dates within the next months commencing with such date of availability. Within two weeks after the mailing of notice of such default the Exhibitor shall notify the Distributor in writing of the exhibition in the territory within which such failure was noticed by the Distributor, to the fact of such default, and the Distributor may, at any time after the expiration of such notice, shall have the right, at the option of the Distributor, to rescind any contract with such Exhibitor.

Eighth: The Exhibitor shall give the Distributor at least four weeks' notice in writing of the date upon which each photoplay, the exhibition dates of which are not specified in this contract, will be available to the Exhibitor and such notice shall be made at the same time notify the Exhibitor of the time of exhibition within the time or order within which such failure shall cease and be remedied, but, if the Distributor shall fail to accept such notice within the time or order within which such failure shall cease and be remedied, the Distributor shall be deemed to have waived such failure and the Distributor shall proceed with the performance of the contract as if such notice had been timely given.

Ninth: None of the photoplays specified in this agreement are reissues from old negatives or are old sound photoplays as except the following:

(Tentative list of photoplays)

If prevented by censorship, fire, or similar damage by the elements, riots, insurrection, acts of war, enemy, public calumny, or the order of any court of competent jurisdiction, to prevent the performance of this contract by the Exhibitor, the latter shall have the right to extend the term of any contract and a reasonable time to effect a change in the theater if such change be necessary or, if the damage be of a similar or nature, the but Exhibitor shall give prompt notice to the Distributor of the same, and a reasonable time to effect a change in the theater for the reason therefor.

Eleventh: This contract shall not be assigned by either party without the written consent of the other party, and, provided, that if the Distributor sells all or less of its interests in the theatre above specified, he may assign this contract or any part hereof, in writing, to the person buying such interest.

Twelfth: This contract shall not be transferred to run photoplays as delivered without alteration, except with the written or oral consent of the Distributor, or the written or oral consent of the Distributor, or the written or oral consent of the Distributor, or the written or oral consent of the Distributor, or the written or oral consent of the Distributor.

Thirteenth: The Exhibitor agrees to pay the Distributor, upon demand, any Government tax imposed or any sums paid by the Distributor for the benefit of the Exhibitor, and such sums shall be paid within forty days after said payment is made, or within thirty days after receipt thereof, and the Distributor shall have the right to deduct from the unpaid sums of the Exhibitor, the amount of any Government taxes so paid by the Distributor.

Fourteenth: This contract calls for payments computed upon the Exhibitor's gross receipts, the same to be paid to the Distributor daily a fixed itemized statement of the gross receipts and the admissions thereto upon the play dates of said photoplays, upon forms supplied by the Distributor to be completed by the Exhibitor's bookkeepers, and the Distributor shall have access at all reasonable times for the purpose of inspection to the books and records relating to the Exhibitor's box office receipts during the period of exhibition of said photoplays.

Fifteenth: Any Exhibitor who shall fail to charge an actual minimum admission fee of $5.00 to each person attending at the Exhibitor's box office to the Exhibitor for the admissions thereto upon the play dates of said photoplays, upon forms supplied by the Distributor to be completed by the Exhibitor's bookkeepers, shall be liable to the Distributor for the difference between the sum of the amounts which may be required to be paid by the Exhibitor and the amount collected by the Exhibitor for the Exhibitor's box office receipts during the period of exhibition of said photoplays.

Sixteenth: All advertising matter used by the Exhibitor in connection with the exhibition of said photoplays must be leased from or through the Distributor on the terms agreed to and distributed by the Distributor shall have access at all reasonable times for the purpose of inspection to the books and records relating to the Exhibitor's box office receipts during the period of exhibition of said photoplays.

Seventeenth: The Exhibitor agrees to pay the Distributor, upon demand, the sum of $250 as hereinafter provided within thirty days after such failure, refund or finding, and in addition the Distributor shall not be entitled to recover from such Exhibitor any sums paid by the Distributor for the benefit of the Exhibitor.

Nineteenth: Any such termination by either party, however, shall be without any liability to the other party or to the Distributor, the Distributor being entitled to any sums paid by the Exhibitor and the Distributor by mailing notice that Exhibitor shall not have any such claim or claim after such failure, refund or finding, and in addition the Distributor shall not be entitled to recover from such Exhibitor any sums paid by the Distributor for the benefit of the Exhibitor.
M. P. T. O. A. Convention in Chicago Set for May 19-26

Sydney Cohen Takes Management from Chicago Exhibitors and Will Make All Preliminary Arrangements in New York

The fourth annual convention of the Motion Picture Theatre Owners of America will be held at the Coliseum in Chicago, May 19 to 26, unless something unforeseen happens.

Leases for the Coliseum have already been signed, it is understood, and A. J. Moeller, general manager of the organization, is said to have been given complete charge of the preliminary arrangements by Sydney S. Cohen, national president.

Control of Exhibition Taken from Chicago

One of the surprises of the week was the news that the management of the motion picture and accessories exhibition, which was to be a big feature of the convention, has been taken from the Illinois M. P. T. O. and will be in charge of the national officers.

Therein lies a story with many interesting sidelights and with promises of many developments.

Asks $15,000 Guarantee

Two weeks ago, Sydney S. Cohen, national president, made a special trip to Chicago to confer with the board of directors of the Illinois M. P. T. O. He was brief and to the point. He stated that the national organization regarded the proposed exhibition as a source of revenue and would have to have a guarantee of $15,000 from the Chicago exhibitors for the privilege.

The ultimatum came as something of a jolt, as the Chicago theatre men had been planning elaborate entertainment for the delegates and visitors at the convention and had looked to the exhibition to furnish considerable money for this purpose.

They were particularly anxious to banquet all of the visitors without charge and treat them to sightseeing tours, a lake excursion and other stunts. The cost of doing this would run into a large sum of money. A successful exhibition would go a long way in the financing, and in addition, individual exhibitors and public-spirited citizens could be counted upon for generous donations.

Vote to Surrender Privilege

Even the big guarantee demand failed to discourage all of the directors, but after a long discussion and a vote, it was decided to surmount the concession.

Just what response Cohen himself can get from motion picture companies and accessory concerns is regarded as problematical. His "bolting" of the uniform contract meeting is regarded as further complicating his relations with the film companies, while the failure of the exhibition at the Washington convention may discourage some of the accessory manufacturers.

In the meantime, Chicago exhibitors have turned back to the entertainment problem with a determination to make good regardless of the set-back, given their plans. They feel that Chicago's past record for hospitality demands strenuous efforts to uphold and are hard at work on ways and means.

Association Short of Funds

At the Washington convention, Mr. Cohen announced that there was an urgent need of funds for the M. P. T. O., stating that he had a personal claim for $5,000.

No public statement as to the financial condition of the national association has been made recently. Senator James J. Walker recently brought suit for $6,000 he claimed was due him for service as counsel.

Missouri Exhibitors Have Separate Units

(STILL TO EXHIBITORS HERALD)

ST. LOUIS, MO, Feb. 6—Missouri is now divided into two units of the Motion Picture Theatre Owners of America, separate charters having been issued to the Motion Picture Theatre Owners of Eastern Missouri and the Motion Picture Theatre Owners of Western Missouri.

Joseph Mogler of St. Louis is president of the former unit and Charles T. Sears, Nevada, Mo., president of the latter. The move follows a request made by state exhibitors at a recent convention.

EXHIBITORS HERALD

February 17, 1923

Bradt in Race as T. O. C. C. Chief

Candidacy Is Prompted to Frustrate Possible Cohen Control It Is Believed

(Special to Exhibitors Herald)

NEW YORK, Feb. 6.—Politics, in large gobs, is hanging in clusters these days anywhere a bunch of members of the Theatre Owners Chamber of Commerce congregate. The question of who will be the next president of the T. O. C. C. and who will be its secretary is being widely discussed. The nominations will be made on Feb. 27 and the election will take place one month later.

It is said that President William Landau does not desire the office another year, feeling that his personal business requires all his time and attention. Many of the rank and file of the T. O. C. C. are of the opinion that without S. A. Moross looking after the secretarial duties, it wouldn't be the T. O. C. C. and will insist on his re-election.

See Cohen Plan to Rule

William Brandt, who, it was generally believed, would not again seek the presidency, gunned up the works last week by announcing that he would again be a candidate. Brandt and his closest friends, who are known to be politically antagonistic to Sydney Cohen on all counts, it is freely said, reached this conclusion by the discovery of what they believe to be a plan of the president of the M. P. T. O. A. to get control of the T. O. C. C.

According to several of those who urged Brandt to become a candidate, Brandt yielded when it was shown to him that unless he did so a slate looked upon with a great deal of favor by the Cohen office might receive the preference of the voters.

Would Put Ochs in Race

This slate, according to the same information, was to place Lee Ochs in the presidential chair, with John Mannheimer succeeding Sam Moross as secretary. This is offset to some extent by the T. O. C. C. members who point out that no great friendship is supposed to exist between Ochs and Cohen. John Mannheimer is known to be one of the strongest friends of Cohen in the T. O. C. C.

Cuts Admission Price

(Special to Exhibitors Herald)

LAWTON, OKLA., Feb. 6—W. C. Wood, manager of the Dome theatre, has reduced admission charges to ten cents for everybody, for the general run of pictures. The Dome boasts a four-piece orchestra.

"To do without the HERALD would be the next thing to going without a letter from home. I would hate to miss a single copy."—A. M. Leitch, manager, New Strand Theatre, Milford, Ia.

William Brandt

Sydney S. Cohen

A. J. Moeller
Coast Producers and Stars Strike Blow at Film Censor
Reformers Throughout Country Seeking Laws Which Would Take Millions of Dollars Annually From Income of Theatre Men

(Special to Exhibitors Herald)

LOS ANGELES, February 6.—Headed by Joseph M. Schenck and Douglas Fairbanks, producers and stars on the West Coast, will join in another big organization to fight censorship. Included in the roster of the alliance will be Norma and Constance Talmadge, Douglas Fairbanks, Mary Pickford, Joseph M. Schenck, Charlie Chaplin, Jackie Coogan and Harold Lloyd. It is understood that Charles Ray also will become active in the organization.

Reformers Seem to Think Money Grows on Bushes

While the foregoing news from the Coast lends optimism to the legislative situation, reports from other sections of the nation are far from cheerful. If the reform element has its way in the legislatures, taxes and other levies piled upon the industry will sap it of millions of dollars annually. Iowa wants 2,000,000 annually from amusement enterprises in taxes, while Indiana, Idaho, Iowa, Missouri, Nebraska and other states would collect hundreds of thousands from producers and distributors, and ultimately the exhibitors, by establishing censor boards.

Following is a comprehensive review of the legislative situation:

Iowa

(Special to Exhibitors Herald)

DES MOINES, Ia., Feb. 6.—Iowa’s motion picture theatres, with the assistance from other Senate assessments, are asked to contribute $1,000,000 annually to the county school fund in a bill drafted by the special tax commission and now before the general assembly. It calls for a 10 cent tax on admission charges, to be paid by patrons, and turned over by the theatres to the county treasurer on or before the fifth of each month. Collected tickets, under provisions of the law, would have to be kept in sealed containers for audit by the county assessor. The law, if enacted, would become effective on July 1, 1923. The usual exemptions would include elaborate, charity performances and community or cooperatively operated houses—are made. Failure to print box office price upon face of ticket would bring a $100 fine. Delinquency in turning over taxes would bring a penalty of 5 per cent a month from the date when due.

It’s Up to the Public

(Special to Exhibitors Herald)

WEST UNION, Ia., Feb. 6.—Petitions are being circulated here by both factions in the Sunday opening fight to determine whether or not the town shall permit its theatres to operate on the Sabbath. Both sides in the movement—those favoring and those opposing Sunday shows—have been given two weeks in which to circulate their petitions.

No Worry, Say Friends

(Special to Exhibitors Herald)

DES MOINES, Ia., Feb. 6.—Friends of the industry have little fear of the censorship bill now in a subcommittee of the house of representatives being enacted. Representative Elliott, chairman of the body considering the measure, expresses doubt that the bill will ever leave the committee.

New York

(Special to Exhibitors Herald)

MECHANICSVILLE, N.Y., Feb. 6.—Sunday opening again is being agitated here and it will go to a vote of the residents on February 28, the referendum being ordered by the board of aldermen. It now appears probable that the vote will be favorable. Those favoring the movement have adopted this slogan: “What other places have, so should we have.”

Possibility Repeal May Fail

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 6.—Nothing new developed in the censorship situation during the past week, as the two repeal bills introduced are still in committee, without a companion bill introduced in the senate. Among many there is a feeling that the law may not be repealed at all. While the senate is Democratic, the assembly remains Republican. Also, the censor boards report that foreign companies were sending insidious propaganda films to this country has changed the aspect of the situation.

Indiana

(Special to Exhibitors Herald)

INDIANAPOLIS, Ind., Feb. 6.—Representatives of the Indiana Laborers of Photoplays, Parent-Teachers Associations, Girl Scouts, exhibitors and producers on the one side and agents of the Lord’s Day Alliance, the Indianapolis Church Federation and the Legislative Council of Women on the other, clashed last week in a three hour discussion of the Steele censorship bill now before the committee on public morals. W. S. Fleming, erstwhile Chicago minister and now paid agent of the International Reform body, was the leader in support of the bill. Alvah J. Rucker, Indianapolis lawyer, speaking for the laborers, said that if there had been censorship in 1600 William Shakespeare would not have been as well known today as Bill Higgins of Indianapolis. Robert Lieber also spoke on behalf of the association.

Plead Guilty and Fined $10

(Special to Exhibitors Herald)

WABASH, Ind., Feb. 6.—William Dickson, P. H. Dickson, Ruth Oliver and Robert Conner, arrested several weeks ago on charges of Sabbath desecration following the opening of a motion picture.

(Continued on page 76)

The Funny Side of Exhibition

By WOODHULL BROTHERS

(Opera House, Bad Axe, Mich.)

We have a “valued” patron who has not been endowed, as liberally by the Creator intellectually as he had been with whiskers and a desire to see our shows. His name is George Dickie and his home is in UbI, Mich.

George has been the worry of my sweet young life, as he always wants to see every show as often as it is shown when he is a guest of our fair city. Feeling a certain compassion for the harmless more or less likable old derelict, he is often our guest. He chews tobacco, and was taught by some good man not to expectorate on the floor, so he would hang on to the collection bucket, wait until he could hang on no more and then clomp, clomp, clomp up the aisle to the door and unload, all of which was very disturbing to others about him.

I was about to despair of being able to entertain George any more when I hit upon the idea of giving him a special seat to one side, near the front and all by himself, and furnishing a cuspidor.

This worked so well that the next night George was on hand with a twelve-quant pail.

George is frequently our guest over night. I roll up the aisle carpet and make him a bed. He is a personage and never takes any chance on a bath, shave or hair cut during the winter, and seldom during the summer.

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.) In fun I told him he could get in if he would hold his hand over one eye and see only 5 cents’ worth. He agreed to do this. An hour later as I was going down the aisle of the theatre I noticed that 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 ROY L. DOWLING

(Ozark theatre, Ozark, Ala.)

As you know we have no talking moving pictures in this city. The other day two men came in and one said to the other: “Let’s go down to the front where we can hear them talk.”

By J. F. SANDERSON, JR.

(Strand theatre, Winchester, Va.)

One day while in the box office a refined young lady of 18 years walked up to the window and wanted to know what the “tuition” was. And they are still building schools.
Emile Coue, French apostle of autosuggestion, is seen here approving the scenario by Elinore Leffingwell for his only authorized motion picture, "The Message of Emile Coue." The short subject was produced by Motion Picture Arts, Inc., for distribution by Educational. Coue will use his returns from the picture in establishing an institute in New York.

Universal exchange staff at Washington, D.C., snapped during open house week, the official house warming of their new quarters. The three men at the right are: Art Schmidt, general sales manager; Harry Brown, Washington manager, and Jules Levy, district manager. Universal reports that fully 50 per cent of the exhibitors in the territory visited the exchange during the week. Was it a big success? Let 'em tell you so.

Marcus Loew, Metro president, entertains Adolph Zukor and other film officials at Metro's Coast plant. In lower picture, left to right: Harold Franklin, Mr. Zukor, Hugo Reisenfeld and Mr. Loew.
Governor Edward I. Edwards of New Jersey congratulating W. W. Hodkinson after viewing at a private showing, "Down to the Sea in Ships," the Elmer Clifton attraction which is a romantic presentation of the old whaling days off the New England shore.

Cecil B. DeMille, Paramount producer, examining fishing tackle he has with him during his exploration of Infernal Channel and Tiburon Island, which is supposed to be habitat of man-eating cannibals. Prominent California business men are producer's guests.

This isn't a tintype of a former star long forgotten. It's little Jackie Coogan, new Metro star, dressed in a suit that must have been worn by his great-great-great grandfather. Jackie and his parents have just gone East for a five weeks stay.

J. J. Harwood, owner of National and Lexington at Cleveland.

Bull Montana, star in the Metro-Stromberg comedy, "Rob 'Em Good," teaches his young friend, "Dinky Dean" Reisner, the rudiments of the art of self-protection during visit to Metro lot.

Walter Hiers and Antonio Moreno, Paramount players, were last bachelors on Lasky lot. Then Walter got married. Antonio wept. But now Moreno is smiling too, for last week his marriage was announced.
Mae Busch feeds the camels gumdrops to pacify them while Rupert Hughes and an Oriental maid enjoy a ride during filming of Goldwyn’s “Souls for Sale.”

M. C. Levee, president United Studios, presents key to plant to Edwin Carewe, who will film “The Girl of the Golden West” there. John McCormick, First National’s Coast representative, supervises ceremony.

Mayo Methot, who appears in second group of Robert C. Bruce’s scenic dramas, “By Lantern Light,” for Educational.

M. Gore, president of West Coast Theatres, which has just purchased the Turner & Dahnken Circuit in California.

Pola Negri, star in Paramount pictures, on the lawn of her new home in Hollywood. The star’s initial attraction for F. P.-L., will be “Bella Donna,” which George Fitzmaurice is directing. This is an April publication. Her second production will be “Declasse,” which will be distributed in May. During the past week Miss Negri and Charlie Chaplin announced their engagement. No date for the wedding has been set. Sometime ago it was rumored that the famous couple were to be married in January, but this report was unfounded.
Jackie Coogan submits to a physical examination before California specialists to see if he is in fit condition for that big life insurance policy Metro is taking out for him. Wonder how much it will be for?

This ensemble is responsible for Thomas H. Ince's First National picture, "What a Wife Learned." Left to right: John Bowers, lead; Marguerite de la Motte, feminine lead; Mr. Ince, Bradley King, the author, and Milton Sills, who shares honors with Bowers.

Carmel Myers, one of the featured players in Blair Coan's "The Little Girl Next Door," which is nearing completion at the Essanay studios in Chicago.

Rex Ingram, director of Metro's "Trifling Women" and "Where the Pavement Ends," escorts Erich von Stroheim over one of the sets of a new Ingram attraction.

Jane Mercer is the little girl selected to play the title role in "Jewel," a forthcoming Universal-Jewel attraction directed by Lois Weber.

"What hit me?" asks Kenneth Harlan, who trained under Leach Cross, former contender for the lightweight championship title, for his role in "April Showers," a new Warner Brothers attraction which is being directed by Tom Forman.

This is but one of the many interesting scenes you will see in the W. W. Hodkinson publication, "Down to the Sea in Ships," which is the story of the thrills and romance of the whaling industry in New England.
Harry D. Wilson, he of the black derby, bids George Landy, Jackie Coogan’s new press agent, farewell on Landy’s trip to New York ahead of the Coogan party. Wilson remains with the Sol Lesser organization.

Elek J. Ludvigh visits Paramount house in London. Left to right: Mr. Ludvigh, who is secretary and treasurer of Famous Players-Lasky Corporation; J. C. Graham, managing director of Famous-Lasky Film Service, Ltd., London, and A. W. Kerly, chairman of Famous-Lasky Film Service.

“We must have atmosphere,” said Al Christie, and straightforward he took a company of players to Honolulu where he produced a hula hula comedy for early distribution through the Educational exchanges. The comedy impresario is shown here directing a scene near Honolulu.

Frank Lloyd is directing Norma Talmadge in her new First National picture, “Within the Law.” This is his third Talmadge attraction. He also directed Jackie Coogan in his current picture, “Oliver Twist.”

Tom Mix, Fox star, and Baby Mix, enjoy their first spin in daddy’s new Ranchero model Duesenberg. They say Baby Mix is proud of the new family “steed,” which makes somewhat faster speed than the star’s now famous pony. It should with its eight cylinders.
The Week in New York

EVIDENTLY we started something last week when we allowed Herb Crooker to ease his soul by confession. Now comes to bat one Walter E. Shirlow, who is a member of Crooker's A. M. P. A. publicity committee, but supposes as with Crooker and Charlie McCarthy, it didn't take. And now he's so peevéd over Crooker's confession that he writes:

"Dear John:—I'm not squittin' in any way, but in the other mystery, which if you don't know it, is the name given to the row of coops that protect the First National publicity hounds from insurance solicitors, bill collectors, hootch peddlers, and the outside world.

"Neither am I cleaved in any veil of mystery. Also I didn't get any Christmas presents except from John Stahl which isn't a Christmas present at all in the proper sense of the term, but simply an indication of his meller feeling for all us guys who draw down less than the L. I. B. estants.

"What I want to know is where this guy Herb Crooker gets off using your column for personal publicity. He isn't hired by any one to do that.

Herb Crooker says he was chairman of the publicity committee of the A. M. P. A. That's what I've seen in his nose on the letterhead. Outside of that I wouldn't have known it any more than you can tell the name of a subway station from the conductor. Of course I can't speak for Charlie McCarthy, who is all right even if he does live in Xutley, N. Y.; but saying something in my own defense, if Herb ever gave me an assignment he must have done so with a mouth silenced.

And that's that for Crooker's alibi.

* * *

And speaking of the A. M. P. A. here is a suggestion on how to play charades, garnered from "Helpful Hints for Happy Fan" in the last issue of the A. M. P. A. Bulletin. Try it on your boss.

"In the first place, you must inveigle your boss up on the stage. Hold a stock certificate in front of his nose if you can't get him there any other way. Then blindfold him and crash him over the head a terrific blow with a chair. After he regains consciousness, (this is important) you must all guess the meaning of the act. If no one can guess, dear children, the answer is: 'I Must Have a Raise Or You Get Another Crash!'

* * *

A series of seven one-reelers which will soon be started by Warner Brothers on the coast, will get a big play from the publicity man of the National golf party. Also it is expected that the next tournament will show great reduction in the golf scores as the golfers are watching these pictures.

Gene Sarazen, the champ of champs in the entrancing game of cow pasture pool, has been engaged by the Warners to be featured in seven pictures to be made under the supervision of Harry Rapf. The series will combine comedy and golf instruction, and the first of the pictures will be commenced immediately after the return of Mr. Sarazen from Miami, where he is showing the natives and winter visitors how to drive and put.

P. S.—Lon Young denies that he is cast to play the comedy part in the Sarazen series.

Mort Blumenstock has taken the advice of his old college chum, Horace Greeley. Mort ordered his Pullman reservations coincidentally with the arrival of George Landy in New York. Not that the town isn't big enough for them both; George was doing First National's publicity on the West coast with John McCormick when Jackie Coogan's dad came along and offered him what has been described as a Liberty Bond issue to transfer his allegiance to the young juvenile. Bill Yearsley looked around his office, saw a chance to get rid of Mort, and ordered him west to take the Ex-Landy job.

* * *

Kelsey Allen, one of Broadway's most versatile theatrical raconteurs, recalls the days when Oscar Hammerstein, opening his first roof garden, took exceptional permission to the costume and floating place of his manager.

"How's business?" asked a well wisher of O. H.

"How would you expect it to be," the operatic impresario snapped, "for a roof garden with the manager inside the lobby and wearing a fur coat?"

Dave Morisseys, who has been laid up with gripe or something, is back at his desk at First National dealing out foreign publicity and trade paper news.

P. S.—This item was sent in. Please notice the differentiation between foreign publicity and trade paper news. We're waiting for a diagram.

* * *

And now the friends of the Newspaper Club need no fears about its future. Luc Marangella has been elected to membership and has paid his dues.

* * *

From the coast comes a story of Harry Wilson and Willi Anthony getting themselves involved in a spectacular automobile accident, but still able to write the publicity which told about the accident. First thing we know they'll be having their jewels stolen.

Ben Consol finds us up that Betty Blythe's Persifor kitten was awarded second prize in the annual cat show of the Atlantic Cat Club held at the Waldorf last week. Hal Howe, Consol's partner in crime, says Betty really has a kitten.

* * *

Hedda Hopper, the movie actress now in Paris, postcards home folks on Broadway, that in the French capital she met some girl who thinks she knows quite well. Miss Hopper says she stepped into a little cinema and there were a row of昌s Eyekers, and the first figure that met her gaze on the screen was "Hedda Hopper." The picture was "Virtuous Wives," in which Miss Hopper played with Anthony Stahl.

* * *

Louie Gardy is all het up over the Einstein theory. Since seeing the film which ran recently called "The Missing Link," Louie declares that by just a little figuring he can tell what time it is in Chicago, and in Hong Kong, and when someone cares about the time there, he says:

"They don't. But the theory is a wonderful one.

John S. Spargo.

George Seitz

Among the ten or twelve producing units which are now supplying the widely varied standard product distributed by Pathe, none holds a more distinguished record than the main source of the long and successful list of Pathe serials.

At the head of this unit is Director-producer George Brackett Seitz, whose most recent achievement is "Plunder," which celebrates Pearl White's return to the screen in her famous specialty of Pathe's chapterplay star.

Either as author, director or producer—frequently as all three—Mr. Seitz figures as the presiding genius of fully twenty of these episode productions, and has been instrumental in refining and developing the present clear and censorship-proof standard Pathe serial form. His career before entering the picture field peculiarly fitted him for these important services.

On leaving college he entered an art school, and two or three years later was one of the most successful of New York's Greenwich Village community of magazine illustrators. He also wrote successful fiction for the magazines—and these two well-developed faculties gave him his first opportunity in connection with picture production.

As Pathe scenario editor he wrote voluminously for serial production, and was soon directing as well, with such success that, a few years ago, he became a Pathe serial producer.

His former work for the stage as author of several successful plays also served him well in these activities, as was indicated in the compact dramatic action of those early Pearl White serials—"The Iron Claw," "The Fatal Ring," "The Lightning Raider," "The Black Secret," "The Exploits of Elaine," etc.

Mr. Seitz also is producer of the current Pathe serials starring Charles Hurchinson.
Thalberg Will Be Partner of Mayer Gets Interest and Vice Presidency in Firm—Quits

"U" Feb. 15

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 6—When Irving Thalberg accepts his post as director general of Universal February 15 he will step into the vice-presidency of the Louis B. Mayer program. He will hold a substantial interest in the firm, donated to him upon signing of the contract last week, it is said.

To Have Free Rein

According to Mr. Mayer, Mr. Thalberg will be a full-fledged member of the firm and will be permitted to exercise free rein in the development and exploitation of his artistic and creative talents. It was said that he would hold the same position in the studio as Mr. Mayer as far as production and the choice of stories was concerned.

"I believe that Mr. Thalberg is one of the greatest executive finds that the film industry has produced," said Mr. Mayer in commenting on his newly-elected partner's entry into the firm.

Plan Increased Production

With the arrival of Mr. Thalberg at the Mayer firm, an immediate expansion program will be inaugurated. Through the acquisition of new companies and new directors, the present production schedule of eight big specials a year will be increased to fifteen with a policy of great stories and all-star casts in every picture. The studio facilities will be enlarged accordingly with more than $200,000 to be invested in new covered stages and equipment.

Zukor and Kent Will Study Foreign Affairs

(Special to Exhibitors Herald)

NEW YORK, Feb. 6.—Accompanied by a general manager of distribution and Clarence Bowden, former member of the Hoover Relief Commission, Adolph Zukor, president of Famous-Lasky Corporation will sail for Europe on the Olympic February 10 in the interests of the company's foreign business.

The party will visit many countries on the continent including Paris, Naples, Rome, Constantinople, Bucharest and Scandinavia and will remain abroad until about the middle of April.

Hunt, Missing Manager

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Feb. 6—The mysterious disappearance of Ted "Ding" for several weeks, house manager identified with Ruben & Finkenstein theaters, has baffled both the police and his employers. Max Force, who was manager of the Loring theater when he disappeared a week ago, gave no notice of his leaving. He was not short in his accounts and was considered a capable manager by his employers.

December Figures Show Increase in Theatre Patronage

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D.C., Feb. 6.—Increased business, both as compared with the preceding month and with the corresponding month of 1921, is indicated for December by figures issued by the Treasury Department, showing admission tax collections for that month. The fact that current taxes have fallen reached a point in excess of those of the corresponding period a year ago and have been on the upgrade for several months is taken as an indication that the theatrical business of the country will soon be in a condition nearly as prosperous as that it enjoyed before the disastrous depression of eighteen months ago.

Tax collections on admissions for December amounted to $6,525,240, the department reports, as compared with $5,904,700 for December, 1921. Collections for the month of November, 1922, were $5,454,700, indicating that the holiday attendance at amusements was more satisfactory than in the preceding month.

Rumor Settlement Is Near Between F. P. L. and Rodolph Valentino

(Special to Exhibitors Herald)

NEW YORK, Feb. 6.—Rumors that the differences between Rodolph Valentino and Famous Players-Lasky Corporation were in a fair way of settlement have been getting stronger along Broadway for the past few days, and a declaration of peace would not be surprising. In commenting on the matter, an official of Famous Players said:

"We stand ready now, as always, to give Mr. Valentino the most artistic pictures it is possible to make. We are still holding Allan Dwan, who is ready to do "The Spanish Cavalier," the script for which was prepared at Mr. Valentino's request by June Mathis. His pictures would have the best production results that the industry affords. He could have the best scenario writers and directors available, and you may be sure that we would give him every possible cooperation.

"As to his compensation, we always have been and are now prepared to discuss and readjust his contract commensurate with his present-day popularity, as we have from time to time done with other artists. All we ask in return is his honest cooperation."

Lyman H. Howe Dies At Boston Hospital

(Special to Exhibitors Herald)

BOSTON, MASS., Feb. 6—Lyman H. Howe, originator of travel pictures, died at the Christian Science Sanitarium here following an illness of two months. He was 66 years old.

Mr. Howe was born in Wilkes-Barre, Pa., where he lived and conducted the Lyman Howe Moving Picture Company. He retired from active business about fifteen years ago but continued as president of his company.

Schenck Gets Equal Interest in Circuit

West Coast Theatres Deal Involves Millions—Becomes Director

LOS ANGELES, Feb. 6—Joseph M. Schenck's interest in West Coast Theatres, Inc., announced in the Herald last week in connection with the acquisition by that firm of the theatres of Turner & Dahnken, the new interest is that of any of the members of the firm, it has been learned. According to an announcement by West Coast Theatres officials, ten million dollars are involved in the deal which makes Schenck a fifth partner with Michael Gore, Sol Lesser, Adolph Ramish and A. L. Combs.

Production Not Affected

In assuming the interest in the theatre chain it is stated that the association does not affect Mr. Schenck's producing activities and that he will not be concerned in the transaction except in an obvious and indirect manner.

Mr. Turner & Dahnken string of forty theatres and exchange employs the West Coast Theatres chain to a total of 100 houses in California.

Called "Great Achievement"

Commenting on the matter President Michael Gore said: "It is a great achievement. There are many circuits of this kind but the fact that Mr. Joseph M. Schenck is associated with us gives California the biggest and best circuit in the world."

Starts Service for First Run Theatres

A service, intended primarily for first run theatres, has been inaugurated by Eugene Clifford, 301 State street, Brooklyn, N. Y. In addition to previewing, the new enterprise will furnish special reports on first run music scores and presentations, and supply complete exploitation campaigns.

Mr. Clifford has been engaged in exploitation work for a number of years with the Associated First National Pictures and other distributing companies and more recently has acted as eastern representative for a number of producers.

Teaches Exchanges How To Handle Films Right

NEW YORK, Feb. 6—Proper methods of handling film will be shown to Paramount exchanges by Earl J. Denison, film inspection expert, who is making a tour of branches. Mr. Denison is carrying a special picture on the subject and will address the exchanges.

He will show correct methods to scrape and slice films among other things, and emphasize the necessity for cleanliness of the room, tables, gloves and hands of those who work on films.
Prohibition of Inflammable Film Would Present Big Burden

Situation Is Serious, Says Frederick H. Elliott Who States Slow Burning Type Is Impracticable

(Special to Exhibitors Herald)

NEW YORK, Feb. 6.—The motion picture industry is facing a grave situation—one that will place upon it a terrific tax, if present agitation to prohibit the use of inflammable or nitro cellulose film is put into effect, Frederick H. Elliott, vice-president of Feaster Manufacturing Company warns. Not only is the slow burning type not practicable, he states, but it must result in an increase in picture costs.

COMMENTING on the activity of fire marshals' associations and similar bodies on the subject, Mr. Feaster said: "I doubt if the motion picture industry fully realizes the seriousness of the situation as the substitution of nitrate and slow burning film will place a terrific tax upon the industry. This will not alone in the increased cost of film, but the slow burning film cannot be compared with the film now used as to length of service and durability.

"Owing to its brittle quality the slow burning film will easily crack and break, thus rendering it absolutely worthless and frequently ruining an entire feature production.

This proposal should be given the most serious consideration by leaders of the industry. It certainly merits the attention of those who have so many millions invested, as well as of the theatre owners and managers, who may not be aware of the fact that with the substitution of slow burning film for nitro cellulose, the price of pictures must inevitably increase to meet the additional cost of prints and their necessary frequent replacements.

Mr. Elliott calls attention to the activities of the Fire Marshals' Association of North America, which is urging upon Congress the passage of a bill which would prohibit the handling of inflammable motion picture film in inter-state commerce after January 1, 1925. The International Association of Fire Engineers, composed of Fire Chiefs, has also adopted a resolution calling for similar action by Congress. Steps in the same direction have been taken in Canada and in foreign countries as well.

Considerable quantities of nitro cellulose film have been found in department and toy stores during the holidays, placed on sale to amateur operators and others inexperienced in the handling of inflammable film. It is partly because of the practical impossibility of keeping the inflammable film out of the hands of non-professional users, that the fire marshals and fire chiefs are moving to abolish its use altogether, he states.

Bills Would Cut Fire Risks

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 6.—Among the many bills introduced in the New York State Legislature the past week were two which have been used successfully by exhibitors to build up their patronage.

**MONEY MAKING IDEAS**

**Whch Have Been Used Successfully by Exhibitors to Build Up Their Patronage**

By HOWARD K. ALLEN
(Rialto Theatre, Harlington, Tex.)

Why not try a "Family Night" once each week? I have a 600-seat house and it is almost a certainty that two-but-two customers. I put out a family night and I have them all come in at the same time. Run it every Friday and it's the best habit maker I've ever put over. In fact, mine is an institution now.

Have run as high as $90 on one night and that's a durned sight more than I'd take in otherwise. I give them a dandy good program and it makes a wonderful impression and has overcome a lot of prejudice. Try it out if you have enough seats.

**EDITOR'S NOTE**—A description of "Family Night" will also be found under the heading of "MONEY MAKING IDEAS" in the Office Record.

By ERNEST VETTER
(Majestic Theatre, Homer, Mich.)
A window display on "Burning Sands" attracted attention and aided in putting this picture over despite sickness and general depression in this small town at this time of year, which is hard to overcome. Made a small tent from a strip of red and white awning and set a couple of palms from my theatre on either side of tent. A 22x28 was set near the tent.

On the floor, a layer of sand was put thick enough to cover nicely. From the merchant's stock, Dromedary dates and coconaut and other canned goods were taken to finish up the display and also to cooperate with the merchant. It cost nothing but my time.
THE THEATRE
A department of practical showmanship

Texan Sees "Exploiter" As Added Expense; Says Showman Must Pay for "Fol-de-rols"

O. B. Sterling, Sterling theatre, Dayton, Texas, injects a new note into the exhibitorial discussion of the professional exploitation man's status with the following communication:

EXHIBITORS HERALD,
Chicago, Ill.

Gentlemen:

The discussion started in the January 27th "Herald" on the "exploiter" should be of interest to every exhibitor.

Personally we regard them of very little value as a great many of the pictures which receive the most exploitation have only mediocre box office value if any. If the "exploiter" would see his pictures and confine himself to the truth he would be an invaluable asset to the exhibitor, but he is not paid to do this and he resolves himself into nothing more than an added expense to the exhibitor, for I'd have you know the poor exhibitor finally pays for these "fol-de-rols."

O. B. STERLING.

The discussion to which Mr. Sterling refers was started by J. P. Lannon, Isis theatre, Cedar Rapids, Iowa, in the Theatre Letter which appeared on page 48 of the issue named. Mr. Lannon commended a "Goldwynner" who had assisted him in a campaign and expressed a desire to hear experiences of other exhibitors co-operating with professional exploitation men. The Theatre opened its pages to showmen for interchange of communications.

Mr. Sterling is the first to comment adversely on professional exploitation service as an institution. That a difference of opinion exists among theatremen is evident and The Theatre believes that the question warrants discussion to such an extent as will definitely determine the exact status of the professional exploitation man in the industry. Accordingly the original question is reiterated:

What have the "exploiteers" done for you?

Exhibitor Advertises Lobby Cutouts to Subsequent Runs

George Rea, whose work is familiar to Theatre readers, this week offers lobby display materials he has used for sale to subsequent run exhibitors through a Classified Advertisement in this paper. A front on "Peg o' My Heart" is specifically mentioned in the Rea copy and a photograph of the lobby display on that feature is reproduced upon the following page.

The Rea advertisement, the first of its kind, was inspired by a "Theatre Construction and Equipment" article in the February 3rd "Herald," in which it was pointed out that through sale of used exploitation materials to subsequent run exhibitors first run men, as well as others, would be enabled to employ more expensive and better exploitation as a result of the general economy effected.

The Theatre believes that the plan suggested is eminently sound and that a system of accessory distribution yielding big returns through elimination of waste and extension of exploitation can be developed. The proposition patently merits the serious consideration of Theatre readers.

February 17, 1923
EXHIBITORS HERALD

Better Theatre Platform

9. Illustrations

Use of illustrations is practically indispensable in the sale of motion pictures to the public.

Motion pictures are illustrations—illustrating ideas, stories, history, life. Illustrations truly illustrating them compose, patently, the best possible motion picture copy.

It was possible to create two advertisements 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 acting as an advertisement for the "illustration" that is the motion picture.

As the ninth plank in this better theatre platform, it is advised, therefore, that illustrations be given preference at all times over other forms of theatre advertising.

A Trip to McVicker's

A few years ago Chicago's down-town motion picture theatres consisted of unpretentious little 200- and 300-seat houses, and it was seldom the T. B. M. and his wife came to the Loop to see a picture show, except some special attraction at a "legitimate" house.

A large theatre devoted exclusively to motion pictures was then regarded as a foolish venture as far as getting patronage away from the neighborhood houses, of which Chicago has some of the finest.

But a trip to the New McVicker's, the Chicago or the Roosevelt, any afternoon or evening, will thoroughly convince one that Chicago has been educated to attend the first-run houses and do attend them.

Last week Jones, Linek & Schafer offered one of the most complete and satisfying programs to be found anywhere in these broad United States, at their new McVicker's theatre. The program consisted of the following:

I. Orphans—Offerback
McVicker's orchestra under H. Leopold Spitalny
II. Spitalny's classical Jazz Number—"My Buddy."
III. W. Remington Welch's song revue on the Wurlitzer.
IV. "Garden of Dreams" with Boris Pavot and ballet, one of the prettiest and most tasteful numbers ever presented in Chicago.
V. Literary Digest's "Fun from the Prewar Years."
VI. "Java Head," the Paramount picture with Loretta Joy, Jacqueline Logan, George Fawcett, Rose Tappendley and others.
VII. Comedy, "Hazel from Hollywood" Christie-Educational.

This week the McVicker's offers an adventure "II Guaran" by Gomez and another Spitalny classical jazz number.
"PEG O' MY HEART." Metro, as exploited by George Rea, Colonial theatre, Washington C. H., O. Mr. Rea advertises portions of this display for sale to other exhibitors in this issue, an exhibitorial departure.

"REMEMBRANCE," Goldwyn, caused Julius Fogelman, Colonial theatre, Allentown, to produce this artistic composition. It effects an admirable approach.

Illustrations

Reproductions on this page illustrate graphically the brief but important Ninth Plank in "A Better Theatre Platform" presented upon the preceding page. Illustrations of screen attractions offered, by lobby display, by newspaper ad, by distribution literature or otherwise, are vital factors in box office success. Better illustrations than these are seldom observed.

"SHADOWS," Lichtman, lighted lobby piece by Foster Moore.
"OMAR THE TENTMAKER." First National, brought out this lobby broadside at the Rivoli theatre, Portland, Ore. Note oriental rugs at sides of lobby especially. Interest in orientals is a constantly active force.

Illustrations

Reproductions on this page attest the interest building power of lobby material that really illustrate the screen attractions for which they are employed. In all advertising strong initial appeal to interest is essential. It is this appeal that creates an audience for the copy. In advertising motion pictures, themselves "illustrations" in a sense, this is best done by use of illustrations.


"HUMAN HEARTS," Universal, escaped none who passed the Family theatre, Davenport, while this display was in use. Especially note cutout in foreground.
FAMOUS PLAYERS-LASKY ANNOUNCE 39 "SUPER" PICTURES
ZUKOR PROMISES TO GIVE FANS GREATEST FILMS IN HISTORY

BIG LIST OF STARS TO APPEAR IN SERIES TO BEGIN ON FEB. 1

World's Greatest Films, Adolph Zukor's Ambition

PAGE ONE of four-page special section of the St. Louis Times based on the "Paramount 39" to be shown at the Missouri theatre. The section is exceptional in many respects.

PAGE TWO of the section shows the manner in which advertisements obtained were displayed "next to pure." The section is remarkable for high class composition and makeup throughout.

PAGE THREE of the section. The advertising principle involved, intensive exploitation of a picture program booked, is of sound foundation. This section constitutes a model.

PAGE FOUR is patently and properly Paramount. As a whole the section stands as an achievement and a practical sales manual for exhibitors desirous of thus exploiting any block of pictures.
February 17, 1923

**STAFF ARTISTS** are decidedly worth while when they produce such work as this five column layout for “Douglas Fairbanks in Robin Hood” by Bennet, of the Princess, Sioux City. The reproduction is its own testimonial.

**TWO COLUMNS** pay big dividends when used as by the Liberty, Kansas City, for “Dr. Jack.” Pathe. The ad bears reduction admirably, a severe test.

**STOCK CUTS** are ably employed by Waterloo showmen. “The Right That Failed,” Metro, and “When Danger Smiles,” Vitagraph, are advertised as above, two columns each, by the Rialto and Plaza.
Theatre Letters
Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

1923's
Biggest Seller will be off the press tomorrow

"WHAT I KNOW ABOUT WOMEN"

By Harry Silver

FREE COPIES
May be Obtained TOMORROW at RADCLIFFE'S BERKOWITZ'S COHEN & SCHWARTZ

Illustrations
Reproductions on this page illustrate (above and below, left) Fred S. Meyer's Theatre Letter on the exploitation of Metro's "Trifling Women," (below) Thomas S. Daley's letter on his ad for Goldwyn's "The Grim Comedian" and (below, right) Arthur Well's letter on M. Cuse and First National's "The Dangerous Age."

TED, THAT GRIM JESTER
WHO LOVES TO TURN THE LAUGH ON US, STRIPS MANY OF US AT JUST THE MOMENT WHEN WE REACH FOR SUCCESS OR GREAT HAPPINESS.

IT PLAYED with Marie Lamont, the Broadway actress who was the play-thing of "Million Dollar" Morton, and then jested with the millionaire himself, turning the one real love of his life into bitterness and ashes.

It is THE Heart of Every Woman there beats an instinct that is stronger than any other emotion—the sacred instinct of mother love. When Marie Lamont discovered that the most notorious riddle on Broadway had won her innocent daughter's heart she was ready to fight with her very life!

"The Grim Comedian," featuring debonair Jack Holt and Gloria Hope, tells as powerful a story as has ever found its way screenward.
It will be shown at the Casino Theatre Monday and Tuesday.

When the man who wrote this letter to his wife came back to her—"she wondered, isn't she lonesome?"

Both sides of the Dangerous Age are here. It can't wait to have everyone read it. One solid week starting tomorrow—Sunday.

The REY INGRAM Production
TRIFLING WOMEN

BARBARA LA RUE
RAMON NOVARO
LEDO URI
AND OTHERS

By TOM DUFF

TODAY

CONSTANCE PALMACE—FEB 16 WEST

ONE SOLID WEEK STARTING TOMORROW—SUNDAY

The JOHN M. STAIH Production
THE DANGEROUS AGE
A FIRST NATIONAL ATTRACTION

BUSTER KEATON
"THE BALLOONATIC"
BELIEVE CLARA PHILLIPS, FUGITIVE SLAYER, IS HERE

Suggesting a Symposium on Serial Stunt

Arthur M. Ford, new Theatre Letter writer, contributes this week a description of a clearly sensational and stately successful serial stunt.

The Theatre takes the liberty of inviting a symposium of letters from readers on the general advisability of this type of exploitation.

Mr. Ford writes,

THEATRE EDITOR, EXHIBITOR'S HERALD.

Dear Sir:

Under separate cover via this mail I am forwarding you copies of our local newspapers showing a scoop in the form of exploitation recently carried out by the above theatre.

For your information, I will advise that the Marple theatre started the serial attraction, "Nan of the North," on January 19-20. The accompanying issues of our local press are offered as exhibits of the successful way we worked out a Clara Phillips scoop in our city and then linked this situation up with the announcement of the starting of the serial, etc.

After the entire situation was closed we concluded that we had exploited the serial at less than 25 per cent of the expense usually attendant in the starting of a serial and that the results were among the best in the history of the theatre.

The matter was sprung on the Associated Press wires and 'most every newspaper in the country gave us a front page spread. We then built a large lobby display of the clippings in the local and foreign newspapers together with pictures of Clara Phillips, also our letters and the postmarked envelopes and telegrams and official police reports and everything of interest that could be found.

This lobby stood four days and proved exceedingly entertaining to a large group of passersby continually. The newspaper editor that fell so hard and the local police officials were easily brought out of a revengeful mood by well timed joshing and a few boxes of cigars. The local police department had a sleepless 24 hour shift in the detective department, thinking they were going to catch the famous Charlie Phillips. Among other things during this time, they continually shadowed me as well as carefully going over all our incoming and outgoing mail at the post office and listening in on all phone conversations.

In submitting the above I am under the impression that the incident would have proved good reading to the trade as well as helpful to some other live exploitatists.


Illustrations

Reproductions on this page illustrate (top and at left) Arthur M. Ford's Theatre Letter on the exploitation of the Arrow serial, "Nan of the North," and (at right) the blotted herald made up and distributed by L. W. McLean, Kozy theatre, Dresden, Tenn., to advertise Fox productions running over a period of five weeks.

The Blotter

Our new law pros will be continued as long as the theatregoing public shows that they are interested.

So folks it up to you. Here's a real value for the admission asked.

WILL YOU SUPPORT IT?

"THANK YOU"

Picture Starts at 7:15

Daley Copy Is Commentary on Theatre Plank

The Ninth Plank in the Better Theatre Platform given this week urges use of illustrations in all theatre advertising. Two advertisements contributed by Thomas S. Daley constitute an interesting commentary on the proposition. All of which proves the old rule about the exceptions that prove all rules.

But this is getting intricate—read Mr. Daley's letter and look at his ads.

THEATRE EDITOR, EXHIBITOR'S HERALD.

Dear Sir:

What do you think of our line-up for the next three months? (Shown in single column type display.)

Our ad on "The Grim Comedian" was a little different than the usual run of theatre ads. It must have attracted attention, for several of our patrons mentioned it to me. What do you think?

Thomas S. Daley,
Casino theatre, Halifax, N. S.

DEAR MR. DALEY:

In our opinion you are a very lucky showman. In the majority of communities, we think, well timed joshing and a few boxes of cigars would have appeased you little in overcoming the natural qualms of your victims. They unquestionably "fell hard.

Unfamiliar as we are with the local circum-stances, we refrain from hazarding an opinion as to the advisability of thus risking a back fire which might mean much or little to the box office future. Yes, we do not believe it is a wise thing to duplicate your stunt frequently, nor even in some communities. Of course you know what the Marple requires, and your statement of results is clear.

We believe the type of exploitation concerned, which is unquestionably sensational, merits the close scrutiny of Theatre readers and accordingly take the liberty of inviting comments.—W. R. W.
A Few of the Big Ones Coming to the Casino:

NERO.
BRASS.
SISTERS.
ST. ELMO.
WRECKAGE.
SIN FLOOD.
THE FLIRT.
FAST MAIL.
MAIN STREET.
REMEMBRANCE.
DUST FLOW.
SILVER WINGS.
The CHRISTIAN.
HUNGRY HEARTS.
BROADWAY ROSE.
FORGET ME NOT.
RAGS TO RICHES.
A WOMAN'S WOAN.
TIMOTHY'S QUEST.
RICH MEN'S WIVES.
SHERLOCK HOLMES.
YOUR BEST FRIEND.
MISSING HUSBANDS.
A TAILOR MADE MAN.
MAN WHO PLAYED GOD.
LIGHTS OF NEW YORK.
YELLOW MEN AND GOLD.
MY FRIEND THE DEVIL.
QUINCY ADAMS SAWYER.
MY OLD KENTUCKY HOME.
ORPHANS OF THE STORM.
WHERE ARE MY PARENTS.
BEAUTIFUL AND DAMNED.
IN THE NAME OF THE LAW.
BROTHERS UNDER THE SKIN.
HUNCHBACK OF NOTRE DAME.
TESS OF THE STORM COUNTRY.
LITTLE HEROES OF THE STREET.
WHAT'S WRONG WITH THE WOMEN.

SINGLE COLUMN type announcement by Thomas S. Daley for the Casino theatre, Halifax, referred to in his Theatre Letter.

which appeared on our "enclosed book." That five-inch single column ad stood out like a million dollars on the society pages.

These "books" are being given out at three of the most prominent stores in town.

Please note that in the ad on the book I am using Harry Silver's name; in the first place, by so doing I detract from the obviousness with which my name always has been tucked in publicity matters.

The initials B. F. following Harry's name stand for "Bacheler of Firm," although every fellow will, of course, interpret them differently. Please note the pink stationery, exclusive perfume and everything.

FRED S. MEYER,
Palace theatre, Hamilton, O.

Meyer Writes

"What I Know About Women"

"What I Know About Women" is not a new production, but a well composed volume of blank pages used by Fred S. Meyer to advertise "Trilling WOMEN," Metro, and placed in distribution after a newspaper advertisement on the society pages.

Mr. Meyer's letter and reproductions of the book, with blind teaser and straight ads, herewith and on page 54.

THEATRE EDITOR,
EXHIBITORS HERALD.

DEAR MR. MEYER:

At least you are the first to report using the Coue line, and so credit is yours until disputants prove their claims.

The idea is thoroughly sound. M. Coue seems to have demonstrated the insusceptible-gathering character of the phrase, and the advertising application is practically direct. Sorry we couldn't reproduce your initial announcement, dated January 29, in readable dimensions. That was surely the proper way to introduce the slogan.—W. R. W.

DEAR MR. MEYER:

We call it a capital idea. Of the several thousand "What I Know About" volumes we have seen it is, because of the duly mentioned pink stationery and exclusive perfume, as well as the teaser, one of the possible half dozen that ever impressed the everlasting sales power. With the newspaper backing you gave it we could readily believe that the public believes it.

Sorry the delicate tint was lost in the reproduction. But the essential matter is there. Thanks.—W. R. W.

VICTOR B. FISHER announces the purchase of screen rights to George Gibbs' "Youth Triumphant." Fisher Productions will make three pictures this year, the first to feature Virginia Lee Corbin and a special cast.

FilM LaughS from TOPics of the daY selected by timely FILMS INC.

Movie Theatre Manager (formerly a Shakespearean actor, announcing program)—"Look here upon this picture and on this." (Hamlet, Act III, Sc. IV.)

Critical Patron—"A weak and nigardy projection." (Henry V, Act III, Sc. IV.)

"Topics of the Day" Films.

First Collegian—Why did you sit in the peanut gallery to witness Shakespeare's Merchant of Venice? Second Collegian—So my dramatic professor would sing "Fanch Bond.

"Topics of the Day" Films.

Anthony—Have you seen Shakespeare's telephone play?
Aide—Not that I recall. Name it.
Anthony—"O'th(e) hello."—"Topics of the Day" Films.

Incw.—I've got a hen which I call Macduff.
Bator—How come?
Incw.—So she doesn't fly.—Ohio Sun Dial.

May—Will Shakespeare rightfully said, "All the world's a stage." Ray—Yes, but he neglected to add, "Women make most of the scenes."

"Topics of the Day" Films.

Art—Do you know any of Shakespeare's quotations? Artful—No; I never knew he was a stock broker.—Octopus.

Jape—What play of Shakespeare's would I enjoy the most? Hubb—"As You Like It."—"Topics of the Day" Films.

He—Are you at all familiar with Shakespeare? She (indignantly) I should say not! I never have been familiar with any young man in my life, and I don't even know this person you speak of.—Jack Canuck.

"WIVES Who FAIL" is announced by Thomas H. Ince as one of the first of his productions for fall publication. This drama, which is said to reveal modern day matrimony from an entirely new angle, will be directed by John Griffith Wray.
short subjects that come under that heading and have the benefit. The list given here includes many available attractions suitable for special occasions, as well as material useful in preparing special programs for cooperation with civic and social bodies.

It is hardly necessary to point out the wisdom of utilizing this list and the ideas discussed above to the utmost.

**NEWSPICTURES**

**KINOGRAMS No. 2219:** M. Cone Signs to Make "The Message of Emily Cross" for Educators—The Exchange Inc.—-Inviting Nato at St. Moritz, Switzerland—Louis V. Eysterhaus, Free After 16 Years in Prison, Wins Bride and Advertising Post—Reception to Moscow Art Players—New Director in Dakar, French Occupation of Eeren, Germany—Territorial Specials.


**KINOGRAMS No. 2221:** Pacific Fleet Holds Ring Carnival—Ir. Perry's Nokuma Grant Defies Church Edict—Jack Dempsey Best Friend Said—New Last Relief Secretary Returns—English Sportsman Wins £2,000—Yankee's New Ball Ltd. Complete—Cambridge Crew in Practice—Territorial Specials.

**PATE NEWS No. 10:** Women Shovel Coal in British West Indies—Ex-King Osamtang Buri—California Dam to Cost $70,000,000—Germany in Berlin Protest French Invasion—Atlantic Fleet Departs for Southern Waters—Tourists Explore Signifi England; French Continues German Advance—Pacific Fleet Stages Ring Carnival—Territorial Specials.

THE merry little game of picking the ten best pictures goes on year after year, with no two critics agreeing on the same films.

The 1922 crop of pictures seems to have been particularly perplexing to these all-wise judges. For instance one magazine critic names "Robin Hood," "One Glorious Day," "Blood and Sand," "Nanook of the North," "Tol'able David," "Orphans of the Storm," "Smilin' Through," "Oliver Twist," "The Loves of Pharaoh" and "Hamlet" as the ten greatest, while another writer on the same magazine picks these: "Home Made Movies," "Grandma's Boy," "The Palace," "Nanook," "Tol'able David," "Distrael," "One Glorious Day," "Smilin' Through," "The Loves of Pharaoh" and "Blood and Sand."

A Chicago newspaper critic, who is quoted quite frequently, heads her list with "The Black Panther's Cub," and follows this with "A Stage Romance," "Gas. Oil and Water," "The Silent Call" and twenty-seven others. She didn't confine herself to ten, so out of all the pictures shown, picked thirty-one that she regarded the best.


How many of these have you played and how many others do you regard as worthy of a place on the 1922 list of "best pictures?"—J. R. M.

"JAVA HEAD" (Paramount) adapted from Joseph Hergesheimer's story offers exceptional screen entertainment. It will doubtless stand as one of the season's most worth-while pictures, because of the splendid performances of Leatrice Joy, George Fawcett, Albert Roscoe and Jacqueline Logan. George Melford has given this production his best in technical skill and it is a delight to the eye as well as to the mind.

"THE LOVE LETTER" (Universal) is Gladys Walton's latest and by far the best thing she has done of late. An original twist to the story near the end keeps the interest up and the small town touches and real locations add considerably to the picture's value as entertainment.

"BRASS COMMANDMENTS" (Fox) is a conventional Western story with William Farnum in the role of a man determined to rid the town of its bad men if he has to shoot 'em all up. Two popular screen stars appear in his support Wanda Hawley and Claire Adams. Picturesque backgrounds and a desert sand storm are valuable assets also.

"THE VOICE FROM THE MINARET" (First National) with Norma Talmadge and Eugene O'Brien is a colorful tale of the Orient and desert, adapted from Robert Hichens story and very well produced. It has heart interest and suspense, and a good supporting cast, including Edwin Stevens and Winter Hall. Frank Lloyd directed.

"CANYON OF THE FOOLS" (F. B. O.) Harry Carey stars in this production of the West and gives his usual satisfactory performance. The story, by Richard Matthew Hallet, moves fast and abounds in thrills. Romance is not neglected. It should prove thoroughly pleasing to Carey admirers.

"POOR MEN'S WIVES" (Al Lichtman) is an entertaining story very well worked out with a good cast. It was directed by Louis J. Gasnier, from a story by Agnes Christine Johnston and Frank Daezy. Barbara LaMarr, David Butler, Zasu Pitts and Richard Tucker are the principals.

"MILADY" (American Releasing) is a costume play made by a French company, and based on incidents in "The Three Musketeers" and other Dumas novels. It is generally well directed and will prove interesting as screen entertainment, although the players are unknown in America.

"A DANGEROUS ADVENTURE" (Warner Bros.) is an animal picture with a rather weak story. There are wild animals of every description in it, with two young ladies dressed in scant attire running about the jungle. Some clever double photography has been used. Grace Darmond has the leading role.

"A PAUPER MILLIONAIRE" (Playgoers) This production has a strong English flavor but of its kind it is especially meritorious. The story holds interest from start to finish, is full of action and ably mingles humor and pathos. It is from a novel by Austin Fryers, produced by Frank H. Crane. Five reels.
SPECIAL CAST IN

JAVA HEAD

(PARAMOUNT)

An exceptional picture in many respects and one that deserves a high place among the worthy contributions of the season. Here is excellent characterization, splendid story value, allied with superb technique in direction and acting. One of the finest things Director George Melford has ever done. Adapted from Joseph Hergesheimer's "Saturday Evening Post" story. Length, eight reels.

"JAVA HEAD" is a picture decidedly out of the common run. Its title may not appeal to you, but its story certainly will. It is something different. It is away from the beaten path. Its story grips you and it doesn't depend upon ice floes, storms, or floods for its "punch." And it has its dramatic moments, too, all the more impressive because they are arrived at logically and humbly worked out.

It was no easy task to transfer Joseph Hergesheimer's story of "down east folks" to the screen and make the characters ring true and the scenes seem real. For this tale of old Salem and the New England coast was written around the days when three-mast ships plied the seas and pantalooned were in style. But it has all been accomplished in an artistic and very natural manner with excellent character painting and every detail of the period faithfully carried out.

In this picture Leatrice Joy is given her big chance and she delivers with telling effect in a difficult role. Her Taou Yen will long be remembered. She played the Manchu princess with just the right shade of restraint even to the dramatic climax where she decides to take her own life, that her husband might be happy with his childhood sweetheart.

Jacqueline Logan, as Nettie, "the girl who waited," was a revelation too. Patron at McVickers theatre, where the picture had its premier, marveled at her beauty and appealing, pathetic face. She has never appeared to better advantage than in this quaint role. Others who gave their best and helped put the picture over, were Raymond Hatton, as a depraved dope fiend; George Fawcett, as a hard-hearted old New Englander; Frederick Strong, another equally stubborn neighbor; Albert Roscoe as the young sea captain; Violet Azzelle, Polly Archer, Audrey Beery as the Ammidon sisters, and Rose Tapley as Rhoda Ammidon. What a pleasure it was to see Miss Tapley again, and to recall other days in which she figured as one of the screen's favorite stars.

In sets and exteriors the picture is a real treat, as well as the quaint old costumes. The church pews, the shaded streets, the wharfs of Salem, contrasted with the scenes in China, held a fascination that was irresistible. The scenario was prepared by Waldemar Young and none of the dramatic bits of the book were overlooked, in this condensed version of the story.

Briefly, the story goes thus: Gerrit Ammidon, believing that a quarrel between his father and Brazil Dun Sask, grandfather of his sweetheart, Nettie Vollar, has destroyed all chance of their marriage, sails for Shanghai, where he saves a Manchu princess from a mob of drunken sailors, and finally marries her to save her life. The staid old town of Salem is shocked when he arrives home with his Chinese bride and Nettie is heartbroken. Gerrit, however, takes her home from a party and finds Nettie still loves him, and he loves her. At a social gathering in the town square, Nettie is injured, and Taou Yen, learning of her husband's love for Nettie, visits the injured girl and there takes her own life, thus insuring their happiness—J. R. M.

THE LOVE LETTER

(UNIVERSAL)

A pleasing little story of a factory girl who finds happiness at the end of her rainbow correspondence. Some original incidents in this unique little romance lift it above the ordinary. Directed by King Baggot from a story by Bradley King. Five reels.

"The Love Letter" is quite well produced and will be found one of the most pleasing vehicles in which this Universal star has yet appeared. While Miss Walton has appeared in numerous shop girl roles, and has done them well, she gets away from the stereotyped characterization in her present vehicle, which is all the more pleasing.

It is a simple, wholesome love story, produced and acted with considerable charm, amid natural backgrounds. A picture that should please where clean, wholesome stories are demanded. Fontaine La Rue, George Cooper, Edward Heare, Walt Whitman and Alberta Lee gave intelligent performances and rendered valuable assistance in putting the story over. Especially good was Mr. Heare as the village youth, who marries Mary Ann McKee, when he finds she has married him, only to find she had sent the note and picture as a joke.

However, Bill falls in love with her and never discloses the facts. They are married and live happily in a little cottage with their baby. "Red" Mike, a friend and crook in the city, having served a term in jail, visits the town and demands that she leave her husband. How she bluffs her way out of her predicament and the crook's discovery of the baby, causes him to go straight, winds up the story.

GLADYS WALTON'S newest Universal picture is called "The Love Letter," two scenes from which are shown above.
THE VOICE FROM THE MINARET (FIRST NATIONAL)

An interesting story of the Orient and the desert. A colorful romance adapted from Robert Hichens' story and very well produced. It has plenty of suspense and heart interest and is presented with all the brilliance of which this organization is capable. There is excellent characterization throughout. Directed by Frank Lloyd. Length, 8,000 feet.

"The Voice from the Minaret" will delight Norma Talmadge fans not alone because it brings Eugene O'Brien back as her leading man, but because of her own brilliant work. She wears many gorgeous gowns, and puts sincerity and appeal into every bit of acting she does. It is a colorful and romantic story, with an unusual climax and the charm of the Arabian desert and Orient is well carried out in sets and costumes.

Besides Eugene O'Brien, who appears as Andrew Fabian, there is Edwin Stevens in the portrait of Lord Leslie Carlyle; Winter Hall, as Bishop Walls; Carl Gerard as a secretary; Claire De Bracy as Countess Lafontaine and Albert Presco as Saleem.

The action of the play is laid in London, Bombay, Damascus, Port Said and the desert. These places are suggested in sets and atmosphere, although no actual scenes of Port Said and London are shown. Frank Lloyd has given the story a pictorial background of striking splendor and the action nor interest never lags.

Miss Talmadge appears as Lady Adrienne Carlyle, wife of the governor of Bombay. Sir Leslie, her husband, is cruel by nature and takes delight in torturing her husband, insulting and deceasing her in public. Lady Adrienne bears up patiently under the abuse, but the time comes when she cannot stand it further. She determines to leave her husband, return to England and get a divorce. She starts on her long journey, but meets the son of a British friend of her husband, Andrew Fabian—who is on a pilgrimage to the Holy Land. She had known him in Bombay and a warm friendship existed between them. He persuades her to defer her trip to England and accompany him. Sir Leslie is taken seriously ill, and sends his secretary to Port Said to overtake his wife. He follows them into the desert and she returns to Bombay. Sir Leslie learns of her desertion and determines she shall expiate her sin. They return to London where Andrew, in the meantime, becomes rector of a church. Sir Leslie gets Andrew in his study with Adrienne and tricks them into confessing their love by believing he has poisoned the coffee. The sudden death of Sir Leslie leaves the way clear for a happy ending for the two lovers.

HAZEL FROM HOLLYWOOD (EDUCATIONAL)

This Christie comedy is a pleasing satire on how big thrillers are made out on the West Coast. Dorothy Devore is the heroine, "Hazel," and she writes home that she lunches daily with Valentino, Mary Miles Minter and Andrew Thorne. The doors—to her—a」s a waitress in a Hollywood restaurant.

Her sweetheart comes from the Middle- west to rescue her from the film colony's terrible dangers. The girl has actually become a star. He gets thrown out of studios so often he gets used to it. He fazed from her at first. Just a funny but it shows "how the wheels go round" at the various studios, and is interesting for that reason.

HARRY CAREY IN CANYON OF THE FOOLS (F. B. O.)

Here is a good Western filled with action. Carey's admirers will not doubt "eat it up." It has several big and outstanding scenes with a thrilling flood scene as the climax. From a "Saturday Evening Post" story by Richard Matthew Hallet. Directed by Val Paul. Six reels.

Harry Carey has a story in which he does his usual good work in "Canyon of the Fools." It is one of those rugged Western pictures with plenty of intrigue, riding and fighting, staged in surroundings highly picturesque and beautiful.

The fact that it is from a Saturday Evening Post story should form a strong argument, combined with stress on some of the spectacular incidents which include the blowing up of a hotel and a thrilling flood. Throughout, the picture holds interest with a rapid succession of incidents in which Carey's action is interspersed with mirth and thrills. Besides, Carey the cast includes Margaret Chyton, Fred Stanton, Carmen Arsole, Joseph Harris and others.

Bob McCarthy, a hoop, played by Carey, on arriving at a mining town near "Canyon of the Fools" meets May Gowdy, his former sweetheart, who has come there to see him. Carey has been defamed and cheated by his former partner and is searching for him. This partner, as his partner has the same "Harper." How this situation rights itself and culminates in a happy ending for true love is revealed in the stirring incidents that follow.

GRACE DARMOND IN A DANGEROUS ADVENTURE (WARNER BROS.)

There are interesting animal scenes in this seven-reel state right feature, but a rather weak story to hold them together. There are thrills galore, much splendid photography and an exciting but competent cast and it is a pity a more logical plot was not provided. Directed by S. L. and J. L. Warner from a story by Frances Guinan. Advertise this as a remarkable wild animal picture and very likely you will draw considerable patronage from among those who favor this type of entertainment. Its popularity is confined to these, however. The story is too slight to warrant serious thought from those who demand original stories with reasonable situations logically arrived at. There is some valuable exposure photography in this feature.

The story concerns two sisters, Mar- jorie and Edith Stanton, who, upon the death of their father, go into New York in search of hidden treasure. A treacherous guide connives with a band of men and women with whom the Stanton sisters from America arrive in the jungle and finally rescue the girls after many harrowing adventures. The whole thing are flash-backs to lions, tigers, elephants, alligators, hippos, as well as monkeys, zebra and other denizens of the jungle. A fight in a room between the hero and the villain is interesting underwater bits, as well as a war dance.

SPECIAL CAST IN MILADY (AMERICAN RELEASING)

This is a satisfactory program picture, produced in France with a French cast, and based on incidents in "The Three Musketeers" and other of Dumas' novels. Well acted, with attractive locations and good sets. About six reels.

The foreword of this French made production conveys the information that the story begins with "The Three Musketeers" ended. It doubtless refers to the ending of the Fairbanks version, as "Milday" is an incident in "The Three Musketeers." It proves interesting screen material and has been generally well directed. The cast, while made up of names unknown to American screens, is uniformly satisfactory.

The story starts where Fairbanks' "The Three Musketeers" ended—D'Artagnan has incurred the enmity of the powerful Richelieu by thwarting his effort to betray the Queen's love for the Duke of Buckingham. Richelieu enlists the aid of "Milday" de Winter, a beautiful and unscrupulous woman, bearing on her shoulder the sign of the fleur-de- lis, warning that she is a freed murderess, who has had a love affair with the King of Portugal, who believed her dead.

D'Artagnan has fallen in love with Constance Bonacieux, who is an emissary of the queen. Constance married to a heavy individual for whom she cares nothing, returns the love of the dashing Musketeer. Milady, directed by Richelieu, attempts to lure D'Artagnan, and he, hoping to use her as a tool, apparently responds. Milady learns of D'Artagnan's infatuation for Constance. Then he discovers the fleur-de-lis on her shoulder and recognizes her as the woman who has ruined the life of his friend Feathers. He barely escapes from the room with his life.

War breaks out between England and France. Richelieu entrusts her with a mission to destroy Buckingham. She demands in return the arrest of D'Artagnan, Porthos over- appears her twice from her the deere. Her brother-in-law is informed of her character and mission and causes her to be detained. She is about to leave for England. She is confined in a tower, but "vamps" her jailer, who carries her down a rope ladder to freedom. She is again to be detained. Constance and poisons her, and is in her turn destroyed by D'Artagnan and his friends.
NATIONAL THEATRE

SPECIAL CAST IN

POOR MEN'S WIVES (AL. LICHTMAN CORP.)


The theme of this human story by Agnes Johnston and Frank Dazey appears to be that, while poor men's wives have their troubles — plenty of them — they at least have their husband's affection, undivided too, while the rich man's wife is paralleled with her family's motor cars, and lets hubby gather to himself divers charming ladies.

Directed by Barbara LaMarr as "Laura Merlene," David Butler as "Jim," her husband, Betty Francesco as "Claribel," Richard Tucker as "Richard Smith-Blanton" Zasu Pitts as "Apple Annie" and two clever children, Muriel McCormae, and Mickle McDan, as "The Heavenly Twins," Zasu Pitts, as always, is her own unique self, and furnishes natural comedy touches.

The story opens with Claribel teasing her chauffeur lover. His invitation to the movies and a soda afterwards awakens no special thrill in Claribel's world of haste. She and her friend Laura work in a fashionable salon. On one of the occasions when she preens her feathers for the benefit of "stylish stout" dowagers, Claribel is invited out by the dowager's son, who has used Reggie for a stepping-stone to a millionaire. She becomes his girl friend and Laura are married and later twins arrive.

Claribel is unhappy. She has clothes, a car, a maid, a house, but her husband is unfaithful. He takes the attitude he has given her what she married him for. She demands she keep out of his affairs. Laura is persuaded to attend the Artists Ball with Claribel. Claribel introduces her at a fashionable shop and Laura gets five hundred dollars worth of gowns and wrap accessories, "on approval." At the ball she meets Smith-Blanton Jr., who is drinking from her slipper and retaining it when she runs away. Jim takes Smith-Blanton home in his taxi, and the latter tosses the slipper in Jim's face as a tip.

Next day the heavenly twins destroy their mother's gown before she is up. She can get no mercy from the store. An officer is sent to arrest her. In despair she takes the money Jim has saved to buy his own taxi. The slipper, matching the one tossed him by Smith-

Blanton causes Jim to believe the worst. He turns his wife out. Things look bad for everybody, but in the end, explanations are made and Laura and Jim are happy again.

The authors have shown commendable restraint in the situations keeping away from the revolver stuff, and allowing their characters to act like rational beings. All in all, this is a human story that should prove acceptable in any theatre.

WILLIAM FARNUM IN

BRASS COMMANDMENTS

(FOX)

This Western tale, concerning cattle thieves, romance and love, is of a well-recognized type, although it has good suspense and a realistic sand storm. The picturesque backgrounds and excellent photography are assets also. Story by Charles Alden Selznick. Direction by Lynn F. Reynolds. Five reels.

Fox presents William Farnum in a typical Western role in "Brass Commandments." The plot is fundamentally identical with scores of others that have gone before. However, it is well produced, has good story interest, with excellent acting, good sets and artistic backgrounds that should put it over with most any public.

Farnum plays his usual swaggering, virile Western hero, who is quick on the trigger and a dead sure shot. Wanda Hawley, late of the Paramount forces, is good in a role that does not require much histrionic ability. Claire Adams puts in a very pretty part. Tom Santincli has the villain's part. Joe Rickson, Lon Poff, Charles LeMayne, Al Freemont, Joseph Gordon, Cap Anderson and other well-known figures in Fox pictures, complete the cast.

Stephen Lanning, known as "Flash" Lanning, returns to his Western home after several years' absence. He meets and falls in love with the pretty hotel clerk, who is in love with Ellen Bosworth, an Eastern girl. The tough element have caused Lanning's absence, and he assists the sheriff to round them up. Campan, a dangerous leader of cattle thieves, determines to get rid of Lanning. He gets the two girls to ride into the desert—supposedly to meet Lanning—and has one of his men ambush Lanning. A heater overtakes them, and Lanning saves the girls. Campan is punished and Gloria weds "Flash."

SPECIAL CAST IN

A PAUPER MILLIONAIRE

(PLAYGOERS)

Here is a good entertaining feature with many commendable qualities. While it is an English production and the cast probably unknown to American theatre-goers, it is a picture of much merit, with a good story and action that should prove generally satisfactory. From the novel by Austin Fryers, produced by Frank H. Crane. Five reels.

Without going into a discourse on the value of foreign-made pictures in theatres here, it must be admitted that overlooking the English flavor in this new Playgoers offering, it has every element of an interesting screen play. The story attracts and entertains, and the actors perform more in the way to which American audiences are accustomed to seeing screen players act than in the greater majority of foreign product.

Once accustomed to the appearance of the principals, "A Pauper Millionaire" is absorbing entertainment, ably handled, with the action moving fast and pleasantly. The story has a note of originality as a screen play and aptly introduces humorous and pathetic situations most effectively.

From a box office standpoint, while the cast offers little in the way of exploitation, a preview of the picture will undoubtedly suggest many worth while ideas.

The story tells of John Pye Smith, an American millionaire, whose son Harry falls in love with an English girl while abroad. Consent to their marriage is refused by the father who believes the girl is only after money and he goes himself to meet her. His theory that the poor of the populace are but lazy folks and unwillimg to work is exploded on arrival in England where he has his beard of long standing shaved off, and then discovers that he is without funds and his business connections and others who have known him are no longer to recognize him. His efforts to convince others of his identity and his attempt to keep from starving to death in spite of his wealth are told in many well developed situations. The culmination of many incidents lead to the climax through which he meets the girl his son is anxious to marry.
Pictures Every Child Will Love!

When you put on extra matinees or special performances for children don't fail to select from this list of features and short length comedies. Every one is a winner. And remember that while these pictures are especially adaptable to children they also appeal to the grown-ups. They are pictures that young and old alike will enjoy. If you haven't already run all of these at your regular performances you have missed something. Get them Now.

STRONGHEART
the wonder dog in
"Brawn of the North"
and
"The Silent Call"

JACKIE COOGAN
in
"Oliver Twist"
"Trouble"
"Peck's Bad Boy"
"My Boy"

MARSHALL NEILAN
productions with Wesley Barry
"Penrod"
"Bob Hampton of Placer"
"Dinty"
"Go and Get It"

MAURICE TOURNEUR
productions
"Lorna Doone"
"The Last of the Mohicans"

THOS. H. INCE'S
"The Hottentot"

KING VIDOR'S
"The Jack-Knife Man"

CHARLES RAY
in
"The Old Swimm'min' Hole"
"Peaceful Valley"
"Toonerville Trolley"
A series of twelve
two reel comedies.

BUSTER KEATON
in two-reel comedies
"The Balloonatic"
"Day Dreams"
"The Electric House"
"The Frozen North"
"The Blacksmith"
"My Wife's Relations"
"Cops"
"The Paleface"
"The Playhouse"
"The Boat"

CHARLIE CHAPLIN COMEDIES
"A Day's Pleasure"
"The Idle Class"

MACK SENNETT COMEDIES
"When Summer Comes"
"Bow Wow"
"Ma and Pa"
"Gymnasium Jim"
"On Patrol"
"The Duck Hunter"
"By Heck"
"Be Reasonable"
"Love, Honor and Behave"

SENNETT-TURPIN COMEDIES
"Homemade Movies"
"Step Forward"
"Bright Eyes"
"Love and Doughnuts"

First National Pictures
IN EXPLANATION

THERE are few theatre owners in the country—especially in cities of 50,000 and less—but what realize the important part public opinion can play in the successful operation of their enterprise.

And yet there is still a surprisingly large number of theatre owners who have made no earnest effort to court the general good will of the community in which they are located—the community from which they must draw support.

These exhibitors are in the minority. Anyone who has studied the general situation would estimate that at least seventy-five per cent of the motion picture theatre owners of the country consider their theatre a quasi-public institution and are devoting time, energy and money to community service.

In scores of cities, there are theatre men who are performing a service recognized as important to their fellow citizens as that of the church or school.

And the surprising thing is that in almost every case of this kind, the exhibitor entered into the work in the belief that it would require a considerable outlay of money—and later found that even from a commercial standpoint, he had made a paying investment.

This community service has taken innumerable forms, but unquestionably, the greatest progress along this line has been made in the regular and careful presentation of pictures either educational in nature or especially suitable for children.

In many instances the exhibitor has undertaken the experiment alone. In others he has started with the co-operation of women's clubs or civic organizations. In both cases he has found the substantial people of his city supporting him as soon as they appreciated his motives.

The problem of selection of programs has always been the paramount one. Most of the failures recorded have been due to the fact that the pictures selected have been educational, 'tis true, or suitable for children, but too often, they have lacked the one thing essential to any form of program regardless of the purpose—entertainment value.

It is to make the selection of these programs a simpler problem that the HERALD has invited the co-operation of the various distributing organizations in the compiling of a list of pictures suitable for educational and juvenile programs—and yet not lacking audience appeal.

The term "educational and juvenile" is a broad one and yet it perhaps does not completely cover the field of pictures which the exhibitor needs for his special efforts. * * *

Harry Crandall, of Washington, has developed the juvenile entertainment to a remarkable degree. He has a department devoting all of its time to the selection of suitable plays for special children's matinees and his efforts have not only won the commendation of the entire city, but the co-operation of every civic and educational body as well.

While Mr. Crandall's endeavors have been prompted solely by the thought of public service and a feeling that in the operation of his theatres he has a community responsibility, it is safe to say that he has won the regular patronage of thousands of people who previously considered his houses "just movies."

It is safe to say, too, that in question of censorship, daylight savings, Sunday
Children—
As Well As Grown-ups—
Know That

If It’s a Paramount Picture
It’s the Best Show in Town!

The following Paramount Pictures, selected from current and recent releases, have been box-office hits everywhere, and also make ideal entertainment for children. They are absolutely wholesome and delightful from beginning to end.

Show Them at Your Children's Matinees

THOMAS MEIGHAN in
"Back Home and Broke"
By George Ade. Directed by Alfred Green

THOMAS MEIGHAN in
"The Bachelor Daddy"
By Edward Peple. Directed by Alfred Green

THOMAS MEIGHAN in
"A Prince There Was"
From George M. Cohan's play based on the novel by Darragh Aldrich. Directed by Tom Forman

MAY McAVOY in
"The Top of New York"
By Sonia Levien. Directed by William D. Taylor

MARION DAVIES in
"When Knighthood Was in Flower"
by Charles Major. Directed by Robert G. Vignola. A Cosmopolitan Production

BETTY COMPSON in
"The Little Minister"
By J. M. Barrie. A Penrhyn Stanlaws production

MAURICE TOURNEUR'S
"Treasure Island"
by Robert Louis Stevenson

"HUCKLEBERRY FINN"
By Mark Twain. A William D. Taylor production

MARY PICKFORD in
"Rebecca of Sunnybrook Farm"
From the play by Kate Douglas Wiggin and Charlotte Thompson. Directed by Marshall Neilan. An Artcraft Picture

GEORGE FITZMAURICE'S
"To Have and To Hold"
with Betty Compson and Bert Lytell.
By Mary Johnston

"THE OLD HOMESTEAD"
with Theodore Roberts
A James Cruze Production. From the play by Denman Thompson

Give the Children a Good Show.
They Bring Patronage. Show Them

Paramount Pictures
opening, proposed theatre taxation and regulations, and other matters of grave concern to his business, his protests carry weight and he finds plenty of friends to assist him in the protection of his rights.

And so it goes. The exhibitor, who has given, has been repaid many times over in increased patronage and in public support on questions of vital concern to his welfare.

**politicians** and the busybodies who have been mistimed "reformers" have always found it comparatively easy to thrust taxes onto theatres or harass the exhibitor with censorship and various restrictions because his protests have been ridden down with the cry "His interest is purely commercial."

The theatre owner has been victimized not because his defenses have not been reasonable—but because he has seldom been able to get a fair hearing.

In community endeavors, however, he attracts the attention of people of influence. They come to regard his theatre as a civic asset. His troubles are their troubles. Attacks on him are attacks on them. They are able to say no more in the defense of the theatre than the exhibitor himself, but they are able to obtain listeners. They are not dismissed as "commercial" before they start to speak.

**many** theatres in central and western states have found juvenile and educational programs remunerative beyond their expectations.

They have found that nights set aside during the regular theatrical season for children or for "class" groups could continue through the warm months without attendance being affected by the weather. In many instances, these so-called special nights have meant the difference between operating or closing in summer.

They have found too that pictures they were inclined to classify as "too high brow" or "over their heads" when presented in the regular run of things have proved big money makers when shown on the night, or nights, the people had been taught to expect "educational" or "selected" pictures.

Many experiments along this line have been phenomenal successes from the start. Others have had to be developed over a considerable length of time to be considered commercially successful in themselves, although practically all have rewarded the promoters by making new patrons for other nights.

In selecting his programs, the exhibitor must take his patronage and the general character of his community into consideration.

In some cities, a short subject of educational worth might be all that should be attempted. In other communities, it may be that everything on the program, including the musical numbers, should be selected with the one idea, "educational," in mind.

Juvenile programs present a similar problem. The range of ages to be catered to, the intelligence of the young people, and many other points must be considered. There are a number of things too apparent even to comment upon which should be observed.

In all cases, active cooperation of outside individuals or organizations should be sought and encouraged.

Theatre owners for cause have a hearty fear of "cooperation" from the extremist, who if given a free rein, would select a program which no one would enjoy.

To avoid this type, judgment and tact must be used. There are earnest and intelligent people, whose assistance can be enlisted and whose endorsement will carry weight. These are the people who must be interested.

**In** the ideal committee of selection, the exhibitor would contribute his knowledge of showmanship, while his assistants would give their judgment as to what was appropriate. There are plenty of pictures. If the effort is made, no great trouble should be experienced in selecting pictures of the type desired, which at the same time are theatrically sound.

Programs of this nature need not be given on regular schedule, but there are few theatres which can afford not to sponsor some programs of this kind at intervals.

Theatres, which do not attempt weekly or monthly schedules, often stage "Weeks" at appropriate times. "Book Week" is an instance. Other weeks, which have been put on with success by theatres, have been given such self-explanatory titles as "Better Pictures Week," "Historical Week," "American History Week," "Educational Week," "World Classic Week," etc.

Again, there is the opportunity of interesting the American Legion, the G. A. R., D. A. R., Spanish War Veterans and similar societies in the selection of your program for anniversaries of historic dates.

Women's Clubs, fraternal societies, civic organizations, and business men's associations can be interested in the presentation of certain pictures under their auspices, or with their published or tacit endorsement.
SHORT STUFF THAT WILL PLEASE THE KIDDIES

Presented by C. C. Burr

All-Star Comedies

With Charlie Murray, Flora Finch and other well known comedians. Clean, intelligently made two reel laugh getters that have met with the approval of the best audiences. Highly endorsed by press and public.

Released through the W. W. Hodkinson Corp.

Torchy Comedies

With peppery Johnny Hines as the redheaded hero of Sewell Ford's famous stories. Particularly liked by the youngsters and registering a sure fire hit wherever played. Two reels each, fast action and good fun.

Distributed by Educational Films Corp. of America.

Novelties

EARL HURD COMEDIES: In which animated cartoons and actual photographed scenes, both of which appear on the screen at the same time, are introduced. One reelers that have proved their worth at the biggest theatres.

Distributed by Educational Films Corp. of America.

Burr's Novelty Review: One reel in which is offered three to four subjects, one of which is always an animated cartoon. These are especially appealing to children.

Distributed by Independent Exchanges.

Scenics


"Arcadian Meadows" and "Tepee Town," photographed by W. A. Van Scoy.

The utmost in photography. Art at it's best.

AND

Johnny Hines in

"BURN 'EM UP BARNES"
"SURE FIRE FLINT" "LUCK"

MASTODON FILMS, Inc.

133-135-137 W. 44th Street

NEW YORK
Animal Life

ANIMAL CAMOUFLAGE, P, 1, zoology and nature study.

BIRD LIFE, P, 1, camera studies.

BLACK BEAUTY, V, 7, Jean Paige, from the book.

BRAWN OF THE NORTH, FN, 8, Strongheart, story of a dog.

BROWNIE COMEDIES, U, 2, comedies featuring Brownie, the Century dog, include: Sic 'Em Brownie, Some Class, Short Weight, The Radio Hound, Wedding Pumps, Just Dogs, Rookies, The Tattle Tail, Sung 'Em Sweet. A Howling Success.

CAMPBELL COMEDIES, Educational 2, a block of 13 subjects featuring casts of children and animals.

DANGEROUS ADVENTURE, Warner Bros., 1-ss, shows treasure hunt among African jungle animals.

MAJOR JACK ALLEN SERIES, P, 1, a block of three subjects showing animal capture.

QUEENIE COMEDIES, U, 2, featuring Queenie, the Century horse, include: Horse Tears, Cured, The Kickin' Fool, Me and My Mule.

RUNAWAY DOG, F, 1, an animal story.

SILENT CALL, FN, 7, Strongheart, story of dog life.

SNOOKY'S FRESH HEIR, Educational 2, Snooky, a Chester comedy.

WATCHING EYES, Arrow, 5, ss, the life story of a dog.

Art

BASHFUL SUITOR, H, 2, ss, from Josef Israel's painting.

BEGGAR MAID, H, 2, Mary Astor, from Tennyson's poem and Burne-Jones' painting.

HOPE, H, 2, Mary Astor, from George F. Watts' painting.


YOUNG PAINTER, H, 3, Mary Astor, from Rembrandt's painting.

Educational

ALLIGATOR HUNTING AND FARMING, F, 3/4, showing methods and dangers.

ANCIENT ROME, F, 1, showing historical landmarks.

BEFORE THE WHITE MAN CAME, Arrow, 6, story of early America enacted wholly by Indians.

BURR'S NOVELTY REVIEW, Burr, 1, each reel composed of four subjects, educational in character.

CAMPBORA, F, 3/4, sidelights on its use.

CRYSTAL JEWELS, F, 1, minute study of water.

GOLDWYN-BRAY PHOTOGRAPHS, G, 1, containing educational subject and cartoon in each of series.

KAUFMAN MASTERPIECES, S, 1, mine pictured by editors Herbert Kaufman.

MIRROR, U, 1, International Newsreel features, including an educational cartoon in each of series.

NANOOK OF THE NORTH, P, 6, showing Eskimo life.

Directory of Juvenile and Educational Pictures

—KEY—


NUMERALS indicate number of reels scheduled. (F signifies feature length, footage not scheduled.) SS designates "special cast.

STATE RIGHT distributors designated by name.

OLD SPAIN, F, 1, showing its interesting aspects.

PATHE REVIEW, P, 1, scientific, athletic, industrial and educational subjects.

PEKIN DUCKS, F, 3/4, showing strange fowl in familiar settings.

SCHOOLDAYS IN JAPAN, F, 3/4, showing instruction, recreation and sports.

SENTINELS OF THE SEA, F, 1, showing ancient lighthouses and work of coast guard.

SKETCHOGRAPHS, Educational 1, sketches done under the camera by Julian Ollendorff.

URBAN MOVIE CHATS, H, 1, a block of subjects containing miscellaneous educational matter.

URBAN POPULAR CLASSICS, V, 1, 30 subjects of educational value.

VOLCANOES OF THE WORLD, F, 3/4, airplane flight over largest active craters.

Family Life

BACHELOR DADDY, FP, 6, Thomas Meighan, story of bachelor who adopts orphaned children.

BOY CRAZY, FBO, 5, Doris May, fiction study of modern youth.

CALL OF HOME, FBO, 5, ss, domestic drama.

DRIVEN, U, 8, ss, mother love theme.

THE FLIRT, U, 8, ss, Booth Tarkington story.

GRANDMA'S BOY, AE, 5, Harold Lloyd, comedy with grandmother theme.

GREATEST LOVE, S, 6, Vera Gordon, story of mother love.

MY DAD, FBO, 5, ss, drama with father theme.

OLD HOMESTEAD, FP, 8, Theodore Roberts, 19th century farm life in U. S. with father theme.

OLD NEST, G, 8, ss, Rupert Hughes story with strong mother theme.

OVER THE HILL, F, 11, Mary Carr, from Will Carleton's poems, with strong mother theme.

REMEMBRANCE, G, 6, ss, Rupert Hughes story of family life with strong father theme.

YOUR BEST FRIEND, Warner Bros., 7, Vera Gordon, story of mother love.

Scene from "The Old Homestead," Paramount production of the old stage play which has a strong thread of parental love interest.
Directory of Pictures

(Continued)

Historical

ALL FOR A WOMAN, FN, 6, ss, story of French Revolution.

BATTLE OF JUTLAND, Educational, 2, reconstruction of sea battle.

BOB HAMPTON OF PLACER, FN, 7, ss, western story including Custer’s Last Fight.

DISRAELI, UA, 7, George Arliss, background of English history.

HIGHEST LAW, S, 5, Ralph Ince, built around the life of Abraham Lincoln.

IN THE DAYS OF BUFFALO BILL, U, ser., Art Acord, a story of the building of the U. P. railroad and contemporary history.

LANDMARKS OF OUR FOREFATHER, P, 1, showing points famous in American history.

LAND OF OPPORTUNITY, S, 2, Ralph Ince, enacting a chapter from the life of Abraham Lincoln.

OREGON TRAIL, U, ser., Art Acord, story of adventures in the settling of Oregon Territory.


PASSION, FN, 9, Pola Negri, story of French Revolution.

Scene from “In the Days of Buffalo Bill,” Universal serial with educational background of American history.


THEODORA, G, 8, ss, historic spectacle based on Sardou’s famous story.

TO HAVE AND TO HOLD, FP, 8, ss, story of colonial days.

WHEN KNIGHTHOOD WAS IN FLOWER, FP, 10, Marion Davies, Cosmopolitan picturization of Charles Major’s novel of England court life under Henry VIII.


WITH STANLEY IN AFRICA, U, ser., George Walsh, African jungle adventures with historic background.

Juvenile

ADVENTURES OF BILL AND BOB, P, 1, ss, a block of four subjects featuring boy actors.

AESOP’S FABLES, P, 1, cartoons based on fables.

ALADDIN AND THE WONDERFUL LAMP, F, 5, child cast, from “Arabian Nights.”

ALI BABA AND THE FORTY THIEVES, F, 5, child cast, from “Arabian Nights.”

AMARILLY OF CLOTHESLINE ALLEY, FP, 3, Mary Pickford, story of child reared in slums.

AMES IN THE WOODS, F, 5, child cast, from the fairy story.

BEAR, A BOY, AND A DOG, FBO, 2, ss, comedy.

BLUEBIRD, FP, 6, ss, from Maeterlinck’s allegorical fairy story.

BOYHOOD DAYS, U, 2, Buddy Messenger, Century juvenile comedy.

BOY SCOUTS OF AMERICA, P, 400 feet, devoted to Boy Scout organization.

BOYS WILL BE BOYS, G, 5, Will Rogers, Irving Cobb story of juvenile interest.

CENTURY KIDS COMEDIES, U, 2, featuring the Century Comedy Kids, include: You and Me, Kid Love.

CHRISTIE COMEDIES, Educational, 2, clean, humorous stories of modern life with a strong youthful interest.


EARL HURD COMEDIES, Educational, 1, combining cartoon and real action, featuring Earl Hurd, Jr.

FELIX CAT COMICS, M. J. Winkler, 1, cartoon comedies featuring Felix the cat, including: Felix Saves the Day, At the Fair, Makes Good, All at Sea, In Love, In the Swim, Finds a Way Comes Back, Fifty Fifty, Get’s Revenge, Wakes Up, Minds the Kid, Turns the Tide, On the Trail, Lends a Hand, Gets Left.

GINGER FACE, U, 2, Johnnie Fox, Century juvenile comedy.

HALL ROOM BOYS COMEDIES, C. B. C., 2, light comedies showing adventures of financially embarrassed leading characters.

HEROES OF THE STREET, Warner
EXHIBITORS HERALD

Directory of Pictures (Continued)

Bros., f, Wesley Barry, story of boyhood adventure.
HUCK AND TOM, FP, 5, Jack Pickford, Mark Twain’s boy classic.
HUCKLEBERRY FINN, FP, 6, ss, Mark Twain’s boy life classic.
JACK AND THE BEANSTALK, F, 5, Child cast, from the story.
JUNGLE ADVENTURES, AR, 5, Martin Johnson travels in the South Seas.
LEWIS SARGENT COMEDIES, U, 1, Lewis Sargent, comedies of juvenile interest include: His First Job, A Model Messenger, Aladdin Jr., Spuds.
LITTLE LORD FAUNTLEROY, UA, 10, Mary Pickford, from Frances Hodgson Burnett’s story.
LITTLE PRINCESS, FP, 5, Mary Pickford, story of impoverished school girl.
LITTLE RASCAL, U, 2, Baby Peggy, a Century comedy.
LYMAN H. HOWE’S HODGEPODGE, Educational, 1, miscellaneous novelties, a block of five subjects.


MY BOY, FN, 6, Jackie Coogan, story of an orphan with child star lead.
PATHE PLAYERS, P, 3, Baby Marie Osborne, a block of four productions.
PECK’S BAD BOY, FN, 5, Jackie Coogan, the old stage play in pictures.
PENROD, FN, 5, Marshall Neilan production, from Booth Tarkington stories.
POLLYANNA, UA, 6, Mary Pickford, story of “glad girl’s” philosophy.
RAGS TO RICHES, Warner Bros., f, Wesley Barry, story of boyhood adventure.

REBECCA OF SUNNYBROOK FARM, FP, 5, Mary Pickford, story of little girl’s upbringing.

SCHOOL DAYS, Warner Bros., 7, Wesley Barry, story of child life with boy star.
SMALL TOWN DERBY, U, 2, Johnnie Fox, Century Juvenile comedy.
SNOW WHITE, FP, 5, Marguerite Clark, from the star’s stage production of the fairy tale.
SOUl OF YOUTH, FP, 6, ss, story of youthful hero, with political counterplot.
TIMOTHY’S QUEST, AR, 7, ss, story of struggle between youth and age, cast led by Master Joseph DePew.
TOM AND JERRY, Arrow, 1, animated claymankins.
TROUBLE, FN, 5, Jackie Coogan, story of child’s adventures.

Literature

ADVENTURES OF ROBINSON CRUSOE, U, ser., Harry Myers, from DeFoe’s classic.
ADVENTURES OF SHERLOCK HOLMES, Educational, 2, ss, a block of twelve Sherlock Holmes stories from A. Conan Doyle’s works.

BESIDE THE BONNIE BRIER BUSH, FP, 5, ss, Ian MacLaren’s story filmed in natural setting.

CONNECTICUT YANKEE IN KING ARTHUR’S COURT, F, 8, ss, from Mark Twain’s classic.
DOUGLAS FAIRBANKS IN ROBIN HOOD, UA, 11, from English classic.
EVANGELINE, F, 5, Miriam Cooper, from Longfellow’s poem.
FUN FROM THE PRESS, H, 1, humorous paragraphs selected from the newspapers of the nation by The Literary Digest.

GIRL WHO RAN WILD, U, f, Gladys Walton, from Bret Harte’s “Milka.”

GREAT AMERICAN AUTHORS, H, 1, series of 12 pictures based on lives of John Greenleaf Whittier, Oliver Wendell Holmes, Washington Irving, Mark Twain, Ralph Waldo Emerson, Henry Wadsworth Longfellow, Edgar Allan Poe, William Cullen Bryant, Nathaniel Hawthorne, James Fenimore Cooper.

SCENE FROM “Oliver Twist,” First National production from Dickens’ novel with Jackie Coogan.

Harold Lloyd in a scene from “Grandma’s Boy,” Associated Exhibitor feature length comedy.
STANDING ROOM ONLY sign would be hung out on every moving picture theatre in the country if other producers were in the unique position of The Literary Digest to send patrons into motion picture theatres.

This foremost American news magazine has a field force of more than 15,000 salesmen selling the publication in practically every town and city of the country.

This immense force is constantly reminding the millions of families upon whom they call every week to attend the motion picture houses in their neighborhood which show The Literary Digest short reel “Fun from the Press.”

These salesmen are not only soliciting attendance for “Fun from the Press” but they go even further and recommend the theatre program in its entirety pointing out the fact that the managements of theatres which show this high class Literary Digest reel can quite confidently be relied upon to exercise the same judgment and discrimination in choosing the rest of their bill as they have exercised in choosing The Literary Digest subject.

Exhibitors know that “word-of-mouth” advertising is the most valuable that can be had. Here it is!

The constant weekly solicitation which these salesmen make to the many thousands of families they come in contact with is bound to show its effects through the box office windows.

This new selling plan has created a tremendous stir among exhibitors everywhere. As one exhibitor remarked, “thousands and thousands of neighborhood salesmen calling on families every day and every week urging them to go to the movies cannot help but be a boon to exhibitors, not only those showing ‘Fun from the Press,’ but to the entire industry.”

It is sure to be the means of getting people who have gotten out of the moving picture habit or who have never gotten into it to attend the theatre.

WARNING—“Fun from the Press” is the only reel produced and sponsored by “The Literary Digest.” Any use of the name in connection with any other reel is unauthorized and illegal.

“FUN FROM THE PRESS”

Produced by The Literary Digest Distributed by W. W. Hodkinson Corporation
HODKINSON SHORT SUBJECTS

BRAY COMEDIES and TECHNICAL ROMANCES


GREAT AMERICAN AUTHORS' SERIES

Twelve one reel subjects dramatizing the most interesting characters in American Literature. This series has been hailed as one of the greatest of its kind ever released.

TRIART PRODUCTIONS

A series of two reel dramas based upon great paintings that have been acclaimed by critics and exhibitors as deserving a place on the program of every theatre in the world.

DAYS AFIELD WITH ROD and GUN

Action in every field where the crack of the gun or the swish of fast-running tackle mean that thrill known to keen sportsmen. Issued under the direction of one of America's greatest sporting magazines.

MOVIE CHATS

This weekly Urban Official screen organ of the Motion Picture Theatre Owners of America is one of the fastest-selling single reelers in the field.

FUN FROM THE PRESS

The fun of the world compiled by the greatest weekly journal in its class. This is the only film of its kind sponsored by the Literary Digest and is backed by the biggest advertising campaign in screen history.

ALL STAR COMEDIES

Charles Murray, the funniest of them all, in a series of two reel comedies presented by C. C. Burr that are knocking them off the chairs. The best houses are playing All Star Comedies.

BUILD BETTER PROGRAMS
Directory of Pictures (Continued)

Cooper, James Russell Lowell, Walt Whitman.

GREAT EXPECTATIONS, FP, 5, Jack Pickford, from Dickens' novel.

HAIL THE WOMAN, FN, 7, ss, modern version of "The Scarlet Letter."

HEADLESS HORSEMAN, H, 7, Will Rogers, from Washington Irving's "The Legend of Sleepy Hollow."

HOUND OF THE BASKERVILLES, FBO, 5, ss, from story by Conan Doyle.

IF I WERE KING, F, 8, William Farnum, from Justin Huntley McCarthy's play.

IRON TRAIL, UA, 7, ss, from Rex Beach story.

LADY GODIVA, AE, 8, ss, from Tennyson's poem.

LAST OF THE MOHICANS, FN, 8, ss, from James Fenimore Cooper's novel.

LES Miserables, F, 8, William Farnum, from Victor Hugo's novel.

LITTLE MINISTER, FP, 6, Betty Compson, from Sir J. M. Barrie's stage play.

LITTLE MINISTER, V, Alice Calhoun, 8, from Sir J. M. Barrie's novel.

LITTLE WOMEN, FP, 6, ss, Louisa M. Alcott's story of New England life.

LORNA DOONE, FN, 6, ss, from Blackmore's novel.

MOONGOLD, AR, 2, ss, novel picturization of story of Pierrot and Pierrette.

MRS WIGGS OF THE CABBAGE PATCH, FP, 5, Marguerite Clark, from Kate Douglas Wiggin's book.

SCENES from Thomas H. Ince's "Scars of Jealousy" with Edward Burns and Lloyd Hughes, which will be issued by First National. The working title of this was "The Brotherhood of Hate."

POWER OF A LIFE, U, 1, ss, J. Boyer's prize novel.

PRINCE AND THE PAUPER, AR, 7, ss, from Mark Twain's work.

SCENE FROM "Lorna Doone," a First National attraction produced by Maurice Tourneur.

O HENRY STORIES, V, 2, ss, 29 subjects available.

OLIVER TWIST, FN, 8, Jackie Coogan, from Dickens' novel.

RIP VAN WINKLE, H, 7, Thomas Jefferson, from Washington Irving's classic.

SHERLOCK HOLMES, G, 8, John Barrymore, from A. Conan Doyle's detective stories.

SILAS MARNER, AE, 5, ss, from George Eliot's novel.

TALE OF TWO CITIES, F, 7, William Farnum, from Dickens' novel.

THELMA, FBO, 7, Jane Novak, from Marie Corelli's novel.

THORNS AND ORANGE BLOSSOMS, Lichtman, 7, ss, from Bertha M. Clay's stage play.

THREE MUSKETEERS, UA, 12, Douglas Fairbanks, from Alexander Dumas' novel.

TOPICS OF THE DAY, P, 1, excerpts from current newspapers.

TREASURE ISLAND, F, 6, child cast, from Robert Louis Stevenson's story.

TREASURE ISLAND, FP, 5, ss, from Robert Louis Stevenson's novel.

UNCLE TOM'S CABIN, FP, 5, Marguerite Clark, from Harriet Beecher Stowe's book.

UNDER TWO FLAGS, U, 8, Priscilla Dean,.Qtida story.

WILDERNESS TALES, Educational, 1, a block of 11 dramas enacted outdoors against scenic backgrounds.

Nationality

COME ON OVER, G, 6, Colleen Moore, Irish-American story by Rupert Hughes.

HOLD YOUR HORSES, G, 5, Tom Moore, a story of Irish immigrant's experience in U. S.

MY WILD IRISH ROSE, V, 7, ss, Irish story.

SECOND HAND ROSE, U, f, Gladys Walton, story of Jewish family life.

TOP O' THE MORNING, U, f, Gladys Walton, Irish-American story.

News

FOX NEWS, F, 1, world news events published semi-weekly.

INTERNATIONAL NEWS, U, 1, world news events published semi-weekly.

KINOGRAMS, Educational, 1, world news events published semi-weekly.

A SCENE from the latest William Fox Sunshine comedy, "Hello Pardner." This film gives you some tips on the humorous side of ranch life.
EXHIBITORS HERALD

February 17, 1923

Carl Laemmle Presents

"The Oregon Trail"

Starring Art Acord

Universal's Greatest of All Chapter Plays

24-Sheet

Posters that make good for the picture that makes good on the posters!

Received 4-Sheet

One Sheet
PATHE NEWS, P, 1, world news events published semi-weekly.
SELYNICK NEWS, S, 1, world news events published semi-weekly.

**Occupational**

IN THE NAME OF THE LAW, FBO, 6, ss, police story.
THIRD ALARM, FBO, 7, ss, fireman story.

**Patriotism**

CARDIGAN, AR, 7, ss, story of Revolutionary War.
GENTLEMAN FROM AMERICA, U, 1, Hoot Gibson, doughboy story.
HEART OF MARYLAND, V, 7, ss, laid in Civil War period.
LINCOLN'S LIVING MEMORIAL, P, a forthcoming production based upon founding of Lincoln Memorial Univer-

**Religion**

EARTHBOUND, G, 6, ss, "Ife after death" story by Basil King.
FATHER TOM, P, 5, Tom Wise, story of kindly clergyman.
ROSAry, F, ss, story of simple life in fishing village.
SALVATION NELL, FN, 7, ss, from Mrs. Fiske's stage play.
SKY PILOT, F1, 6, ss, from Ralph Connor's novel.
SMILIN' THROUGH, FN, 8, Norma Talmadge, from stage play.

**Science**

MYSTERY BOX, H, 1, Bray production treating radio.
RADIO KING, U, ser., Roy Stewart.

**Sports**

ATHLETIC MOVEMENTS ANALYZED, P, 2, slow motion analysis of athletic movements.
IT'S A GREAT LIFE, G, 6, ss, Rex Beach story based on athletics.
REFEREE, S, 5, Tearle, story of a ring champion.

**Travel**

ALASKAN HONEYMOON, F, 1, intimate scenes of Northland.
ALGERIA, F, 1, showing old methods in use today.
BITs OF EUROPE, F, 1, picturesque scenes.
BY LANTERN LIGHT, Educational, 1, a Wilderness Tale by Robert C. Bruce.
CHESTER OUTFITs, Educational, 1, series of four screen outings.
CRATER OF Mnt. KATMAI, Educational, 2, volcano after eruption.
GOLPhyN GRAPHIC, G, 1, travel reel, concluded with cartoon comedy.
HEAD HUNTERS OF THE SOUTH SEAS, P, 5, explorations by Martin Johnson.
HY MAYER TRAVELAUGHS, FBO, 1, combining travel and cartoon inter-
et.
MAN VS. BEAST, Educational, 2, picture of expedition into African interior.
ROBERT C. BRUCE SCENICS BEAUTIFUL, Educational, 1, a block of 6 scenic travel features.
WILD WATERS, F, ½, first picture of Iguazu Falls, bigger than N'agra.

**Personality**

SCREEN SNAPSHOTs, P, 1, intimate glimpses of screen people at work and leisure.

**Scene**

FROM "Lady Godiva," Associated Exhibitors production based on the poem by Alfred Tennyson.

A Big Laugh a Day

For all kids—young and old
Here's a "Cure" that will hold,
It will bring you in gold
In hot weather and cold

C. B. C. Film Sales Corp.
1600 Broadway, New York
Pictures for Young America—and Older Americans

In the more than fifty standard productions released in the past twelve months by American Releasing Corporation are a group of notable pictures especially desirable for presentation to the youth of America—great love stories; romances; clean adventure stories; historical dramas; picturizations of widely known novels; pictures of fascinating wild animal life.

We recommend without qualification the booking of the pictures described below that will appeal deeply to every type of intelligent audience. Full details about booking dates or prices can be obtained from our offices in the cities listed below.

TIMOTHY'S QUEST
Length 6845 feet
Director, SIDNEY OLCOTT
Producer, DIRIGO FILMS, INC.

THE CAST
Timothy...Marvin Joseph, Jr.
Ruth Goldsmith...Babie Ray
Ruby....Eva Rogers
Evelyn Emmerson....Maya Bird
Emma...Marie Lige
Rose...Bertha Wilcox
Fred Millholl...Wm. H. Wildock
A battle of wits, with Youth and Age in a struggle for the right. Will youth make a right in its heart and environment in your school.

CARDIGAN
By ROBT. W. CHAMBERS
Length 6922 feet
Director, JOH W. NOBLE
Producer, MESSMORE KENDALL

THE CAST
Michael Cardigan...William Collins, Jr.
Edith Cardigan...Earl Fiske
Mrs. Cardigan...Eva Rogers
Dr. Cardigan...Reginald Denny
Mr. Cardigan...George Perry
Dr. Cardigan...Frank M. Whiting

Miss Cardigan (the actress)...Mary Francey

The greatest dramatic revelation of the year; a story of the license required of and the despair that Mr. Belden has played for twenty years.

THE MOHICAN'S DAUGHTER
From the Story "Jean Olk" by
JACK LONDON
Length 4697 feet
Director, S. E. V. TAYLOR
Producer, F. T. B.

THE CAST
Joan Olk...Nancy DuPree
Tony...Harry Johnson
Mary...Helen Macgregor
Anna...Dorothy Thompson
Jack...William Egbert
Pete...Terry White
Nancy...Jeanne C. Johnson
Kate...Mary Francey

A poetic presentation of a story of the greatpicture of a war who were the sons of a mother and a woman.

THE SUPER SEX
Length 6800 feet
Director, LAMBERT HILLERY
Producer, PASCAL H. PULBERG
From "Kills Brewer and the Super Sex," by Frank R. Adams

THE CAST
Miss Brewer—Robert Gordon
Miss Dyer—Cheryl Pinkney
Mr. Dyer—Hobart Bennett
Mrs. Dyer—Kate Griffin

del Dyer—Lee Chance

A drama supreme, with special景色s, of a story of the good picture of a war who were the sons of a mother and a woman.

THE BOHEMIAN GIRL
Length 7200 feet
Director, HARLEY KNOLES

THE CAST
Aurora...Elizabeth Cullen
Petya...Dorothy Thompson
Nina...Eva Rogers

The story of a young man who thought he was the only man who could not resist the magnet of our nation's best author, interpreted by Bill Hart's own director.

THE SIGN OF THE ROSE
Length 6015 feet
Director, HARRY GARDON
Producer, GEORGE BESAN

THE CAST
Lillian Greenwald...Helena Sagan
William Greenwald...Charles R. Wilcoxon
Molly Greenwald...Jvacasa Carroll
Mrs. Greenwald...Grace Johnson
Ann Greenwald...Ellen Stone

The setting takes place in 1883.

THE OLD KENTUCKY HOME
By ANTHONY PAUL KELLY
Length 7382 feet
Director, RAY C. SMALLWOOD
Producer, PYRAMID PICTURES, Inc.

THE CAST
Richard Goodwin...John Merriwine
Mrs. Goodwin...Julie Pierce Gordon
Gordy...Harriet Johnson
Sally Johnson...Jeannette Cullen

The setting is located in Kentucky, 1882. The story is a true picture of the life and love of a Kentucky family.

JUNGLE ADVENTURES
Length 5000 feet
Director, MARTIN JOHNSON
Producer, MARTIN JOHNSON

THE CAST
The Haye...Alfred Allen
Higgins...Helen Barret
R. L. Car...Maddie Marlin

A story of the life and love of a Kentucky family.

THE GRUB-STAKE
Length 8 reels
Author, NELL SHIPMAN
In collaboration with the author
Producer, NELL SHIPMAN PRODUCTIONS

THE CAST
FAITH DIGGS...ANNA CARR
Daggett...WILLIAM SHIPMAN

The grub-stake romance of a girl in the Alaskan gold rush, who takes her "first stake" from the gold she finds in the wilderness in their brave hearts and who battles the men of gold and love.
**EXHIBITORS HERALD**

February 17, 1923

**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."

Frank L. Newman made a profitable move the week when he booked Arthur W. Nealy, the "singing policeman" of St. Louis, who resigned his position rather than obey the police commissioners' order not to sing while on his beat, as a special attraction at his Royal theatre. Nealy was good for several newspaper stories and a lively attendance resulted.

* Congratulations are in order. R. O. Rhoades of the Orpheum theatre, Converse, Indiana, is the proud father of a nine and a half pound boy. William Allen is his name, Mr. Rhoades informs us.

* W. C. Sears has an interesting theatre at 1226 W. Adams in a recent conversion with Harry Weiss, St. Louis First National manager, he said the Lyric was built in 1852 as a prison and during the Civil War many prisoners of the confined there. In 1863 the German society made a Turner hall out of it, and in 1875 it was remodeled again into an opera house. In those days the ferry across the Missouri brought many famous stage stars to play at this house. Their former front still stands but in 1906 the interior was again transformed into a picture show. Sears has plans in consideration for another remodeling of the interior.

* Charles Raymond, in charge of Goldwyn exploitation in Omaha, Neb., has been assigned to the Kansas City, Mo., office to succeed William Branch, who has been transferred to Minneapolis. Mr. Raymond, in addition to having charge of Kansas City exploitation, will be in charge of the St. Louis and Omaha territory.

* There is one motion picture theatre owner in New York State who is frank in admitting that he is a busy man. His name is Kennedy and he comes from Champlain, N. Y., where in addition to owning and running the Lyceum, he is express agent, post master and collector of customs. (How do you do it, Mr. Kennedy?)

The latest series of Neal Hart features has been purchased by the Crescent Film Exchange, Al Kahn, general manager at Kansas City, Mo., has announced. Crescent will start publishing the productions February 1, issuing one each month.

* Roy B. Churchill again is back in Kansas City as branch manager for F. B. O. office. Mr. Churchill resigned several weeks ago to become branch manager of Omaha's Omaha Herald. Mr. Churchill will succeed "Curley" Calvert, who has been called to the home office in New York. Randolph Elliott, formerly a city salesman, made the change to Goldwyn with Mr. Churchill, also is back at the Kansas City F. B. O. office.

**Herschel Stuart,** manager of the Missouri theatre, St. Louis, brought Larry Wagner, impersonator of movie stars, to town to exploit Larry Semon in "The Counter Jumper," which played the Missouri the week of January 20.

**Harry L. Pittner,** southern Illinois salesman for Vitagraph, on Saturday, January 20, journeyed to Edwardsville, Ill., and was married to Miss Georgia Johnson of Fairfield, Ill.

* Jack Weil has returned to St. Louis manager for Goldwyn. He was transferred several weeks ago to the home office. During the week he took a trip to Arkansas and was absent from the city for some time. He reports the outlook very bright.

* Charley Werner of Metro's St. Louis branch made a trip to Rochester, Minn., to consult the famed Drs. Mayo about his throat ailment. He was very gratified when they advised him that an operation was not necessary and he had nothing to worry about.

* Al Kahn, Kansas City, general manager of the Crescent Film Exchange, Kansas City, has traveled through Kansas with the Warner Brothers' Coast to Coast float, through arrangements with Frank Cassidy, in charge of the float, and give all the advertising and publicity possible to exhibitors who are under Warner Bros. contracts.

* Harold Cass, former Fox salesman, now is in the Kansas City territory for the Republic. He is working with E. L. Stevens of the Commerce, who has been selling Universal-Jewels and "The Leather Pushers" in the key towns, now is selling Universal product in Southeastern Kansas.

**Coast Producers and Stars Strike Blow at Film Censor**

(Continued from page 40)

Censure Theatre on Sunday, withdraw their pictures until the court approved plea of incompetence. The two Dicksons were fined $10 and costs and the two employees were fined $5 and costs each.

This Looks Like Trouble

(Special to Exhibitors Herald)

**INDIANAPOLIS, IND., Feb. 6—**A bill has been introduced in the lower house providing for the sanctity of Memorial Day. It would prevent athletic contests, political parades, demonstrations, parades, parades on that day. The measure has caused a near split in the ranks of the American Legion, certain members of the organization have taken an active part in the fight. The bill is aimed at the Motor Speedway races, there is agitation to have it apply also to motion picture shows.

**Illinois**

Petitions are being circulated in Oak Park, a Chicago suburb, by the Lubliner & Trina picture dealers, owners of the Oak Park theatre, for the purpose of having the question of Sunday shows placed on the April ballot. The question has been voted on no less than six times but in each instance it was defeated. Oak Park churches are fighting the move.

**Here's Your Candidate**

(Special to Exhibitors Herald)

**MURPHYSBORO, ILL., Feb. 6—**Harry Sanders is seriously considering running for mayor on a platform of Sunday shows and baseball. Mr. Sanders says there are many Murphysboro citizens who desire Sunday shows.

**Missouri**

(Special to Exhibitors Herald)

**KANSAS CITY, MO., Feb. 6—**While E. V. P. Schneidertah, representative of the Committee of Fifty sponsoring the drastic Missouri censorship bill, was launching his fight before the house committee on the state's jurisdiction in Jefferson City a week ago, several of the most prominent ministers of Kansas City, with Charles D. Pettijohn, general counsel of the M. P. P. D. A., as their guest at a large public meeting at the Women's City Club, staged an attack on political censorship which may influence the state legislators against the measure now under consideration. Dr. H. H. Mayer, prominent Jewish rabbi; Mrs. Henry N. Ess, Democratic woman leader, and the Rev. Burr's A. Jenkins, pastor of the First Christian church, were among those opposing censorship at the Pettijohn meeting.

**Tennessee**

(Special to Exhibitors Herald)

**MEMPHIS, TENN., Feb. 6—**The News Scimitar and The Memphis Press, in the campaign to defeat the Sunday closing bill now before the senate judiciary committee. The bill has passed the lower house. As a part of their campaign, The News Scimitar has requested every member of the senate to visit Memphis on Sunday at the expense of the newspaper for the purpose of observing this city and its observance of the Sabbath. The Press is publishing a petition which it requests every citizen in Memphis to sign and forward to members of the senate committee. The work of the papers is highly commendable.

**Oklahoma**

(Special to Exhibitors Herald)

**MUSKOGEE, OKLA., Feb. 6—**The Committee of One Hundred, a reform body, is demanding that the city enact an ordinance closing all places of amusement here on Sunday. The committee is determined that the city enact this city be closed on the Sabbath, declaring that it will go to the polls if action by local lawmakers cannot be obtained. It appears now that the movement will have rough sledding.

**Hale Is Engaged for New Halperin Picture**

(Special to Exhibitors Herald)

**LOS ANGELES, Feb. 6—**Production is ready to be started at Fine Arts studios on "Tea With a Kick" a new comedy drama by Edward and Victor Hugo Halperin in which Creighton Hale will play one of the principal parts.

Mr. Hale is so perfectly adapted to one of the characters in the film, that arrangements were made to bring him across the country for the part. Mr. Hale is noted for his stage as well as screen work.

Creighton Hale
Hays and Industry to Be Discussed by Joint Organization

WASHINGTON, D. C., Feb. 6.—Will H. Hays, and the organization of which he is president, are to be tried at the bar of public opinion on charges of having failed to carry out their avowed purpose of "cleaning up" the "movies." In a letter to Mr. Hays from H. H. Lund, president of the Institute of Government, a few of the most recent outstanding events in the motion picture industry are catalogued, and Mr. Hays is asked to tell the world what he is going to do about them.

The Institute of Government, composed of patriotic, civic and women's organizations, is to hold a conference in Washington during the week of February 19, and one of the sessions is to be devoted to a discussion of the educational and patriotic aspect of motion pictures together with consideration of "such impediments as now stand in its way for the fulfillment of its potentialities, and existing means for that accomplishment."

It is planned to discuss Mr. Hays' position with regard to these matters and he has been asked "in order to clarify disagreement, which is now current concerning your abilities to fulfill the promise you have made the country in this work," to issue a statement concerning the present position and power which he holds.

United Studios Bought By Joseph M. Schenk; Improvements Planned

LOS ANGELES, Feb. 6.—Presaging a tremendous era of activity, Joseph M. Schenk, one of the leading independent producers, this week purchased controlling interests in the United Studios. Lon A. Adler, associate and friend of Mr. Schenk who is his general manager, is said to be largely responsible for the consummation of the deal, due to his insistence that larger working quarters and the fact that Mr. Schenk had decided to become a permanent resident of Los Angeles and move the major portion of his activities to this city.

M. C. Levey, who before the consummation of the deal was president of the United Studios, will remain in that capacity and Mr. Schenk will head the board of directors.

The United Studios comprises 33 acres with 40 buildings and six stages and is one of the largest motion picture plants in the world. It is the plan of Messrs. Schenk and Levey immediately to spend $350,000 in improvements.

Bebe Daniels Better

NEW YORK, Feb. 6.—Though she will be obliged to remain at the Roosevelt until at least two weeks, Bebe Daniels, Paramount star, is making rapid recovery following an operation for appendicitis.

Executives Reach Coast

LOS ANGELES, Feb. 6.—William Sistrom, Cosmopolitan production manager, is here on a business trip, as is Winfield R. Sheehan, general manager of Fox.

Wampas Elect Joseph Jackson

(Los Angeles, Feb. 6.—The Wampas today elected the following officers for the coming year:

President—Joseph Jackson.
Vice President—Harry Wilson.
Secretary—Howard Steckling.
Treasurer—Pat Dowlng.

Garret Graham, Sam Cohn, Ray Davidson, Jerome Beatty and Marc Larkin will serve as directors.

Important Finding Made on Copyright Can't Sue for Infringement Through Owning Film Rights. Court Rules

NEW YORK, Feb. 6.—A decision of importance was rendered by the U. S. Circuit Court of Appeals of Southern District in the Motion Pictures Corporation v. Howell's Sales Company, which, in effect, declares that a party who owns the sole and exclusive motion picture rights to a literary work cannot sue under copyright laws to prevent an infringement thereof.

Novel Point Raised

The case involved the picture "Ven-derita," purchased abroad by the Howell company and shown in New York in 1921. Goldwyn claimed that "Vendetta" was infringing it, and in a suit for injury Goldwyn learned that the motion picture rights, they were a mere licensee and therefore could not stop an infringement.

Goldwyn then joined Stephens, owner of the copyright, as a third party. The court, in effect, declared that the same points were raised and it was claimed that the same injury existed and could not stand inasmuch as Stephens had assigned all of his rights to damages for an infringement to Goldwyn.

Purchases Not Protected

The injunction was vacated and dismissed, it being stated that Goldwyn as a licensee could not bring the suit and adding that Stephens did not good inasmuch as he had assigned all of his rights to damages to Goldwyn.

This decision is believed to practically determine that a purchaser of exclusive film rights to a story has no protection as far as others are concerned. Attorneys Kelly & Becker represented Goldwyn.

Eddie Cline to Direct New Principal Feature

LOS ANGELES, Feb. 6.—"The Mean-est Man in the World," George C. W. N. Cohen's stage play, which Sol Lesser and Michael Rosenberg of Principal Pictures will produce, will be made under the direction of Eddie Cline, who has just signed a contract with Principal.

Bert Lytell will have the leading role in this production, continuity of which is now in preparation by Leonore Coffee and John Goodrich. There is a possibility that Mr. Cohen may assist in the directing.

Auslet Heads Warren Branch in Northwest

MINNEAPOLIS, MINN., Feb. 6.—New Auslet, interned during the war, has been named manager at New Orleans and later special representative for F. B. Warren of American Releasing Corporation, has been appointed manager of the American Releasing branch in this city.

Frank Workman and Irving Wald, salesmen, are covering the field under Mr. Auslet's direction.

Hereafter you are to see Phyllis Haver in stellar roles in Mack Sennett pictures. This promotion is in recognition of her excellent work in Sennett comedies.

"A. E." Contest Won by West Coast Branch

NEW YORK, Feb. 6.—San Francisco, Portland, Denver, Cincinnati and Albany are the winning branches in the $2,000 prize collection contest, which has been held by W. B. Fulk, general sales manager of Associated Exhibitors for the past three years.

The prize of $1,000, $500, $250, $150 and $100 will be divided among the salesmen and manager of the winning branches.

Equal awards had been stipulated should any ties occur. The personnel of the branches are: San Francisco, M. A. Hurling and C. C. Thompson; Portland, G. H. Christoffers; Denver, G. A. Parlet; Cincinnati, L. S. Muchmore; Charles Kuehle, W. W. Rowland and H. R. Cal- loway; Albany, S. Hochstain, E. Hoch- stin and Nat Marcus.

M. A. Hurling

February 17, 1923 ExHibitors HERald
Equitable Distribution Is Discussed by Metro District Heads in East
(Special to Exhibitors Herald)

NEW YORK, Feb. 6.—Just arrangement of pictures offered to all exhibitors was the subject of discussion at a meeting of district managers of Metro, held with home office sales heads. The recent big productions distributed by the company have of necessity brought a degree of rivalry among showmen for their exhibition, it is said, and an equitable scheme of provision of needs of exhibitors was considered.

Plans for handling the Metro output for the year was another question on the program, as well as a campaign for cooperation with exhibitors.

Those who were on hand to confer with E. M. Saunders, general sales manager, and other top executives, were C. E. Kessner, Atlanta; E. A. Golden, Boston; W. C. Bachmeyer, Cincinnati; Harry Lustig, Los Angeles, and S. A. Shirley, of Chicago.

Hunter Buys Interest In Canadian Company Of American Releasing
(Special to Exhibitors Herald)

NEW YORK, Feb. 6.—John I. Hunter, sales manager of American Releasing Corporation has acquired an interest in Canadian Releasing, Ltd., the Dominion ally of American Releasing and has taken residence in Toronto to manage the Canadian organization, in association with J. P. O'Loghlin, managing director.

Mr. Hunter has been with American Releasing Corporation since its inception and was with First National before joining H. F. T. Corp., assistant sales manager, were C. E. Kessner, Atlanta; E. A. Golden, Boston; W. C. Bachmeyer, Cincinnati; Harry Lustig, Los Angeles, and S. A. Shirley, of Chicago.

Sir Charles Higham Arrives in America
(Special to Exhibitors Herald)

NEW YORK, Feb. 6.—Sir Charles F. Higham, well-known advertising and motion-picture man arrived in America last week on the Mauretania for a short visit. He is scheduled to speak today on the British debt question before the Civitan Club at the Astor Hotel.

While here he will confer with F. A. Wilson-Laurentson, chairman of the “On to London” committee of the Associated Advertising Clubs of the World.

Christie Goes East to Confer With Hammons
(Special to Exhibitors Herald)

LOS ANGELES, Feb. 6—Having completed half of the twenty comedies to be issued up to July, C. H. Christie has left for New York where he will remain for three weeks discussing distributors with E. W. Hammons, president of Educational.

Mr. Christie declared that several new comedy stars will be introduced in the latter half of the year's product.

McDermott Elected Treasurer of Select
(Special to Exhibitors Herald)

NEW YORK, Feb. 6.—J. E. McDermott, who has been connected with the accounting and auditing division of Select Pictures Corporation for the past two years, has been elected treasurer of the company.

The promotion follows a period of faithful and efficient service, according to President Myron Selznick, during which Mr. McDermott introduced new methods and systems of accounting and conducted an extensive survey resulting in an effective auditing system which has been in force by the company for some time.

35 Firms Chartered
(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 6.—Thirty-five motion picture companies were incorporated in New York state last month, with a combined capitalization of $2,555,500, as compared to thirty-one, with a capitalization of $925,500 during the same month a year ago.

Crawford Visits Home
(Special to Exhibitors Herald)

TOPEKA, KAN., Feb. 6.—Roy Crawford, vice-president and treasurer of Associated Exhibitors visited Topeka, his former home, to confer with his father, L. M. Crawford, in regard to important theatre matters in which they are interested.

Job Waning, Censor Sees Flood of Cheap Pictures Forthcoming
(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 6.—"A flood of cheap, objectionable pictures will sweep over New York state if censorship is abolished," declared George H. Cobb, chairman of the New York Motion Picture Commission in a talk in his home city of Watertown. According to Mr. Cobb, certain producers are holding many of this type of pictures back, waiting until time as censorship is a thing of the past in New York State. Mr. Cobb did not reveal just how he knew that there was any such "flood" coming, or that there were any objectionable and cheap pictures being held in abeyance.

"A move has already been made to abolish the Commission," said Mr. Cobb. "Personally it doesn't make much difference to me if it is cast out. The Democrats are in power and I have never been noted for my Democratic leanings, so I will probably not have much longer to serve.

Chairman Cobb took a flogging at Will Hayes, asserting that instead of seeking to bring about better pictures, the purpose of the former postmaster-general was to prevent the spread of censorship.

Made Representative For Hodkinson Short Subjects in Mid West
(Special to Exhibitors Herald)

NEW YORK, Feb. 6.—Special stress is being laid on its short subject program by W. W. Hodkinson Corporation and an additional step to stimulate exhibitor interest in the films is the appointment of C. J. Howard as special field representative for short subjects.

Mr. Howard was formerly with Paramount. Mutual and other companies, and has a wide acquaintance among theatre owners.

In the present time his activities will be centered in the middle west, where he will also handle the "Ex-Kaiser in Exile."

Merchants Stage Saturday Shows
(Special to Exhibitors Herald)

HARWOOD, O. K., Feb. 7.—This city, with a population of 3,000, through the intuition of Harry Kirshbaum, Universal representative out of Kansas City, has adopted an idea which would prove profitable for film salesmen in other territories to duplicate. Virtually no form of entertainment could Harwood boast about until Mr. Kirshbaum hit the town.

In about two hours plans had been perfected whereby the merchants of Harwood would give a Saturday matinee, consisting of a two-reel drama and a one-reel comedy, free. A five-reel feature was added to the night's performance, for which 10 cents admittance is charged. Because of interest in civic affairs by the superintendent of the high school company, the only exploitation consists of a call in all directions over the telephone. These performances have attracted fully 50 per cent more people to the town each Saturday.
Scenes from

"The Flirt"

Universal's Current
All-Star
Jewel Attraction
Conan Doyle and Sir Oliver Lodge
Say “Spirit” Photographs are real

The Scientific American has offered
$5,000 to anyone who can prove they are

The Little Girl Next Door

Destined to be one of this year's greatest
photoplays EXPLAINS EVERYTHING

The cast includes:

Pauline Starke    James Morrison
Carmel Myers     Mitchell Lewis

And is directed by
W. S. Van Dyke

A majority of the inhabitants of the world
will see this photoplay

We will announce our method of distribution later.

BLAIR COAN PRODUCTIONS, Inc.

Executive Office: Room 713—108 South La Salle St.
CHICAGO, ILL.

A PICTURE THAT IS DIFFERENT
TWO MORE comedies have been completed by Century and will be issued soon. They are "Smartie" starring Buddy Messinger and "Sweet and Pretty." Featuring Brownie, Century's "Wonder Dog," Harry Edwards and Jim Davis are the respective directors of the new mirth-provokers.

"PEG O' THE MOVIES" with Baby Peggy as the star scored a decided hit at Rivoli theatre, New York City, according to reports. Two more of her pictures, "The Flower Girl" and "Five After One" have been completed but not published yet.

HERMAN RAYMAKER has renewed his contract with Century and will direct the next picture in which Brownie will be featured. Jack Minz "gag man" will be his assistant.

THE FEATURED ROLE in the George M. Cohan play, "The Meanest Man in the World," which the Lesser organization will produce, will be played by Bert Lytell. This will be the first of a series of Lytell pictures, the second to be the screen version of one of Harold Lloyd's novels, probably "The Winning of Barbara Worth" or "The Re-Creation of Brian Kent." Eileen Fercy will support the star.

WARNER BROTHERS

FIRST SHOWING of Warner Brothers "The Little Church Around the Corner" will be given at the Strand theatre, New York, March 11. This picture is by Olga Priemau and is based on Charles Blaney's novel and play.

ANOTHER FAMOUS DOG, "Rintin- tin," is going to be simulated in a "Wolf Fangs," a Chester Franklin production to be supervised by Harry Rapp for Warners. An interesting story laid in the Canadian northwest is promised.

WESLEY BARRY in "Little Johnny Jones," will be Warner Brothers first feature for the coming season. It is from George M. Cohan's stage success and William Beaudine and Julian Josephson are whipping it into shape.

"BRASS," the Harry Rapp production, directed by Sidney Franklin, was screened before a special audience at Glendale, Los Angeles, and evoked much favorable comment. It is announced that "Main Street" is about half way completed.

F. B. O.

FEBRUARY BRINGS to the screens the initial publication of the H. C. Vitner-Collier "Fighting Blood" stories, each round to be issued at the rate of one every second week. Mal St. Clair directed George O'Hara as the middleweight champion in these interesting stories. Other February publications are: "The Bishop of the Ozarks," a dramatic story directed by Finis Fox. "Stormswept," a drama of the sea by H. H. Van Loan. Wallace and Noah Beery are featured in this picture.

"THE THIRD LARM," the Emory Johnson special which has been playing four weeks at the Astor in New York City, ended its run on February 4, playing to crowds as big as those which greeted it on the opening night, according to F. B. O. At the beginning of its general publication, F. B. O. announces that this attraction will play to 50 per cent more theatres than "In the Name of the Law."

PRODUCTION WILL START soon on Jane Novak's new Chester Bennett production, "Divorce." "Top Turtle's Pocelot Plot," is the next Plum Center comedy starring Dan Mason, Harry Carey is now in production, "The Man From the Desert" for F. B. O.

Hodkinson

CONFIDENTIAL showings of "The Ex-Kaiser in Exile," soon to be published by W. W. Hodkinson have been held before members of Congress, foreign diplomats and newspaper correspondents. The two-reel film received their enthusiastic endorsement, Hodkinson reports.

ELMER CLIFTON declares that the Hodkinson special "Down to the Sea in Ships" is designed and intended as a lasting memorial to perpetuate the coming generations, through the medium of the screen, the romantic thrills and adventures of whaling days of a century ago.

"THE KINGDOM WITHIN" made its bow to the New York public at Loew's State theatre on Broadway. Booking of "Bulldog Drummond" at the Victoria theatre, Philadelphia, is another Hodkinson announcement of interest.

United Artists

UNITED ARTISTS reports record business during the run of "Douglas Fairbanks in Robin Hood" at the Capitol theatre in New York. Despite inclement weather, the opening day's receipts were $11,500, the company states. Monday brought receipts of $7,104.50, which is said to be a new Capitol record for Monday, Tuesday followed with an increase of $7,134.

ASSOCIATION BOOKING CORPORATION, the exhibitor booking organization in New York City, has contracted for Mack Sennett's "Suzanna," an Allied Producers & Distributors Corporation publication.

LOUIS B. MAYER

"CLIMBING," the Lee Hutty play which is having a successful premiere at the Majestic theatre, Los Angeles, has been selected by John M. Sennett for his next special for Louis B. Mayer. First National will distribute the picture. The play is based on the premise that in America there is only one class of people, some more fortunate than others, but all spiritually equal.

Fox

SIX EDUCATIONALS are on the Fox publication schedule for February. Many concerns of the world are depicted in these reels and half reel subjects which include "Wild Waters," scenes of the picturesque Iguazu falls in South America, "School Days in Japan," which is self explanatory; "An Alaskan Honey moon," which takes you on a tour of America's Far North; "Algeria," illustrating ancient customs in that North African country, and two subjects yet to be announced.

THRILLS AND ACTION with picturesque settings will be found in the new Dustin Farnum picture, "The Buster," which Fox will publish on February 18. "The Wine Cracker," a late Sunshine comedy, is now on the market having been published on February 4. "Joe Cook's "The Artist," which is said to show the comedian at his best, likewise was published on that date. "The Net," another Fox special, will be issued on February 25. This picture, directed by J. Gordon Edwards, was filmed in
Florida, the beauties of that state being a feature of the production.

**Billie Dove** will support John Gilbert in his new picture, "Red Darkness," which Jerome Storm will direct. It is in the course of production on the West Coast.

**Bryant Washburn** has been signed by C. B. C. Film Corporation to play the leading role in "Temptation," its third picture in its series of Six Box Office Winners. Edward LaSaint will direct, and an all-star list of players is being lined up to support Mr. Washburn.

**Foreign Sales on "More to Be Pined" and "Only a Shopgirl"** have been sold by C. B. C. to Australian Films, Ltd., through Millard Johnson, American representative of the firm.

**Productions Aside** from those on the company's regular schedule of "six box office winners," are to be obtained by C. B. C. for distribution on the independent market. The first of these will be a special produced by Dallas M. Fitzgerald, and featuring Miriam Cooper, Forrest Stanley, Mitchell Lewis, Louise Wayne and Kate Lester. No title has yet been selected, it being the plan of Joe Brandt to choose one from suggestions made following a special showing to be held shortly. Mr. Brandt, Director Fitzgerald and others will comprise the committee selecting the name.

**Paramount**

The initial attractions of the "Super Thirty-nine" reached the first run theaters on February 4, the two pictures published on that date being "When Knighthood Was in Flower" and "Dark Secrets." Reference to "The Picture Did for Me," as well as to pre-release performances, will give you an idea of what to expect from this Marion Davies-Cosmopolitan special. "Dark Secrets" is a Dorothy Dalton vehicle which carries you to the colorful and glorious life of Cairo. Gloria Swanson in "My American Wife" will be issued on February 11, and on February 18 will be published Mary Miles Minter in "Song of the South," and Jack Holt in "Nobody's Money."

**Pass This On** to any of your patrons who may aspire to screen honors: Allan Dwan, Paramount director, says that "right now the motion picture business is harder to break into than ever before," and assigns as the reason the fact that hundreds of thousands of dollars are expended in production which has eliminated the tendency to gamble.

**"Glimpses of the Moon,"** featuring Bebe Daniels, Rita Naldi, Ruby de Remer, David Powell, Maurice Costello and Charles Gerardt, has been completed by Allan Dwan. The Alice Brady company making "The Snow Bride" has returned from Montreal where snow scenes were made.

**Universal**


**"Driven" Will Be Issued in March by Universal as a Jewel Attraction.** This Charles Brabin production starring Charles Emmett Mack will supplement "The Shock," starring Lon Chaney, as the March Jewel. Here is something to remember in connection with this feature: It has been selected for "major mention" by the exceptional photography committee of the National Board of Review.

**First National**

The biggest week in history is the prospect for First National's second anniversary week, February 3 to 10, according to company officials. The response on the part of theatre men, say these executives, far exceeds the most sanguine hopes.

**Frank Lloyd Has Been Signed to Direct His Fourth Norma Talmadge Picture, "Ashes of Vengeance," according to Joseph M. Schenck. That speaks well for Lloyd's directorial ability. "Dulcy," one of the most pleasing humorous of all stage comedies, has been purchased by Schenck as a starring vehicle for Constance Talmadge. S'ondy will direct Paul Emerson and Anita Loos will adapt it.

**Frank Borzage's First Production for First National Will be an Adaptation of "Terwilliger," the Tristan Tzara story.**

**Blair Coan**

The last stages of production have been reached on the Blair Coan feature, "The Little Girl Next Door," a Chicago-made production. W. S. Van Dyke is directing this picture at the Essanay studios. This is the first time in a number of years that Chicago people have had an opportunity to act as extras in a motion picture, and the Essanay plant has been crowded with those eager to appear on the screen. Carmel Myers, Pauline Starkie, Jane Morrison, Mitchell Lewis, Evelyn Glover and Edward Kennedy are featured. Distribution arrangements will be announced shortly.

**Associated Exhibitors**

Are newspapers interested in the theatres of their city? That they are is decidedly indicated in an article in a Ludington, Michigan, theatre, where Frank W. Hawley operates the opera theatre. The newspaper, following showing of "Grandma's Boy" takes occasion to point out that patronage is growing so fast that Mr. Hawley should plan for a larger house to care for the crowds.

**"Eli, Eli!" the song-play upon which Associated Exhibitors' feature "Breaking Home Ties," based on a novel by H. T. Morey, has been exploited effectively by tie-up with music dealers, the company reports. One theatre played a phonograph in the lobby and played a record of the song to good advantage.

**Tom Moore** and Ann Forrest will have the leading roles in Will Night's second production for Weber & North. They have started work at the Metropolitan in New York.

**Al Lichtman**

Here are some of the early bookings on "The Hero," featuring Gaston Glass and John Sainpolis, beginning on February 5: Boston theatre, Boston Strand, Hartford; U. of C., theatre at Palmer, N. J.; State and Royal at Jersey City; Phillips Egypt at Fort Worth, Tex.

**Lichtman Officials** announce that "Poor Man's Wife," the latest preferred picture, has been accorded an enthusiastic reception at the Criterion theatre in New York, where it is playing an indefinite run at $1.50 top. Hug Reisenfeld arranged the musical pro...
February 17, 1923

EXHIBITORS HERALD

83

The FILM MART

Production Progress

Distribution News


C. C. Burr

LESTER F. SCOTT, JR., is now in the South to close important contracts with leading Southern exchanges for the distribution of the C. C. Burr feature, "Secrets of Paris," a Whitman Bennett special. After closing on this production, Mr. Scott will devote his time to the Edward Slooman picture which Burr is handling, "The Last Hour."

SKIRBOLL BROTHERS announce that they have closed with the Pathe and Hippodrome for presentation of "Sure Fire Flirt," "I am the Law" and "Secrets of Paris."

THIRTY-TWO THEATRES in the New England territory have booked the C. C. Burr-Eward Slooman picture, "The Last Hour," according to Jim Moscow, distributing the feature in that district. Bookings followed a special showing of the attraction.

"SURE FIRE FLINT" did a week's business of $42,000 at the Chicago theatre, according to a wire received by C. C. Burr from Max Babal of Babal & Katz, who thinks it’s a good business, even for Chicago and New York.

Pathe

"THIRD EPISODE" of "Plunder," the Pathé-Bobert musical, heads that company's list of publications for February 11. Some more thrills for your patrons. On the same publication schedule are "Jailed and Bailed," a Hal Roach comedy featuring Paul Parrott and obby Ralston; "The Gliders," and Pepé's Fable; Screen Snapshots No. 19 showing Rodolph Valentino in his home and other celebrities; Pathe Review Nos. 90, which has an Oriental atmosphere; the News Nos. 14 and 15, and Topics the Day No. 6.

LMER PEARSE, in an official communication, extends the home office congratulations to every member of the 12els force for his excellent work during the company's first year, which concluded with the first of this year. The general manager likewise expresses his appreciation for the response on the part of the exhibitors.

State Right Sales

LIERBER of Indianapolis and Gene Marcus of Twentieth Century Film exchange, Philadelphia, have purchased territorial rights to the Principal picture, "Environment." Enterprise Distributing Corporation, the former S. A. Lynch organization, has purchased the rights for foreign countries on the Principal feature, "The World's a Stage," States covered are: Georgia, Florida, Alabama, North and South Carolina, Louisiana, Texas, Oklahoma, Arkansas, Kansas, Missouri, Iowa, Southern Illinois and Tennessee. Harry Ratner closed for Principal.

DISTRIBUTION ARRANGEMENTS are to be announced shortly on the new Burr-Garon attraction, "Success," which is an adaptation of the Broadway stage production of the same name. Ralph Ince directed Brandon Tynan in this feature. Mr. Garson says that Tynan's portrayal is one of the most convincing in recent years.

Cosmopolitan

MARION DAVIES will be seen in her new production "Adam and Eve," which opens at the Rivoli theatre, New York City, on February 11. Robert G. Vignola directed this feature and the sets are by Joseph Urban.

MAGAZINE AND newspaper writers, fifty in number, were entertained by Marion Davies at the Twenty-third Regiment Armory, where a big street scene for her new Cosmopolitan picture "Little Old New York," has been built. More than 1,000 extras took part in a scene there under the direction of Sidney Olcott.

MONTE CARLO scenes in "The Emissaries of Women," made while the Cosmopolitan company was abroad, are one of the spectacular and gorgeous phases of the Vincenzo Blasco Ibanez story. Alma Rubens and Lionel Barrymore are featured and Alan Crossland is directing.

Personnel Changes

JOE SKIRBOLL has been promoted from exchange manager for First National at Pittsburgh to district manager of one of the Western territories. A. S. Davis succeeds Skirboll in Pittsburgh.

METRO HAS MADE the following changes in its exchange staffs: C. R. Oath, branch manager in Omaha, has resigned, as manager at Cincinnati; S. A. MacIntyre returns to Omaha from Atlanta to manage the Nebraska office; J. J. Burke succeeds MacIntyre in Atlanta.

Goldwyn

THE BRENTLINGER CIRCUIT in Indiana has signed up for the entire list of Goldwyn pictures in the current publication group. J. R. Grainger, personal representative of President F. J. Godsol, concluded the negotiations for the producing company. This deal, it is said, gives Goldwyn a record of 100 per cent in Indianapolis.

"MAD LOVE," a Pola Negri attraction, will be published by Goldwyn on March 4. The picture is declared to be one of the star's best. Corinne Griffith has been engaged by Goldwyn to play the lead in Elinor Glyn's "Six Days," which will go into production soon. Jean Hersholt, Sylvia Ashton and Dake Fuller have been selected for the cast of Eric von Stroheim's "McTeague." The title of Marshall Neilan's new picture has been changed from "The Ingrate" to "The Eternal Three." William Orlamond has just been signed to a long term contract by the company. The latest picture in which he appears is "Souls for Sale."

George H. Davis

C. B. C. FILM SALES Corporation has been selected by George H. Davis as the distributor's choice for the production of the H. C. Wells novel, "The Passionate Friends." Mr. Davis states that although he received many flattering offers from national distributors, he did not care to deviate from his policy of going through the independent market.

Jo Rok

"THE COLD HOMESTEAD," the fifth in the series of twelve comedies produced by Jo Rok has been completed and will be distributed by Jo Rok production. Jo Rok and Billie Rhodes are featured, with Frank Alexander and Max Asher in support. Needless to say it is a burlesque on "The Old Homestead."

Halperin Productions

THE HALPERINS, Edward and Victor Hugo, announce that their next production for distribution by American will be "Tea with a Kick," which will feature such players as Creighton Hale, Doris May, Rosemary Theby, Stuart H市场化, Victor Parramount, Robert McKinn and Noah Beery. "The Danger Point" was the company's initial offering.

Doug's Film Is Called Exceptional

In the January issue of Exceptional Photoplays, published by the National Board of Review, "Douglas Fairbanks as Robinhood" is reviewed and listed as an exceptional film. Other pictures accorded honorable mention and also listed are "The Hero," issued by Al Lichtman; "The Princesses," Paramount; "The Hottentot," First National; and "The World's Applause," Paramount.

State Right Sales :

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EXHIBITORS HERALD
February 17, 1923

With the Procession in Los Angeles

By Harry Hammond Beall

PHIL ROSEN, famed as Wallie Reid’s director, has been signed by the Rockett Brothers, to make their production of Abraham Lincoln.

PAUL POWELL, another former Lasky director, has just signed up with Max Graf to make the feature “Fog,” for Metro release.

JACK HOSIE has joined the Universal-stellar forces, having terminated his contract with Sunset productions.

Motion picture stars who are fond of outdoor sports are exultant over the fact that ground has been broken for the new Hollywood Athletic Club building at Sunset Boulevard and Hudson Street.

It seems likely that MALCOLM STEWART BOWLAN, for many years with the Universal publicity department, and more recently its chief, will follow Irving G. Thalberg to the Louis B. Mayer studios when Thalberg joins that organization on February 15th.

Joe JACKSON, publicist chief at Goldwyn, has augmented his staff to a large extent recently and made Tom Engler his aide-de-camp. Among the recent additions to the Goldwyn publicist staff are Ted Taylor, Milton Howe, Mona Gardner, Jim Tully and Lois Hutchinson.

According to Joe Reddy, Pathé publicist, the wedding of Harold Lloyd and Mildred Davis, his former leading woman, will take place within the next few days.

RUTH ROLAND is reported to be planning to enter the field of feature photo plays, having completed her contract on serials with Pathé.

“Oliver Twist” is to be given its Los Angeles première at the Kinema theatre February 19.

Some marriages are made in heaven, but here is one that was made pretty close to it. Roger W. Fowler, cinematographer at D. W. Griffith’s, and Miss Ruth Lux, had their nuptial knot tied on top of Lookout Mountain back of Hollywood last Sunday night.

VIOLA DANA is reported to be progressing nicely from her recent operation for appendicitis and John Fairbanks is recovering speedily from his paralytic attack of a few days ago.

EDFIE CLARK, comedy director, has signed with Sol Lesser at the new Republic for “The Meanest Man in the World,” the Coohan success which Lesser will make with Bert Lytell in the title role.

SHINNY FRANKLIN has been signed by Warner Brothers.

Associated First National has so many producing units busy in Hollywood that John McCormick has moved his office there.

JAMES Q. CLEMMER, pioneer Seattle exhibitor, has been appointed supervising manager of the Kinema theatre. He assumes his new duties immediately.

The circus has come to town! On the back lot of the Goldwyn studios there has risen, as if by magic, a complete and stupendous circus.

The tents alone cover eleven—count ‘em—eleven acres of ground. The smell of sawdust is in the air, there are wagons and horses and animals.

All of this will be burned to the ground in perhaps the most spectacular scene ever filmed. It will be a part of Rupert Hughes’ production of “Souls for Sale,” his novel of motion picture life.

ERNST LUIZ, musical director to Loew’s, Incorporated, and Metro Pictures Corporation, is paying his first visit to the Metro studios in Hollywood. Mr. Luiz will spend about nine weeks in Los Angeles before returning to New York.

MAX FISHER, nationally famous orchestrator, leader and composer, has written a new song which he has dedicated to Violan Dana, Metro’s diminutive star. “True Eyes” is the title Mr. Fisher has chosen for the new number.

VAL HARRIS has been added to the Hu-Stromberg staff and will provide “gip” for the Bull Montana comedies. Harr has written and played in many vaudeville sketches the best known of which is probably “Jerry the Opera.”

From Banff, Alberta, Canada, word comes from Director LAURENCE TRIMBLE of the Trimble-Murfin Productions, the work is well under way on the first of two productions which will be made Canada before the company returns Hollywood.

Bernheim to Replace Thalberg at Universal

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 6—Juli Bernheim, now the assistant theatre manager at Universal City, and a nephew of Carl Laemmle, will replace Irwin Thalberg as director general.

Priscilla Dean, star of “The Flame of Life,” a story of an English mining village. (Universal)
Things Money Won't Buy—

Every exhibitor needs most the good will of his community. Without that his success as a theatre operator is limited. Therein is one of the most difficult problems facing the exhibitor.

How may this spirit of good will be established?
Money won't buy it, that is certain. Elaborate prologues, the best pictures and fine musical accompaniments are responsible factors to be sure, but they alone will not attain the condition most desired.

It is the activities reaching beyond the confines of the commercial side of motion picture presentation that have reaped the greatest results. Naturally, such activities require financing, but the expenditures are but necessary incidental and are overshadowed by the resulting achievements.

To exemplify the foregoing, two letters from exhibitors follow:

Writes Mr. Baker:
Editor, EXHIBITORS HERALD,
Chicago, Ill.

Dear Sir:
Keep doing little things in your community to attract attention—not to yourself, but to get good will for the boss of our theatre.

In 1921, Christmas, I distributed through the Kiwanis, B. P. O. E. and charitable organizations about 4,000 tickets to the poor of the city and especially to children.

This year I gave less individual tickets at Christmas but gave to every G. A. R. or G. A. R. widow a permanent pass to the theatres for the rest of their lives, if she can stick it out that long. If you could see the smiles on these old people's faces when they come around my place, you could look up the addresses of the G. A. R. in your posts.

(Signed) Dwight B. Baker,
111, Princess and Empire Theatres.
Ottumwa, Ia.

Writes Mr. Swain:
Editor, EXHIBITORS HERALD,
Chicago, Ill.

Dear Sir:
You would not be allowed to print the finest experience I have had as a motion picture exhibitor.

But will give you the sweetest thing I have ever received from anybody, and when you read it you can readily see that it came from their hearts.

I put a free show on every month at the Orphanage, and the following is what I have received from them:

_The sweetest music ever heard._
_The sweetest perfume ever stored._
_The simple, sweetest, "GOD BLESS YOU._

(Signed) J. W. Swain.
Pastime Theatre.
Columbus, O.

These two exhibitors have placed happiness in the lives of orphans and aged people, and in return they have the good will of their communities. It was the unselfishness of these theatre men, and not the money they spent, that has created that spirit of good will.

To Mr. McKeen:

We are in receipt of a letter from J. D. McKeen, of J. D. McKeen Theatres Company, Morris, Ill., advising us that the United Council of Churches of Morris has adopted resolutions opposing the return to the screen of Roscoe (Fatty) Arbuckle. We hope that Mr. McKeen has advised the organization of the comedian's decision to abandon his plan of again appearing in pictures.
LETTERS
From Readers

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

Some Constructive Advice

CHARLES TOWN, W. VA.—To the Editor: Speaking from a small town standpoint, I question if the exhibitor in one of the larger cities has an idea how difficult the work is for him. In a small business, success means something that has been very near right in that length of time.

First, I have found out that to make your house a success, you must have the pictures your town can stand for. When a film comes to town, after the business with your advertising just as if you were one of the big circus fellows. That’s a sure way of bringing in the public to your doors. When they come that far the next thing to do is not to take all their money for admissions. Make the price attractive. A fair profitable show is the sort of show you should be in your place of business all the time—not here today and gone tomorrow. Cut out the jamming shows. The exhibitor who will keep some of the money for next time and will be sure of getting the rest of it, providing after they get in your house you follow the next most important cog in this wheel of success.

You have done your advertising—now your crook. You do not advertise for a fair admission price—they are in—now do your part to get them back. How?

By having the very best of equipment that money can buy—not simply the best you can afford. Remember this is strictly a business proposition. If you do not have the money in sight for this real honest-to-goodness equipment, go to the banks and borrow it. They will lend it to you if you are in a position. Rutner Webster defines in his book as: “the art of science of harmonic sounds; harmony, a melody; music score or composition.” It does not cost one cent more to have good music than it does to have bad. Play the show as good as you can and you have gained a point.

Up to this time from the advertising—picture bought—good equipment—fair admission—good music—the show is well on the way. The answer to the above is the dear Public upon leaving, after all is over, will you have done your very best to entertain them and have treated them right. If they liked it, they will fall all over themselves to tell their friends. You are not doing it—if you do not like it—after all you have done for them—they certainly won’t make you feel bad by saying “nothing to it.” Treat the patrons of your house as you yourself would like to be treated. Know them all.

The word “Thank you” goes a long way. Try to do the ones that ask for you like human beings and they in return will help you to do what makes a success of any business.

Another very important item in this game is what time you have to spare after looking out for your business. Use that spare time still looking after your business AX, and stand out of the other house in town is keeping up.

“What the Picture Did for Me” is a great thing for an exhibitor but it could be made more effective if the exhibitor if he would play the game “fifty-fifty” and live and work by the one and only reliable rule of business and wish to be done by,” truly making a column for yourself alone to be tucked away in your very own brain on “What I done for that Theatrical Gross? When the Herald column would be different from what it is now. Follow the above dope and (not to be done) for each day will be “Day by day in every way, business is better, better, better”—E. G. Haxson, sole owner, New Opera House, Charles, Town, W. Va.

Razzes the Trade Papers

CURTIS, NEB.—To the Editor: My funniest experience has been to watch the trade papers, which claim to be for the exhibitor, accept my money and that of thousands of other exhibitors, and then not have the guts to stand against the reinstatement of Fatty Arbuckle, had Arbuckle rubbed under my nose and dined on my fellow citizens—both, pro- and anti-theatre— until I am in grave danger of a turned coming off with a laugh, saying that Arbuckle has spoiled his nest and would sink into oblivion and it is a bitter disappoint- ment to see that the public that are being made to bring him back.

In my old home town, the pastor of a church, who did not do so. Without giving the scandal to get to smoking good, the church to the last of the brethren and sisters’ re- conciled and it was kicked out, installed another man in his place and went ahead, hitting on all four, as if the wrong man had not been kicked from the faces of the cynical, the prestige of the church was upheld, and religion in general and that church in particular was more respected than before the accident. All because no one condoned his crime and tried to smooth it over with the church, without even taking a vote of the whole congregation.

The fact that Fatty was acquitted in court is no criterion. We all have seen justice miscarry many times, from the fact that he was not clearly proved guilty. Only a tiny percent of murderers are ever executed and it is notoriously difficult to convict a pretty woman or a wealthy or prominent man.

Admitting for the sake of argument that Arbuckle is a most wholesome and exemplary man, which I have never seen claimed for him, must the entire industry continue to be sacrificed in order that one man may start his career? Better and cheaper that we pension him and keep him out of sight.

When millions have sacrificed their careers, their fortunes, their lives, for less important causes. Of course, it is to be expected that Laemmle would not want to have us forget how Carl’s “Blind Husbands” and some of his other pictures put us on the humor; we have turned against them.—BERT E. FAIRNEY, Electric Theatre, Curtis, Neb.

The Talk-Em-Up Salesmen

RUGBY, NO. DAK.—To the Editor: The funniest thing in the motion picture game with me is the salesmen calling on me. They have all got the best bet of the year. And in three weeks they call on you again and they are with another company, but they still insist they have the best bet of the year.

Another funny thing is why a film exchange manager and president of a film board of trade would insist so strongly on advertising your theater for the Anniversary Week. If I used his pictures, I would have to set out some other films if he ever wants a company would want you to pay for them. If you didn’t want to, they would C. O. D. your next shipment and if you put up a holler they would say the good of trade would uphold them. So what would the exhibitor benefit from it? I ask you, do you think you do them a favor; tie up about $30 for pictures that you can’t use until your contract is ended, and the funniest of all is that this is done in a professional way.

That shows how much they care about the exhibitors. They want the dough along the best you can. It’s laughable when you think of it.—Oscar Trover, Lyric Theatre, Rugby, No. Dak.

The Exhibitor’s Side

MARION, N. C.—To the Editor: Will say that the funniest experience that we have had lately—or rather, it would be the funniest if it were not so darned expensive, we were invited to a dinner to us by a film salesman representing one of the leading producing companies that “the home office has instructed his salesmen to pass the exhibitors who say they are not making any money; they (the New York office) know we are not making any money.”

In other words, these gents live in New York who are enjoying life with their linters and cups, etc., bought with the money that Mr. Frank is making for them, knows more about conditions in the small towns in the sticks than the poor exhibitor does, and is just using these last weeks and using their microscopes to try and find a little surplus in receipts over expenses. Ain’t that funny. Mr. Editor: Page Mr. Smith of Thomasville, Ga., Mr. Silvertone of Fayetteville, Tenn. and Mr. Exhibitor of Athens, Ala., and ask them.

Also, if it is true that the producing companies cannot afford to give the exhibitors lower prices, we wonder if you or anyone one of the exhibitors why it is that the Famous Players-Lasky Corp. could say Mr. Lynn of such companies and that they were not interested in his interests in their combination which he had held for so long a time—House & Justice, Oasis theatre, Marion, N.

A Serious Situation

CHESANING, MICH.—To the Editor: This is a small town about 1,500 population. We have a nice little theatre here and good business. Now the schools are closed and the kids are stuck in one another’s machine and we really do not know what to think about it. I would like to find out how far they can go with it, if they have the power, if they can have a public picture or if it should be for pupils only on an educational basis.

Our principal seems to have a great power over the people and if he wants it, they will get it. I did not know who to write to and if you could help me, would surely appreciate it. I really couldn’t buy pictures without the high price which is a great help to the exhibitors.—W. P. Maill, Crystal Theatre, Chesaning, Mich.

EDITOR’S NOTE—Mr. Maill has been advised to watch the situation closely and perhaps promptly any attempt to establish competition with him. The public school has no more right to enter the theatre business than it has the meat or lumber business.
You are especially invited to contribute regularly to this department.

It is a co-operative service FOR THE BENEFIT OF EXHIBITORS.

TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

American Releasing

Timothy's Quest, with a special cast.—A wholesome and good picture for the kids.—Rex theatre, Virden, Ill.—General patronage.

Bluebeard, Jr., with a special cast.—Just a fair picture. No drawing power.—A. Stalder, Spicer theatre, Akron, Ohio.—Neighborhood patronage.


Queen of the Moulin Rouge, with a special cast.—Good, but more fitted for big town.—Rex theatre, Virden, Ill.—General patronage.

The Three Buckaroos, with a special cast.—A fair Western redeemed from being mediocre by being a version of "Musclemen" transplanted to plains. Good scenery, good riding. Too much gunpowder used for present day Western.—P. G. Estree, Fad theatre, Brockings, S. D.—Neighborhood patronage.

My Old Kentucky Home, with Monte Blue.—Good.—Rex theatre, Virden, Ill.—General patronage.

Associated Exhibitors

Grandma's Boy, with Harold Lloyd.—Absolutely satisfactory from every standpoint, if you can get it at a price you can stand. Harold Lloyd does the best work of his career in Grandma's Boy. But watch your film rental.—W. H. Hardesty, Strand theatre, Kingsport, Tenn.—General patronage.

Grandma's Boy, with Harold Lloyd.—A wonderful comedy. I paid too much, but the picture will do maximum business. Charged fifteen and thirty cents and used a special orchestra.—A. R. Bender, Olympic theatre, Cleveland, Okla.—Small town patronage.

GRANDMA'S BOY, with Harold Lloyd.—Broke all house records for two years. I sat up all night counting the change, if you can get it at a price you can stand. I had not been dreaming.—E. J. Reynolds, Liberty theatre, Pasco, Wash.

Woman Wake Up, with Florence Vidor.—Anyone that is not satisfied with this feature cannot be satisfied. Many favorable comments from those that saw it.—H. L. Freeman, Howard theatre, Alexandria, Minn.—General patronage.

Handle With Care, with Grace Darmond.—Good.—Julius Schmidt, Grand theatre, Breese, Ill.—General patronage.

Up in the Air, About Mary, with a special cast.—Very good program picture. Patrons very well pleased.—Veteran Star theatre, Durham, Ont., Canada.—Neighborhood patronage.

WHAT WOMEN WILL DO, with Anna Q. Nilsson.—Very good program offering. Please the audience. Has a race horse scene that is as good as we see in some specials.—E. J. Laqua, Gem theatre, Hancock, N. D.—General patronage.

WHAT WOMEN WOULD DO, with Anna Q. Nilsson.—Good picture. Only fair business.—H. L. McDonald, Royal theatre, Malvern, Ark.—General patronage.

FATAL MARRIAGE, with Anna Q. Nilsson. — Very good.—Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

F. B. O.

If I Were Queen, with Ethel Clayton.—A very well produced program picture. Ethel Clayton fits the part. Wardrobe is elaborate. Used trailer to good advantage advertising this.—Thompson Bros. Thompson theatre, Healdton, Okla.—Neighborhood patronage.

Colleen of the Pines, with Jane Novak.—Very good program picture. Full of action and pep.—A. A. Acri, Acri's theatre, Marietta, Pa.—Small town patronage.

Good Men and True, with Harry Carey.—A good picture which pleased all who saw it, but did not draw for me as it should have. Would advise booking it.

Americam Releasing

G. G. May, Isis theatre, Kanopolis, Kan.—Small town patronage.

The Kick Back, with Harry Carey.—Although this is not the best that Carey ever made, still it is good enough to get by. You can get them in and please them with it.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

The Kick Back, with Harry Carey. —A good program picture. Harry is slipping here. The later Carey pictures don't register quite as well as the earlier ones. This one shows an effort but the story is off. Box office value 50-50.—E. L. Watson, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

The Hound of the Baskervilles, with a special cast.—Just possible in small town.—Rex theatre, Virden, Ill.—General patronage.

THE FATAL MARRIAGE, with a special cast.—When they tell you pictures "day by day in every way are getting better and better." show them this seven-year-old, with its old-fashioned title. A splendid picture of "Enoch Arden"—Fahrenby and Ellis, Electric theatre, Curtis, Neb.

In the Name of the Law, with a special cast.—A splendid production that has all angles of advertising. We used three sheets around town as traffic cops. Did a nice business.—Thompson Bros., Kozy theatre, Healdton, Okla.—Neighborhood patronage.

In the Name of the Law, with a special cast.—One of the best pictures I've ever played. Ran picture two days to good business in spite of heavy snowstorm and pleased all. Exhibitors will make no mistake booking this. Splendid production.—P. O. Roby, Latona theatre, Williamsburg, Iowa.—General patronage.

The Understudy, with Doris May.—Fine little comedy drama. Will delight this star's followers.—M. L. Guier, Auditorium theatre, Slater, Mo.—Small town patronage.

At the Stage Door, with a special cast. Very good—ultra successes.—Grand theatre, Breece, Ill.—General patronage.

The Snowshoe Trail, with a special cast.—Good picture. Pleased all. Business fair.—F. B. O. Used it with a Chaplin reissue which got the program over. Beautiful scenery and that's about all. We paid too much for it as it's nothing more than a poor program picture.—Miller & Carrol, Gavety theatre, Amory, Miss.—Neighborhood patronage.

The Good Bad Wife, with a special

Verdicts

Votes Run As Protest Is Entered

As an undiminished downpour of votes for Poet Laureate continues to press to its utmost the augmented staff of this department, the voting is received from W. H. Creal, Suburban theatre, Omaha:

WHEREAS: One Philip Rand has threatened us all in Latin thusly, "Sic itsa bonu est," which translated means, "If you don't be good and vote for me I'll sic my bulldog on you," I hereby give notice that I will institute contest proceedings in the event of his election.

When interviewed and confronted with this statement the judges of election retired into lengthy conference and had not emerged at press time.

”What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1922

February 17, 1923
cast.—Was not sure what this one would be and was surprised. It was a real good picture with good dancing and a lot of northern life that gave a thrill. The price was right.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Two Kinds of Women, with Pauline Frederick. — Good. — Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

Roads of Destiny, with Pauline Frederick.—The poorest I ever ran and I have been dodging my patron a week after Don’t run if you have it looked. Just for it and keep friends in patronage. — Thos. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

The Sting of the Lash, with Pauline Frederick. — Good. — Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

Fox

The Yosemite Trail, with Dustin Farnum.—Dustin looked better in this than he has in any Western since The Primrose Lane at the Strand theatre, Muscatine, S. D.—Neighborhood patronage.


Three Who Paid, with Dustin Farnum. — Good. — Raymond O’Hara, Iowa. — Fairly good. The sunsets of the great star. Dustin deserves bigger things. He is worth while. Picture pulls on the name of the star.—J. Carboneau, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Moomshine Valley, with William Farnum.—Patrons thought it fair entertainment but rather depressing. Better close with a snappy comedy.—F. E. Sabin, Maastic theatre, Eureka, Mont.—Small town patronage.

West of Chicago, with Charles Jones.—Good action picture.—Rex theatre, Virden, Ill.—General patronage.

Lights of New York, with a special cast.—Nothing to it. It’s made out of a two reeler and a three reeler of which I could be made. It’s the worst program picture of the Fox service and they sell it for special and 24 sheet misleads as it is no scene in picture that the 24 represents.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Lights of New York, with a special cast.—A good picture with a moral. But no pull at the box office.—M. L. Guier, Auditorium theatre, Slater, Mo.—Small town patronage.

My Friend the Devil, with a special cast.—A fair value at regular price. Will please about 75 per cent.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Pawt Tickets 210, with Shirley Mason. — Star great. Scenario magnificent but very unpleasing ending. This picture with a better ending would have been 90 per cent good.—J. Carboneau, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Who Are My Parents? with a special cast.—By all means best this picture by your own methods and advertising. The lithographs on this, especially the 24 sheet is nothing to it, but a great picture.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Rough Shod, with Charles Jones.—Good picture. Patrons seemed to like it. They all like their "Buck." They don’t like Charles, though, and you can’t change it.—F. J. O’Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

Rough Shod, with Charles Jones.—Good. — I ran a Sennett comedy from Paramount and made a very good program.—Thos. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

The Fast Mail, with Charles Jones.—Those that like thrill will like this one. In my opinion Jones has made better picture than this so-called special Did good business the first day, second fell flat.—J. C. Rowton, Orpheum theatre, Quinton, Okla.—Neighborhood patronage.

Monte Cristo, with John Gilbert.—The best of the Fox specials for this year. A really good picture play of a high average. Gilbert does the best work of his career in this. All good comments. Business poor.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Honor First, with John Gilbert.—Good picture.—F. J. O’Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

Honor First, with John Gilbert.—John Gilbert plays a dual role and does it splendidly. It pleased a good Saturday crowd.—M. L. Guier, Auditorium theatre, Slater, Mo.—Small town patronage.

The New Teacher, with Shirley Mason. — Where the star is popular it may do very well. A picture the fans can tell in advance what’s going to happen and not be wrong.—J. C. Rowton, Orpheum theatre, Quinton, Okla.—Neighborhood patronage.

The New Teacher, with Shirley Mason. — Landis, Joseph Dowling, Eva Novak and Julian—Fair.—Rex theatre, Virden, Ill.—General patronage.

Very Truly Yours, with Shirley Mason.—Very fair Mason production. Pleased about 90 per cent of her pictures.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

Up and Going, with Tom Mix.—Good. — Julius Schmidt, Grand theatre, Breese, Ill.—General patronage.

Just Tony, with Tom Mix.—Play the picture for two days. It won’t lay down on you.—F. J. O’Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

Just Tony, with Tom Mix. — That’s what gets ’em.—Rex theatre, Virden, Ill.—General patronage.

The Fighting Streak, with Tom Mix.—There was something wrong about this picture that didn’t exactly please people. Tom Mix is losing out here. His pictures are rather impossible.—O. R. Roetnuer, Auditorium theatre, Madison, Neb.—Neighborhood patronage.

Arabian Love, with John Gilbert.—We stood ‘em up. Everybody pleased. Second Gilbert picture we have shown and both good.—C. C. Burton, Grimes Opera House, Grimes, Iowa.—Neighborhood patronage.


Silver Wings, with Mary Carr.—Lacks the drawing power of Over the Hill. Picture will please. Work by Mary Carr is wonderful.—M. L. Guier, Auditorium theatre, Slater, Mo.—Small town patronage.

Lights of the Desert, with Shirley Mason.—This picture pleased about 90 per cent. Miss Mason’s acting was good and she is very well liked here. Good program picture.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

A Rough Diamond, with Tom Mix.—Very good. Pleased 100 per cent. Mix goes big with me.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

The Strength of the Pines, with William Russell.—Ordinary Western. Played
to slightly less than regular Saturday night business. A few told us it was good. No kicks—J. L. Greenwood, Orpheum theatre, Weatherford, Okla.—Neighborhood patronage.

A Virgin Paradise, with Pearl White.—Pleased all. Pearl is popular here and so is the new picture. This isn't exactly a special, but is good.—O. R. Boettner, Auditorium theatre, Madison, Neb.—Neighborhood patronage.

A Virgin Paradise, with Pearl White.—Good picture. Good business.—L. C. Tidball, Isis theatre, Ft. Worth, Tex.—Neighborhood patronage.

To a Finish, with Charles Jones.—A weak story that Jones tries to make the best of, but poor direction and photography all too evident. Many remarks about what poor material a picture can be made from. Pleased about 50 cents to patrons, Orpheum theatre, Weleetka, Okla.—Neighborhood patronage.

A Connecticut Yankee, with Harry Myers.—Good picture. Was received by my patrons.—F. S. Mooney, Opera House, Mason City, Neb.—Neighborhood patronage.

The Prison Bar, with Dustin Farnum.—This is a good six reel program Western picture. There was no lost motion or extra footage in this picture. We had a number of regulars and not many to see it. However, don't be afraid to buy it.—Wood & Web, Star theatre, Cortin, Miss.—Neighborhood patronage.

Over the Hill, with a special cast.—Think this is the best picture we ever played. Everybody stayed to see it three times. If you haven't played it, play it extra days. Will stand it.—Geo. J. Kress, Hudson theatre, Roches- ter, N. Y.—Neighborhood patronage.

Western Spies, with Charles Sayer.—Sure enough peppy Western with comedy situations. One that will sure go over if you are not in competition. L. C, Saturday night feature.—Thompson Bros, Thompson theatre, Healdton, Okla. Neighborhood patronage.

Perjury, with William Farnum.—Good picture. Was told that Farnum does best work in Westerns.—L. C, Tidball, Isis theatre, Ft. Worth, Tex.—Neighborhood patronage.

Treasure Island, with Shirley Mason.—A good old story told in a good way. Played by request.—Clyde Allen, Casino theatre, Anwerp, N. Y.—Neighborhood patronage.

First National

The Dangerous Age, a John M. Staahl production.—Good moral and brings home to us a possible story. Many pa- trons complimented the picture in passing out. Good advertising possibilities for a teaser campaign. A class "A" picture.—Chas, H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

Ladies of Leisure, a Maurice Tourneur production.—Beautifully produced and was liked by most of our patrons. Some who saw it expressed slight disappointment because certain incidents were omitted. However, these criticisms are made on all book plays.—Henry W. Gass, Gloversville, N. Y.—Neighborhood patronage.

Oliver Twist, with Jackie Coogan.—Fair. Will get some of the once-in-a-while audience here. Some kids from regulars. Worth about one-half of what it costs. Have played lots of pictures that could have been played for one-quarter of price.—R. S. Wenger, Victory theatre, Union City, Ind.—General patronage.

Oliver Twist, with Jackie Coogan.—A good picture and did a very good business. Pleased 90 per cent. It is not the extravagantly staged production. An underworld story so there need be no elaboration.—E. W. Warner, Warwick theatre, Kansas City, Mo.—Neighborhood patronage.

Oliver Twist, with Jackie Coogan.—This little star has real talent. Never saw him in a bad picture, and this one is no exception to the mark. Far ahead of the Oliver Twist we showed some years ago. Would like to see a sequel to this picture. Some team.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.

Kindred of the Dust, with Miriam Coon- er.—An exceptionally good picture that pleased 100 per cent. It will stand all the boosting you can give it.—L. V. Feldman, Orpheum theatre, Pipestone, Minn. Neighborhood patronage.

Kindred of the Dust, with Miriam Coon- er.—Good. Had more comments on this as being one of the best than any I ever ran. You can buy it right and it will please.—R. S. Wenger, Victory theatre, Union City, Ind.—General patronage.

Kindred of the Dust, with Miriam Coon- er.—Very good picture and drew well on account of story.—E. J. Reynolds, Liberty theatre, Pasco, Wash.—General patronage.

Kindred of the Dust, with Miriam Coon- er.—Played to big picture the last week due to popu- larity of author and gave good satisfac- tion. The story has not been distorted in the telling but is different and unusual these days.—Frank Atkins, Jr., Atkins theatre, Marysville, Cali.—Neighborhood patronage.

Brawn of the North, with Strongheart.—Run it at least two days. You know how they liked The Silent Call. Ditto for this one. Dog does remarkable work. Advertise it big and you will get a good box office return.—Chas, H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

Brawn of the North, with Strongheart.—If you've run The Silent Call you'll know what Brawn of the North is. Just about the same, but a big one. Some patrons like, The best Northern scenes ever shown in any picture. It's great.—Chas, Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Brawn of the North, with Strongheart.—One that starts them talking. Will draw good. Had a few complaints, but that is the most.—P. E. Ryan, McArthur theatre, Union City, Ind.—General patronage.

The Eternal Flame, with Norma Talmadge.—The best work ever done in picture.—It is thrilling to see watching the portrayals of such fine characters as are in this picture. Smelin' Treasure, the best picture, but The Eternal Flame surpasses it. There is no over-acting, not a word too many, nothing overdone. I was surprised at the number of people who came back the second night, though I did not get the business the picture deserved for several reasons.—Mr. W. M. Kimbro, Green- land theatre, Greensboro, Ga.—Small town patronage.

East Is West, with Constance Tal- mudge.—Connie's best. Kept them laughing most of the time. Beautiful set. Summed up it's great. Beatrice, Key West, Fla.—Neighborhood patronage.

East Is West, with Constance Tal- mudge.—If you have not seen East is West, get this one for two reasons: It pays and it satisfies.—Frank Atkins, Jr., Atkins theatre, Eri- ville, Calif.—Neighborhood patronage.

White Shoulders, with Katherine Mac- donald.—I believe that this is the best picture that Katherine MacDonald has ever made and I have played all of her pictures.—L. V. Feldman, Orpheum the- atre, Pipestone, Minn.—Neighborhood patronage.

White Shoulders, with Katherine Mac- donald.—It's about the best of Miss MacDonald's but no box office value. I cannot understand, but all I can say, is it is a good picture.—C. H. Wilmot theatre, Henryetta, Okla.—General patronage.

Hurricane's Gal, with Dorothy Philips.—Fine picture to good business.—L. C. Tidball, Isis theatre, Ft. Worth, Tex.—Neighborhood patronage.

Hurricane's Gal, with Dorothy Philip- pines.—A big picture of the Western drama type. Fine acting, direction, lighting and box office appeal. Went over with a bang. Second day better than the first. Good clean entertainment throughout.—E. L. Wharton, Orpheum theatre, Glas- gow, Mont.—Neighborhood patronage.

Domestic Relations, with Katherine Mac- donald.—One of the best this lady has been offered in—and she really did some acting. However, she didn't seem
Fred Meyer
Gives Ohio Viewpoints

Answering Paul C. Morgan:
I think your suggestion is good, although film exchanges are ready to give the accurate footage of their releases. Of course as a film gets older the small town exhibitors would be benefited if other exhibitors would report number of reels, condition of film, etc. It would be misleading for me to say for example, "Prisoner of Zenda," 10 reels, all full. The exhibitor in Split Lip may not use this film for a year and by then it may be only 7 or 8 thousand feet. That would brand me as a liar.

Answering J. C. Jenkins:
I hope you have played, "The Prisoner of Zenda" you will not be disappointed. As a picture it's all THERE, as a box office attraction, well, you understand Mawrues, that again is a horse from a different color.

Regarding your query as regards the date of release I understand where you will find more stability on a director than a star or production. I think all they make some good, a few bad and some terrible ones, not even excepting the mighty D. W. and after all it's all right to tell your public, as we are doing daily, directed by Rex Ingram. He directed "Foot Horsemens," but that meant nothing in the case of "Trifling Women" or "The Prisoner of Zenda."

Popular authors, well known books, seem to offer more inducement than "a Paramount Picture plus directed by D. W. Griffith plus a star" as these conditions may be different in your town; you merely asked for an opinion and this represents three years of actual experience that runs Hamilton, Ohio, where, as you say, all good presidents come from. Still (very) and by the way, considering the fact that Harding comes from a small town, he isn't doing so bad, is he?

FRED S. MEYER  
Palace theatre, Hamilton, O.

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FRED S. MEYER  
Palace theatre, Hamilton, O.
The Chief — A good picture. Another score for Lewis Stone. This will please at regular prices, but is not a special. As usual, the title gets blamed for poor attendance.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

The Girl in the Taxi, with Mr. and Mrs. Carter De Haven — A little old, but in fair condition and it's there with the comedy. Pleased 100 per cent. Book it and they will tell you when they come "Give us another like that."—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

Gypsy Blood, with Pola Negri.—Ouch! This is a salty one. For foreign wp pictures this takes the red hat rack. Play it just before you wish to leave the country. Our patrons went wild, but not with joy.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

The Lotus Eater, with John Barrymore.—A Utopian story in this that lulled our audience to sleep. John Barrymore fulfills the part capably, but he should have a heavier role.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Crossroads of New York, a Mack Sennett production.—If your audience likes excitement, book this one. It is sure there with a punch.—E. J. Reynolds, liberty theatre, Pasco, Wash.—General patronage.

The Primitive Lover, with Constance Talmadge.—Just what you would expect from the title and star. A good average comedy-drama. Something on the order of A Connecticut Yankee, except not quite as elaborate. It will get by at regular prices.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

The Woman's Side, with Katherine MacDonald.—We like the star personally but she does not pull, due no doubt to the fifteen worth stories she has been getting lately.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Cave Girl, with a special cast.—Not much to this one, as beautiful snow scenes are the only redeeming qualities. Our audiences demand something more than a gaudy Chloe & Trevor, Plaza theatre, Lyons, Neb.—Neighborhood patronage.

The Cup of Life, a Thomas H. Ince production.—Good.—L. C. Talboll, Isis theatre, F. Worth, Tex.—Neighborhood patronage.

The Ten Dollar Raise, with a special cast.—A good picture that did not draw.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Kid, with Charles Chaplin.—Good special program and good comedy. It will go over anywhere. First National essence on this one is reasonable now for every town that wants to play it.—Anton Janata, Royal theatre, Howells, Neb.—General patronage.

The Rosary, with a special cast.—A picture that can be bought right. Is a box office attraction and will please 100 per cent. Book it up on it Christmas at advanced prices.—J. Pierce, Erie theatre, Antlers, Okla.—Small town patronage.

Bob Hampton of Placer, a Marshall Neilan production.—Hurray for Marshall Neilan! Right there with bolls on. Spectacular Indian scenes, Wesley Barry strong. Small town theatre that can make a hit with this should close up.—A. A. Acri, Acri's theatre, Marietta, Pa.—General patronage.

Scrambling, with Marguerite Clark.—Six full reels. A very cute and lively comedy which should be bought at a reasonable program price. Please.—Our audience generally.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Gold and Gold, a Marshall Neilan production.—An old picture, but better than many so-called specials. Just enough mystery and action to be good from start to finish.—Case, Opera House, Paw Paw, Ill.—Neighborhood patronage.

Peck's Bad Boy, with Jackie Coogan.—As one reviewer wrote, "It is sad to think that one day Jackie Coogan must grow up." Everyone enjoyed Peck's Bad Boy.—Small town patronage.

Goldwyn

Sherlock Holmes, with John Barrymore.—Three days to good business. They came, they saw, and went away well satisfied. Not a bad show after all. We were pleasantly surprised to find that the women folks did not stay away as they usually do from pictures of this type.—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—General patronage.

Sherlock Holmes, with John Barrymore.—Business good and several rearrangements. The best picture Liberty theatre, Anchorage, Alaska.—General patronage.

Sherlock Holmes, with John Barrymore.—A splendid picture, but failed to draw for me. Nothing seems to draw now except the producer. He wants to draw more and more all of the time.—M. Kenworthy, Kenworthy theatre, Moscow, Idaho.—General patronage.

Remembrance, with a special cast.—Failed to give general satisfaction. Can not recommend it. We have never seen it and does not draw.—M. Kenworthy, Kenworthy theatre, Moscow, Idaho.—General patronage.

Remembrance, with a special cast.—For a special it is pure unadulterated cheese. Missed the mark entirely. If less money was spent on press sheets and more on production we would get better results.—M. W. Mattock, Liberty theatre, Kennewick, Wash.—Neighborhood patronage.

Golden Dreams, with a special cast.—Good.—Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

Golden Dreams, with a special cast.—Good program picture. Nothing more. Supposedly liked it and some didn't.—G. G. May, Isis theatre, Kenosha, Kan.—Small town patronage.

The Sin Flood, with a special cast.—People in this town must have remembered the 1913 flood; evidently the moral lesson embodied in The Sin Flood struck home. The result was a splendid three-day business and everybody went out well satisfied. The picture needs exploitation, but will justify any moderate claims you make for it. Go after this one.—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—General patronage.

The Man with Two Mothers, with Colen Landis.—A good picture, good paper, good theatre. All satisfied.—Elbert L. Conroe, Conroe's Play House, Conroe, Tex.—Small town patronage.

Yellow Men and Gold, with a special cast.—Good.—Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

The Night Rose, with Lon Chaney.—Chaney is good and draws a crowd here. A feature that you younger folks can't resist and send your patrons away satisfied with. Raised admission on this one. Many comments.—H. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

Doubling for Romeo, with Will Rogers.—A fine program picture. The star an artist.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

From the Ground Up, with Tom Moore.—The best Tom Moore we have run. Will please the average program offering.—S. W. Filson, Opera House, Scott City, Kan.—Neighborhood patronage.

The Old Nest, with a special cast.—The best I ever showed.—Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

This Will Not Occur Hereafter

In the future kindly address my "Herald" to the Empress theatre, Anchorage, Alaska, without my name, as I am not always in town and many of the "Heraldz" have been lost trying to find me enroute, much to my sorrow as I anxiously await every number.

Hoping this will be satisfactory with you and wishing to thank you for the "Box Office Record" which I received on the last mail and sure does come in handy, with best regards,

S. C. RAYNOR, Empress theatre, Anchorage, Alaska.
Hodkinson

Bulldog Drummond, with Carlyle Blackwell.—Full of fast action and mystery. We'll especially appeal to those who like pictures. At Bart's Mecca, Midland, Mich.—Neighborhood patronage.

The Other Woman, with a special cast.—Interesting and original theme. Strenuous and not far fetched. No one complimented it. Dual role in a new way.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

THE HEADLESS HORSEMAN, with Will Rogers.—Follows the legend exactly and will please all. We ran this as a High School benefit and broke all records at regular admissions. —Unusual cut-out lobby. —Thompson Brothers, Thompson theatre, Headlon, Okla.

Slim Shoulders, with Irene Castle.—Very pleasing picture with a star who certainly draws the feminine patrons. We played the Fashion Show with the picture and did a very nice business.—Frank Atkins, Atkins theatre, Marysville, Calif.—Neighborhood patronage.

Heart's Haven, with a special cast.—Here is another mother story of the faith healer variety that is not being accepted very well through many patrons did not criticize it, neither did they praise.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

At the Sign of the Jack o' Lantern, with a special cast.—This is a novelty feature, something different. It made a hit here, kept the audience in a turmoil of laughter. Some thought it the best comedy they ever saw.—J. W. Bascom, Pastime theatre, Sisson, Calif.—Neighborhood patronage.

The Man of the Forest, with a special cast.—You'll go a long way to find a picture that will beat this one, even if the print was more or less choppy.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Keeping Up with Lizzy, with Enid Bennett.—They all liked this and many told me so. Good entertainment and good moral.—J. W. Bascom, Pastime theatre, Sisson, Calif.—Neighborhood patronage.

Cameron of the Royal Mounted, with a special cast and a Western. —W. W. Bascom, Pastime theatre, Sisson, Calif.—Neighborhood patronage.

The Spenders, with a special cast.—Splendid entertainment in this feature. Please all. Good story with enough comic situations to keep 'em good natured. Good all around feature.—J. W. Bascom, Pastime theatre, Sisson, Calif.—Neighborhood patronage.

Metro

Quincy Adams Sawyer, with a special cast.—A picture for all classes. Better than many super-productions. Entertaining from first reel to end and then you wish for more. The most realistic thrills presented. Book it. Great.—J. Carbo nell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—Good picture that didn't draw much.—L. I. Smith theatre, St. Worth, Tex.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—One of the best we have seen lately and besides, we saw it many times. Did not draw as good as it should have.—Chapin & Lerger, Plaza theatre, Lyons, Neb.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—Best picture we had in a year. Our patrons liked this one better than The Four Horsemen. Will please any audience and has interest to the finish.—A. Stalder, Spicer theatre, Akron, Ohio.—Neighborhood patronage.

The Hands of Nara, with Clara Kimball Young.—Photography very poor. These people don't want to pay for something and get nothing, buy this.—D. E. Davis, Star theatre, Milford, Mich.—Small town patronage.

Uncharted Seas, with Alice Lake. Good picture. Even scenes by the oceanic scenes were better than the ones in Way Down East. I advertised it "with Alice Lake" and all of the kids played in the cast and brought it in. I hope he plays in some others I have booked.—Herzog Bros', Select theatre, Hainesville, Ky.—Small town patronage.

Peacock Alley, with Mae Murray.—Very good. Did not have a kick, only some said would not want a diet of the French part.—Thos. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Peacock Alley, with Mae Murray.—Great picture. We have a lot of the others are pictures and never knew she could act. She certainly does work in this picture. We're going to continue with it.-Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Fascination, with Mae Murray.—Please all Murray fans. Type of picture similar to Peacock Alley contains all settings and plenty of opportunity for star to show her dancing ability. No advance in characteristic story保健品, Olympic theatre, Cleveland, Okla.—Small town patronage.

I Can Explain, with Garret Hughes.—Nothing to it. A bunch of junk. About the worst I ever saw.—A. Stalder, Spicer theatre, Akron, Ohio.—Neighborhood patronage.

They Like 'Em Rough, with Viola Dana. Good picture to please patrons.—M. Kenworthy, Kenworthy theatre, Moscow, Idaho.—General patronage.

Fighting Mad, with William Desmond.—This proved a very good Western picture.—O. L. Bell, Deerfield, Wis.—Neighborhood patronage.

The Prisoner of Zenda, a Rex Ingram production.—I ran this for 30 miles from here, so we thought we hit the acme of all guarantees when we promised our public a 96 and 441 pictures. And you can bet our patrons the same. Also, pass einmal auf. Four day engagement. Advertised like a circus and had a great one of our patrons for It all. Why good pictures fail to get them this month, I know not. Maybe our patrons are taking the "rate" better and saying, "Every day in every way, they're getting more and more arbitrary." The Prisoner of Zenda is a beautiful picture. So was Orphans of the Storm. The only reason the Ingram picture didn't lose as much money for us as Griffith's is due to the cooperation we have, as we live, we learn—sometimes—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—General patronage.

Paramount

Back Home and Broke, with Thomas Meighan.—Played this as a pre-release on January 5th and 6th. You can play it and not be ashamed to look your patrons in the face when they go out. We were satisfied, old as well as young.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan.—Very good picture, but too long drawn out. Played it on Saturday. Had to get two-reel Western to use with it. We did not satisfy our patrons the same. B. W. Tritch, Victory theatre, Poteau, Okla.—General patronage.

To Have and to Hold, with Bert Lytell and Betsy Compson.—A very fascinating picture and story. Just ordinary stars are good and excellent action. An unusually fascinating romance. Drew well and grossed 90 per cent. —B. L. Winters, Warwick theatre, Kansas City, Mo.—Neighborhood patronage.

The Man Who Saw Tomorrow, with Thomas Meighan.—Don't promise much in this picture. Just ordinary with only fair story value. Runs along with two plots. Not up to the standard of the Westerns.—H. Ryan, Garfield theatre, Chicago, Ill.

The Man Unconquered, with Jack
Holt.—Lots of action and secured to please. Average business.—Ernest Vet-ter, Majestic theatre, Homer, Mich.—Small town patronage.

Thirty Days, with Wallace Reid.—The Blazing Brooch tells all house records as to money and attendance in over two years. Third biggest house record in history, and the latest picture being produced by Fox, has not been playing up, but business has been fantastic. Said to be a $150,000 production. —W. W. Shobe, Majestic theatre, sandstone, Idaho.—General patronage.

The Impossible Mrs. Bellwell, with Gloria Swanson.—Business good and gen-eral opinion, “Best picture star has appeared in.”—M. Kenworthy, Kenworthy theatre, Moscow, Idaho.—General patronage.

The Pride of Palomar, a Cosmopolitan picture, and our story of the strong girl with heart touches, sob, photography, and on the strength of the author’s name was a splendid box office attraction from varying types of audiences. A picture that should make friends among the more fastidious of a community. Play it and they will come to see this pass out.—John N. Stewart, Wonderland the-atre, Kaufman, Tex.—Neighborhood patronage.

Singed Wings, with Bebe Daniels.—Attractively beautiful. Entertaining value nil. Story impossible. Without any redeeming feature that we could dis-cover. Scored the poor 11-13th, following Clarence, and did a splendid business for three days. What’s more, they left the theatre saying they liked it. You do-wn’t, I can’t.—Fred S. Meyer, Palace the-atre, Hamilton, Ohio.—General patronage.

Nice People, with a special cast.—A wonderful picture with good acting in it, but not the kind that will do big business for me. Raised admission to fifteen and it was the first night.—A. R. Bender, Olympic theatre, Cleveland, Ohio.—Small town patronage.

Burning Sands, with a special cast.—Good business three days. Comments vary—from the most enthusiastic, to the theatre, Moscow, Idaho.—General patronage.

Burning Sands, with a special cast.—Just as good as The Sheik, but not as good at the box office. The trouble is, if some caliber of picture makes good, the producers flood the market with that style, which makes it doubtful. Should have been a $250,000 production.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Burning Sands, with a special cast.—Some of the best pictures produced in the past year. Would like to see them in this neighborhood.—J. L. Pitcher, Depot theatre, Homer, Min.-Small town patronage.

When Knighthood Was in Flower, with Marion Davies.—This is a splendid pic-ture for anyone that is familiar with English history. Used orchestra and made some money at fifty-five cents. Played this three days.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neigh-borhood patronage.

The Ghost Breaker, with Wallace Reid.—Played this the day before this great star’s death. A fast mov- ing, clever, but sad story. Wallace Reid always made. No one will ever be able to take this great star’s place.—Thompson Brothers, Thompson theatre, Healdton, Okla.-homa.

Don’t Tell Everything, with Wallace Reid.—“Wallie” played to a saddest story you ever saw, but the thought of his passing caused a husk. We are all grieved. None can replace him in our hearts.—F. W. Sabin, Majestic theatre, Eureka, Montana.

record. Twenty-four sheet stands are good on this picture.—Thompson Bros., Thompson theatre, Healdton, Okla.—Neighborhood patronage.

The Old Homestead, with Theodore Roberts.—Here is another Way Down East picture. It draws and pleased. It’s a $100,000 picture and I consider it one of the twelve pictures like it.—Albert Metzger, Fairy theatre, Knox, Ind.—Small town patronage.

The Old Homestead, with Theodore Roberts.—Excellent picture which pleased everyone, but outrageous film rentals pro-hibit any profit. The exchange get it all and you hold the sack.—Chas. Meighan, Plaza theatre, Lyons, Neb.—Neigh-borhood patronage.

Blood and Sand, with Rodolph Valen- tino.—This is the biggest business attraction since The Four Horsemen. A tremendous success if the exhibitor will advertise and exploit his booking. A strong au-dience picture carrying a plot which holds the interest all the way. A production that will lend prestige to any theatre.—John N. Stewart, Wonderland theatre, Kaufman, Tex.—Neighborhood patronage.

Blood and Sand, with Rodolph Valen- tino.—Failed to break any house records. Considered that the picture has done the picture well directed and acted, but I paid too much rental for fifteen and hotel. —A. R. Bender, Olympic theatre, Cleveland, Okla.—Small town patronage.

Her Husband’s Trademark, with Gloria Swanson.—Very good picture. Patrons brought her story and like it.—J. L. Young, Royal theatre, Garrett, Ind.—General patronage.

Across the Continent, with Wallace Reid.—“Penny Dreadful” and Theodore Roberts helps a lot in putting this across. Have had better Reid pictures, also worse. Round III of the new Leather Pushers and a Century comedy made this a big special bill.—Henry W. Gausing, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Across the Continent, with Wallace Reid.—Drew and pleased much better than some of the other Reid pictures.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

The Face in the Fog, with Lionel Barrymore.—It’s a good picture, well taken and that’s all. Lost money on it. People don’t care for such stories any more, at least in my town.—Chas. Blaine, Mor-gan theatre, Henryetta, Okla.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—Here is a real 100 per cent picture if one ever was made. Will please everyone. Will stand admission. This is the type of picture to produce— cheaper than the average, contains no sex stuff or anything anyone can take offense to. Make more of them.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—A delightful picture. The kid-dies are wonderful and make the picture a real assign-ment. It’s the kind of a picture the whole family likes—and that’s what the average exhibitor wants.—Henry W. Gausing, Lincoln theatre, Pittsburgh, Pa.—Neigh-borhood patronage.

A Bachelor Daddy, with Thomas Meighan.—Fine picture. Has received several favorable comments from patrons. No advance in admission.—A. R. Bender, Olympic theatre, Cleveland, Okla.—Small town patronage.

Is Matrimony a Failure? with a spe-cial cast.—A dandy good comedy full of action. Should please any audience, but
not much business.—E. J. Reynolds, Liberty theatre, Pasco, Wash.—General patronage.

Is Matrimony a Failure? with a special cast.—Just the kind of picture my patrons like—comedy-drama, but somehow they didn’t get out this time. Those who did come were certainly pleased.—Mrs. W. M. Kimbro, Greenland theatre, Greensboro, Ga.—Small town patronage.

Her Gilded Cage, with Gloria Swanson.—Typical Swanson picture. Not the kind my patrons want. Spent some money advertising this, but failed to draw. Did not raise admission and glad of it.—A. R. Bender, Olympic theatre, Cleveland, Okla.—Small town patronage.

Her Gilded Cage, with Gloria Swanson.—“Very good.” That’s what my patrons said. I shot the price a little and pleased 98 per cent.—Albert Metzger, Fair theatre, Knox, Ind.—Small town patronage.

Three Live Ghosts, a Cosmopolitan production. A very ordinary picture which did not please the majority. Excessive film rental.—Chapin & Leringer, Plaza theatre, Lyons, Neb.—Neighborhood patronage.

Three Live Ghosts, a Cosmopolitan production.—Run this as a substitute for Experience and it pleased. It was full of invention and much interest.—A. Ariz, Ariz’s theatre, Marietta, Pa.—General patronage.

The Bonded Woman, with Betty Compson.—A good little program picture. Will please the average patronage, but not at advanced prices. We got ten and thirty cents and no kicks.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

The Bonded Woman, with Betty Compson.—Three-day engagement, January 25-27th. We have just about concluded that it takes junk to make ‘em fall. Strange as it may seem, every really good picture has flopped here since the first of the year; then ordinary trash like The Bonded Woman comes along and does a good three-day business. A few more weeks like the past three and we’ll be occupying a padded cell in Neigh or some other place.—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—General patronage.

The Green Temptation, with Betty Compson.—Just a big elaborate picture with nothing but an impossible story to hold it up. It will not hold the interest. Did not go over here at all.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

The Green Temptation, with Betty Compson.—Excellent sets, but story is jerky. Poor continuity. Have had much better than this. Well acted, but doesn’t seem to hit the spot.—Henry W. Gauging, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The City of Silent Men, with Thomas Meighan.—Very good. Good moral.—F. N. Harris, Amuse theatre, Hart, Mich.—Neighborhood patronage.

The City of Silent Men, with Thomas Meighan.—Not one of his latest, but it certainly is good. Plenty of action and enough heart interest to satisfy any average audience.—Leuzinger & Amphulry, Carriage theatre, Carthage, S. D.—Neighborhood patronage.

Beyond the Rocks, with Gloria Swanson.—Big fashion show picture. Not as good as a common program picture. Still it is sold as a special. Will not draw.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

North of Rio Grande, with Jack Holt.—Good Western picture worth one-half what they ask for it.—Chapin & Leringer, Plaza theatre, Lyons, Neb.—Neighborhood patronage.


Boomerang Bill, with Lionel Barrymore.—Very good.—Bert Sarton, Kory theatre, Eureka, Ill.—General patronage.

The Sheik, with Rudolph Valentino.—Second run, one night. Brought this back on account of numerous requests for it. In spite of fact that a blizzard was raging it had packed house. Many drove in several miles to see it again.—P. E. Doc, Electric theatre, Arcadia, Neb.—Neighborhood patronage.

The Sheik, with Rudolph Valentino.—Great. Drew a good mid-week crowd. Something no other picture has been able to do. I happened to see a picture of Charles La Rue. If they figure on putting him in Valentine’s place it’s sure good not Paramount. Why not let Fatty “come back”? I don’t notice any difference except in avoidpimp.—O. R. Boettner, Auditorium theatre, Madison, Neb.—Neighborhood patronage.

Bought and Paid For, with Jack Holt.—Good picture which gave general satisfaction.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

Just Around the Corner, a Cosmopolitan production.—This picture has genuine human appeal and was especially well received by our patrons. The acting of Lewis Sargent, Sigrid Holmqvist and Margaret Sedden was very fine. Pictures like this send your patrons away satisfied and pleased.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Male and Female, a Cecil B. DeMille production.—I think every theatre should run it. It’s old, but much better than many features made now.—The Groff, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Passing Through, with Douglas MacLean.—One of the few pictures that pleased them all. Consider it one of the cleverest comedies ever made. Would class this 100 per cent.—J. W. Bascom, Pastime theatre, Sisson, Calif.—Neighborhood patronage.

Footlights, with Elsa Ferguson.—A clean, amusing, beautiful little play that will appeal to all and to high class people particularly. Plot good, a direction fine, acting splendid, costumes pretty. Good for any theatre any time.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Beau Revel, with Lewis Stone.—Don’t tell my poor old mother that I am an exhibitor, running such pictures. She thinks I am a highwayman and hooligan.—Kahnery & Elson, Electric theatre, Curtis, Neb.—Small town patronage.

O’Malley of the Mounted, with William S. Hart.—The best Hart to date that we have had.—K. Ross Riley, Wigwam theatre, Ocherin, Kan.—General patronage.

While Satan Sleeps, with Jack Holt.—Another good production for those who like wholesome entertainment. One of Holt’s very best.—Thompson Bros, Thompson theatre, Healtown, Okla.—Neighborhood patronage.

Humoresque, a Cosmopolitan production.—It takes a picture like this to get the better class into your theatre.—O. R. Boettner, Auditorium theatre, Madison, Neb.—Neighborhood patronage.

The Great Day, with a special cast.—English picture. Like all of them, punk. Lay this one off and don’t pay for it, don’t play it.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Inside of the Cup, a Cosmopolitan production.—This is the sort of picture Edward (Hoot) Gibson and support in two typical scenes from his next Universal feature, “A Gentleman from America.”
Welcome to Circle; It Is Enroute

I recently purchased the New Lyndon theatre from Mr. G. D. Vickers. When we closed the deal he sold me his subscription to the "Herald." I say "sold" because he gave me two issues. WeUpon card and they sold themselves. I would not do without them now, so when my subscription nears an end notify me, but never stop sending them.

I have never received a "Box Office Record." Would appreciate it very much if you would send me one. Wishing you many years of success,

L. G. BEECHER,
New Lyndon theatre, Lyndonville, N. Y.

The very thing that makes William S. Hart very strong with 95 per cent of our patrons and absolutely so good with the other 5 per cent certainly predominates this last picture of Bill's. This thing is the impossible fighting and shooting prowess of the actor which he portrays. However, we are strong for Bill because he gets out the biggest houses for him in this town. —Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

The Hell Diggers, with Wallace Reid.—Just fair. Not as good as most Reid's. Film poor. So much gone runs the picture. Paramount will lose business if they don't quit sending out such films.—Morganfield theatre, Morganfield, Ky.—Small town patronage.


The Home Stretch, with Douglas MacLean.—Pretty good picture. This star does not fit in this picture at all. Rather unusual story for him.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Ladies Must Live, with Betty Compton.—Well done, but altogether too long, and padded like a mattress: No business.—E. J. Reynolds, Liberty theatre, Pasco, Wash.—General patronage.

Back Pay, a Cosmopolitan production.—Well acted picture. Favorable comments. Ran A Trip to Paramount Town with it. If you have bought Paramount's A1 run this two-reeler and feature it. It will do some good and it costs only the express.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

White Oak, with William S. Hart.

A Reply to A Reply to Mr. Stocker

Replying to Mr. C. H. Powers of Dunsmuir, Cal.—I heartily agree with you regarding your article on "Patrons Won't Walk Out." A perfect projection and A1 screen will not hold my patrons when the attraction is not worth while. First of all, the attraction must be worth while, the perfect projection and a good screen.

IVA SHIELDES,
Queen theatre, Tyler, Tex.

Playgoers

Hills of Missing Men, with J. P. McGowan.—A good Western. Suits my trade; made good business.—Frank McClean, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Hills of Missing Men, with J. P. McGowan.—Fair.—Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

One Night in Paris, with a special cast.—Keep away, boys, from this one. Poor to the bone. Title and display misleading. People walked out of theatre. Have offered the people their money back, and had to run the serial and comedy only the last of the evening.—L. Rudolph, Violet theatre, Milwaukee, Wis.—General patronage.

Realart

One Wild Week, with Bebe Daniels.—Pleased all of the young folks. This is good comedy, but not up to The Speed Girl.—W. T. Briggs, Unique theatre, Anita, Iowa.—Simple town patronage.

First Love, with Constance Binney.—Five reels. Just a nice little program picture. Taken altogether, Realart are weak, but this one was fairly good.—W. H. Musson, Queen's theatre, Hesper, Ont., Canada.—Small town patronage.

Selznick

Love Is an Awful Thing, with Owen Moore.—Pleasing picture with only fair drawing power. Not a special at the box office.—M. Kenworthy, Kenworthy theatre, Moscow, Idaho.—General patronage.

Reported Missing, with Owen Moore.—Very good picture. This is best Select picture. Pleased 100 per cent.—Anton Janata, Royal theatre, Howells, Neb.—General patronage.

Shadows of the Sea, with Conway Tearle.—Very good for Conway. Don't care much for him here.—M. B. Tricht, Victory theatre, Poteau, Okla.—General patronage.

Why Announce Your Marriage? with Elaine Hammerstein.—This is a very pleasing comedy-drama. The kind that our patrons like, as they told us so.—J. E. Joppa, Opera Hall, Deerfield, Wis.—Neighborhood patronage.

Why Announce Your Marriage? with
Elaine Hammerstein—Good comedy. Elaine Hammerstein is getting to be one of my best stars. I have never had her in a sob story. I have never had her working a story...—W. S. Biggers—Unique theatre, Anita, Iowa.—Small town patronage.

Why Announce Your Marriage? with Elaine Hammerstein.—Very good. Everyone was pleased. They ask us for this like it.—A. A. Acri, Acri's theatre, Marietta, Pa.—Small town patronage.

The Refuge, with Conway Tearle.—Very good play. I had 76.5 in cabin theatre. Efficiency producers: Please take notice.—Crosby Brothers, Lily theatre, Buffalo, N. Y.

Chivalrous Charlie, with Eugene O'Brien.—Tremendous drama. Certain patrons said this pleased fair attendance. There is plenty of good comedy and lots of action. Did you hear the business afoot?—Son & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

Chivalrous Charlie, with Eugene O'Brien.—Good comedy-drama. Eugene O'Brien, who plays the chivalrous Charlie, is different from the rest of Eugene's pictures. Had poor house as it rained all night.—Herzog Bros., Select theatre, Hawesville, Ky.—Small town patronage.

Evidence, with Elaine Hammerstein.—Pleased our crowd immensely. Good moral, and star is certainly easy on the eyes.—L. G. Gier, Auditorium theatre, Slater, Mo.—Small town patronage.

Evidence, with Elaine Hammerstein.—A real good picture of course, because Elaine Hammerstein plays in it, but at that I don't think it was near as good as Why Announce Your Marriage?—Herzog Bros., Select theatre, Hawesville, Ky.—Small town patronage.

Clay Dollars, with Eugene O'Brien.—This is another fair O'Brien picture, but does not quite come up to some of his other pictures.—Opéra Hall, Deerfield, Wis.—Neighborhood patronage.

Clay Dollars, with Eugene O'Brien.—Good picture. I had a record-breaking crowd on this one, twenty-three with kids and all.—Herzog Bros., Select theatre, Hawesville, Ky.—Small town patronage.

Handcuffs and Kisses, with Elaine Hammerstein.—Real good program picture that pleased everybody.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Concert, with a special cast.—A very pleasing feature taken in the Canadian Rockies. Photography fine.—H. E. Holm, Olympic theatre, Lenox, Iowa.—General patronage.

The Valley of Doubt, with a special cast.—A good picture that could have been greatly improved. I hear that the producer thought this would spring some original and bring in a "runt" girl and almost "runt" the film, namely theater, Des Moines, N. M.—Small town patronage.

The Safety Curtain, with Norma Talmadge.—Pleasantly received.—Anton Janata, Royal theatre, Howells, Neb.—General patronage.

Children of Destiny, with Edith Hallor.—Very poor story and did not please 55 per cent of our patrons.—L. E. Joppa, Opera Hall, Deerfield, Wis.—Neighborhood patronage.

The Greatest Love, with Vera Gordon.—A good picture. Had it booked for December 25th. Christmas picture put to the best crowd ever had. Picture old and put in place of another, but please let just the same. Two others to draggy, but the other four paid up for them.—Hergoz Bros., Select theatre, Hawesville, Ky.—Small town patronage.

Footlighting, with Acri and Olive Thomas.—A very good program picture, although it is old.—L. E. Joppa, Opera Hall, Deerfield, Wis.—Neighborhood patronage.

United Artists

Little Lord Fauntleroy, with Mary Pickford.—This picture was played on percentage by the star makers. The story had previously killed herself, in this house, in Suda, but this picture was a redeemer. Lots of favorable comments. No kickers.—Miller & Carroll, Gayety theatre, Amory, Miss.—Neighborhood patronage.

The Man Who Played God, with George Arliss.—Good picture. Played two days. Bought at a fair price. Did fair business. This star not popular here.—Auditorium theatre, Rochester, N. Y.—Neighborhood patronage.

Dream Street, a D. W. Griffith production.—Good picture. Did not draw big. Title is at fault. Many patrons want small short titles to pull them in. Fair midweek business.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

The Birth of a Nation, a D. W. Griffith production.—Griffith should have a statue in the hall of fame for his productions. It is the greatest of the great. I bought it right, advertised less than on any other picture to its reputation to pull, but put on an eight-piece orchestra which practiced the regular score two weeks ahead of time. Had reserved seats on advance sale for both nights. Charged 75-50-25 cents. Cleaned up. performers for scenes. Played O. R. O. the last night. Everybody raved over it. Feel as if John D. had left me his fortune or as if I had discovered Dave, Dave, what inspired you to do it? Why, this isn't a "movie" at all, it's the history of one of our greatest minds. This play will never get old. Many came who had seen it two or three times before.

What is the next biggest one to put over?—Philip Rand, Rex theatre, Salmon, Idaho.

We Dreamed a Dream, a D. W. Griffith production, and Little Lord Fauntleroy, with Mary Pickford.—United Artists asked exorbitant prices. We couldn't consider it. The picture is an average one and the results were first and last. They got the money. We got the experience. If United Artists cannot and will not make their prices fair leave them alone. Other exchanges will patronize the people who are willing to make living prices.—W. H. Harman, Strand theatre, Kingsport, Tenn.

Universal

The flirt, with a special cast.—This one did a good week's business and won the approval of most patrons who saw it. David O. Selznick, Film centre, Kansas City, Mo.—Transient patronage.

Top of the Morning, with Gladys Wal- ton.—A dandy little picture that pleases and does no harm. Walton does good work in this, but it's not a special by any chance. Fair business and thirty cents.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

The Flaming Hour, with Frank Mayo.—A feature that holds interest practically from beginning to end. Will please everybody.—W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Jilt, with a special cast.—A very good production. A true romance. As other Universal attractions that have been shown here.—H. E. Holben, Olympia theatre, Lenox, Iowa.—General patronage.

The Jilt, with a special cast.—A program picture and that's all. Did not step up to expectations. If you want a good comedy with it or your show will fall flat.—J. W. Andrcsn, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

The TRAP, with Lon Chaney.—Never had a poor Chaney picture yet. Notice some criticized the fight with wood in cabin two. What do they want in a dark cabin at night, an electric light? Suspense, that is what they want and they got it, a big success. It was great.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.

Forsaking All Others, with Colleen Moore.—Ow, wow and hurray to the trade papers said this is good. Git the hook! Felt like apologizing to my patrons. Filled of purest ray serene. Good cast struggled hard to make something outa nuthin'.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—This is a fair offering, but it did not seem to finish right. Patrons somehow didn't want to stick around for much for it and it will make you a little change.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—Star drew on account of popularity in Leather Pushers series. Good racing drama with considerable action. Please patrons two weeks. Run do audience fall off second night.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—A real live picture from start to finish. Full of action and appeals to all. Rating too high has caused patrons to make any money.—Edward's & Case, Opera House, Paw Paw, Ill.—Neighborhood patronage.

Paid Back, with Herbert Rawlinson.—A good bet for any house. Pleased our folks and make a little money. Would call this a fine program picture.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Confidence, with Herbert Rawlinson.—A story in comedy of the war with fate. Reed or Bryant Washburn ever did. All who attended were well pleased. I want more as good as this one.—H. J. Longaker, toward the Alexandra, Millin. —General patronage.

The Long Chance, with Henry B. Wal-thall.—Just a little better than the social spectaculars. A war with hero falling 200 feet over rocks and not hurt much.—S. V. Wallace, Idle Hour theatre, Greensburg, Pa.—Neighborhood patronage.


Under Two Flags, with Priscilla Dean.
EXHIBITORS HERALD

EXHIBITORS

February 17, 1923

Here is an amusing moment in "The Buster" featuring William Farnum, in his new Fox production. The story is by William Patterson White and was directed by Colin Campbell.

Good. Named right.—F. J. O'Hara, Community Theatre, Elgin, Neb.—Neighborhood patronage.

The Bearcat, with Hoot Gibson.—No good and an awful print, but what good does it do to tell the exchange. The answer would be, ‘sorry and surprised’.—W. H. Wharton, Orpheum theatre, Grass- wold, Iowa.—Neighborhood patronage.

The Storm, with House Peters.—Good box office attraction. Pleased about 90 per cent. We couldn't see the theatre. Akron, Ohio.—Neighborhood patronage.

The Storm, with House Peters.—Splendid. The first picture I've played since the war that stood them out two days. Used a few stunts that aroused their curiosity to the boiling point. Raised the admission from ten and twenty-five to fifteen and thirty-five cents.—J. R. Rawlinson, Orpheum theatre, Quinotta, Okla.—Neighborhood patronage.

The Storm, with House Peters.—Absolutely censor proof. Gave general satisfaction and drew capacity crowds for two days.—W. H. Harman, Strand theatre, Kingsport, Tenn.—General patronage.

The Storm, with House Peters.—A big story well presented. But watch your step on rental. There have been many bigger and better pictures. We soaked our R. V. D.'s to pay for advertising and broke even at twenty and fifty cents.—E. L. Wharton, Orpheum theatre, Glas- gow, Mont.—Neighborhood patronage.

The Storm, with House Peters.—A 100 per cent show. Holds audience every minute and sends them out with a smile that will take all over town.—E. J. Reyn- olds, Liberty theatre, Pasco, Wash.—General patronage.

The Trap, with Lon Chaney.—Fair picture to fair business. Price too high according to value of picture.—Lyric theatre, Manning, Tex.—Small town pat- ronage.

Step On It, with Hoot Gibson.—Good program picture, but photography is too dark in spots. Some complaints about this.—A. Stabler, Spicer theatre, Akron, Ohio.—Neighborhood patronage.

Step On It, with Hoot Gibson.—Not up to the usual Gibson standard. About half first reel out. Photo in some good scenes too dark.—C. C. Bur- ton, Grimes Opera House, Grimes, Iowa.—Neighborhood patronage.

Stop It, with Hoot Gibson.—Good. Good business.—L. C. Tidball, Isis the- atre, Ft. Worth, Tex.—Neighborhood patronage.

Step On It, with Hoot Gibson.—Poor. From Gibson I ever saw. Picture also very dark. Only fair business.—M. B. Tritch, Victory theatre, Poteau, Okla.—General patronage.

Afraid to Fight, with Frank Mayo.—Here is a good one. Best prize fight pic- ture I ever saw. Full of pep all the way through. It sure pleased here.—Herzog Bros., Select theatre, Hawesville, Ky.—Small town patronage.

Afraid to Fight, with Frank Mayo.—A 100 per cent entertainment. If you have not booked it yet, do it now and they will want more like it and will tell you so as they come out of your theatre.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

Foolish Wives, with Eric Von Stro- heim.—Bought it right. Did nice business with it and it also gave general satisfac- tion. I would call it a good picture at reasonable admission prices.—D. V. Feld- man, Orpheum theatre, Pipestone, Minn.—General patronage.

Foolish Wives, with Eric Von Stro- heim.—Did not like it and did not take good. Good picture. My people do not like this kind.—F. N. Harris, Amuse the- atre, Hart, Mich.—Neighborhood patronage.

Man to Man, with Harry Carey.—I think best Carey and the best fight ever. Should go good second night.—Thos. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Man to Man, with Harry Carey.—Per- sonally I consider this the best of Carey's productions, much better than the Fox. It drew well and pleased. Good story with lots of thrills and comic situations. Extra good.—J. W. Bascomb, Pastime theatre, Sisson, Calif.—Neighborhood patronage.

Man to Man, with Harry Carey.—A good Western story. Pleased 95 per cent. Print in bad condition. One of Carey's average pictures.—D. A. White, Cozy the- atre, Checotah, Okla.—Neighborhood patronage.

Conflict, with Priscilla Dean.—Print in bad shape, a lot gone. Good picture.—F. J. O'Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

Wild Honey, with Priscilla Dean.—
First five reels pure bunk, but two extra
Honey, with Priscilla Dean—Great
Honey, with the Fox. —Good theatre, Manning, Tex.—Small town patronage.

Don't Get Personal, with Marie Prevost.—A very pleasing program picture and
to us, we do not have to buy the picture in order to show it. We
- seum, Auditorium theatre, Slater, Mo.—Small
town patronage.

A Dangerous Game, with Gladys Walton—The first of the Laemmle Nine is a
lком. Improvable story, hard to follow. Did not please.—M. L. Guier,
theatre, Fort Worth, Tex.—Neighborhood patronage.

The Scraper, with Herbert Rawlinson—Good picture. Good crowd. Pleaseed —
theatre, Manning, Tex.—Small town patronage.

The Scraper, with Herbert Rawlinson—Some picture. F. J. O'Hara, Commu-
nity theatre, Elgin, Neb.—Neighborhood patronage.

The Guttsnipe, with Gladys Walton—Played this poor picture to good crowd.
One more to go and it will tie this for best, the Lyric theatre, Manning, Tex.—Small
town patronage.

The Guttsnipe, with Gladys Walton.—Lay off this one, F. J. O'Hara, Com-
mutity theatre, Elgin, Neb.—Neighborhood patronage.

The Delicious Little Devil, with Mae Murray.—Was not well liked, but Valen-
to's picture is much better. General patronage overdone and many times action
drag.—S. V. Wallace, Idle Hour theatre, Greensburg, Pa.—Neigh-
borhood patronage.

The Delicious Little Devil, with Mae Murray.—Another program picture sold
out, a show that disappointed. Pleaseed 20 or 25 cent. Poor program picture.—J. W. Bacon,
Pastime theatre, Sisson, Cal.—Neighborhood patronage.

Outside the Law, with Priscilla Dean—Not a good picture, but film was in
terrible shape. I do not think this should be in the Jewel class. It is the
best picture that has been made at all—they all—Chas. McElvee, Sigma theatre, 
Johnstown, Ohio.—Transient patronage.

Dr. Jim, with Frank Mayo.—Very good picture.—Anton Royal theatre, Howells, Neb.—General
town patronage.

Desperate Trails, with Harry Carey.—Fair—Grand theatre, Breese, Ill.—Gen-
eral patronage.

Second Hand Rose, with Gladys Walton—Good picture, good story, good de-
cors.—F. J. O'Hara, Community theatre, Elgin, Neb.—Neighborhood pat-
ronage.

The Fox, with Harry Carey.—Just a poor show, nothing more.—F. J. O'Hara,
Community theatre, Elgin, Neb.—Neighborhood patronage.

The Wise Kid, with Gladys Walton—Very good comedy-drama. Pleaseed all
way.—F. J. O'Hara, Orpheum theatre, Manning, Tex.—Small town patronage.

The Millionaire, with Herbert Rawlinson—Good.—Julius Schmidt, Grand the-
teatre, Breese, Ill.—Neighborhood patronage.

Moonlight Follies, with Marie Prevost.—Just a picture; that's all. Nothing to it. —
Orpheum theatre, Pipestone, Minn.—General patronage.

The Spark Master, with Frank Mayo.—Good picture. You can't go wrong on this picture.—O. W. McClellan, Dream-
land theatre, Pekin, Ill.—Neighborhood patronage.

A Wonderful Wife, with Miss duPont—Pleaseed, Made a hit. This is the first
of this series that we have seen, at the Lyric theatre, Manning, Tex.—Small town patronage.

A Daughter of the Law, with Carmel Myers.—Good.—Julius Schmidt, Grand the-
teatre, Breese, Ill.—Neighborhood patronage.

Kindled Courage, Ridin' Wild, with Hoot Gibson.—Hoot never fails to draw a
crowd. Best is best and we have nothing to say to it. No censors needed.—W. H. Har-
man, Strand theatre, Kingsport, Tenn.—Small town patronage.

Playing With Fire, with Gladys Walton—Good.—Julius Schmidt, Grand the-
teatre, Breese, Ill.—Neighborhood patronage.

The Fire Eater, with Hoot Gibson.—Our first Gibson picture. Patrons eat it
up. Pleaseed 100 per cent. Good business. Want more like this.—Lyric the-
teatre, Manning, Tex.—Small town patronage.

Headin' West, with Hoot Gibson.—Good.—Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

A Parisian Scandal, with Marie Prevost.—Good.—Julius Schmidt, Grand the-
teatre, Breese, Ill.—General patronage.

Vitagraph

When Danger Smiles, with William Duncan.—Plays about 450 reel in
nearly 100 per cent. Picture too dark, otherwise good. You can't go wrong on it for
a Western. Also ran The Saw Mill Town with Semon. Boy, they are good but we
are going to have to pay for those five or six reels.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood
patronage.

When Danger Smiles, with William Duncan.—A very good picture. My pa-
trons like Duncan.—Jr. F. Lawson, Barton's Mecca, Midland, Mich.—Neigh-
borhood patronage.

When Danger Smiles, with William Duncan.—Just fair.—Rex theatre, Virden, Ill.—General patronage.

When Danger Smiles, with William Duncan.—Only fair Western. Showed ef-
fects of hurried direction and harkening. They should kick to his Fighting Guide style, mixing com-
ey in plentiful doses.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood
patronage.

The Little Wild Cat, with Alice Cal-
houn.—A satisfactory program picture at a very good Western price.
ness fair.—Custer Carland, Victoria the-
atre, Frankfort, Mich.—General patronage.

The Little Wild Cat, with Alice Cal-
houn.—Nice clean picture.—F. J. O'Hara, Community theatre, Elgin, Neb.—Neigh-
borhood patronage.

Restless Souls, with Earl Williams.—A very good picture.—J. W. And-
dresen, Rialto theatre, Cozad, Neb.—Neighborhood
patronage.

My Wild Irish Rose, with a special cast.—Two reels in eight months at ten and thirty-five cents. Go
after it with plenty of advertising.—J. F. Fierce, Antlers, Okla.—Small town patronage.

The Silent Vow, with William Duncan.—Fine picture of Northwest mounted police in which Robert and Miss John-
son play dual roles. Photography won-
derful and story interesting. Pleaseed large Saturday patronage. You won't go wrong on it.—Anderson & Weatherby, Gem the-
atre, Omaha, Neb.—Neighborhood patronage.

Fortune's Mask, with Earl Williams.—Picture gave satisfaction and drew fairly
well. Perhaps not as much business as many higher price productions would at this time of the year. Rental in
with business.—Custer Carland, Victoria theatre, Frankfort, Mich.—General
patronage.

Fortune's Mask, with Earl Williams.—Good program picture that pleased an un-
usual Sunday patronage. Good story with plenty of action.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood
patronage.

Steeltown, with William Duncan.—My, what a riot this would have been ten
years ago. Now you can sit back and laugh with the rest, for the hero stuff is
spread all over the place, and they will all like it too.—S. V. Wallace, Idle Hour theatre, Spring, Pa.—Neigh-
borhood patronage.

The Man from Downing Street, with Earl Williams.—Fair picture. This star
does not get the best of luck. With us, God Kress, Hudson theatre, Rochester, N. Y.—Neighborhood
patronage.

The Prodigal Judge, with Macklyn Ark-
uckle.—A very excellent picture, well
produced and the story of the man done by a wonderful cast. Story sustains interest and attracts out of the ordinary
patronage to the theatre. This picture was run two days with strong opposition. Big
basket ball game and other attractions.—
W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Sheik's Wife, with a special cast.—
A picture for older class only. Nothing much of anything in the six reels.—S. V. Wal-
lace, Idle Hour theatre. Greensburg, Pa.—Neighborhood
patronage.

Gypsy Passion, with a special cast.—
Good picture that pleased all who saw it and held up fair for two days. Paper is
too good and won't attract attention, but picture is sure to please if you can get them in.—Anderson & Weatherby, Gem the-
atre, Omaha, Neb.—Neighborhood
patronage.

Bring Him In, with Earl Williams.—Williams is good, and should do Western
work. A very good picture, and one that is a mounted police picture and gets under the
skin.—K. Ross Riley, Wigwam theatre, 
Oberlin, Kan.—General patronage.

Wild Gunning, Inc.

White Hands, with Hobart Bosworth.—
Good program picture that has strong
heart appeal. If you are a fight mush bus-
ters. Photography is good. Drew a
fair Saturday audience. It should pleas anywhere.—Anderson & Weather-
by, Gem theatre, Omaha, Neb.—Neigh-
borhood patronage.

The Old Oaken Bucket, with a special cast.—Fair picture. Fair business.—L. C.
Fidler, Ixis theatre, Fort Worth, Tex.—Neighborhood
patronage.

The Old Oaken Bucket, with a special cast.—One of the best-liked pictures we
have run, with wonderful character turn-
and a mob the second. We never have had as many favorable comments on any
one picture.—Leizinger & Am施策, 
Carter theatre, Burleigh, S. D.—Neigh-
borhood patronage.

The Fire Bride, with a special cast.—
Fair program picture that seemed to please, but it was spoiled by the condition of the film, which was awful. If you
can get a good print, it will please.—And-
erson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood
patronage.
COMING—

Something New!!!
Something Big!!!
Something Different!!!

Grab This One—

It's the dawn of a new sort of drama—drama that drives home
with gigantic blows of utter entertainment a story
as big and vital as life itself. It has plot surprises, suspense,
humor, romance, thrills, EVERYTHING! It's a picture to
remember!

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WONDERFUL ACCESSORIES

F. B. O.'s super showmanship never showed to better advantage than it
do in the press book on this mighty smash. F. B. O.'s staff of experts have
swept a campaign that will drag dollars from the pockets of panhandlers.
The exhibitor who can't pull the crowds with the F. B. O. brand of show-
manship is not a showman—he's merely a theatre owner. Look at the
press book and you'll know why.

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EXCHANGES EVERYWHERE
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A Motion to Adjourn (Arrow), with Roy Stewart.—A good picture. Good print and price right. The second feature that we have used from N. O. office and have found the company O. K. so far to do business with.—Miller & Well, Gayetty theatre, Amory, Miss.—Neighborhood patronage.

Heroes of the Street (Warner Bros.), with Wesley Barry.—A great picture; a potential that will please that everyone. The business very good.—Jas. D. Kennedy, Apollo theatre, Indianapolis, Ind.—Small town patronage.

What's Wrong With the Women? (Equity), with a special cast.—It's a good picture, but not as big as they try to sell it. You can make money if you buy it right.—Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

What's Wrong With the Women? (Equity), with a special cast.—Despites lurid titles, all who saw it liked it because of good acting and moral influence as well as dramatic points, but title kept many away.—E. J. Keillmann, Grand theatre, Topka, Kan.—General patronage.

What's Wrong With the Women? (Equity), with the special cast.—An exhibition picture, not done every angle. Will please 95% at advanced prices.—J. Pierce, Erie theatre, Anthony, Okla.—Small town patronage.

Night Life In Hollywood (Arrow), with a special cast.—A good picture that would have given better satisfaction if story had a good plot. A comedy without any thrill or suspense. H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Barbed Wire (Sunset), with Jack Hoxie.—Tidball of the Hoxie's picture like Barbed Wire they will go over with a bang.—J. B. Laughlin, Bart's Mecca, Midland, Mich.—Neighborhood patronage.

Barbed Wire (Sunset), with Jack Hoxie.—Pleased all. Hoxie takes well here. I brother, book all Hoxie's you can get. All patrons.—O. W. Cellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

SHADOWS OF CONSCIENCE (Russell Simpson)—A fine picture of the West thirty or forty years ago. Seven reels. Radio is already beginning to cut in on our business; are spending the money on radio equipment and then staying home evenings to listen to it.—Fahmey and Eison, Electric theatre, Curtis, Neb.

Rags to Riches (Warner Bros), with Wesley Barry.—If this doesn't please your patrons there's something wrong with them. Numerous favorable comments from Lincoln regulars and others. A feature worth Boosting.—Henry W. Garden, Garden theatre, Lincolnton, Pa.—Neighborhood patronage.

Rags to Riches (Warner Bros), with Wesley Barry.—It's a picture that pleases all. It is not the very best of Wesley Barry. It is the special of specials. You can't go wrong on this one.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—Great home patronage.

Where Is My Wondering Boy Tonight? (Equity), with a special cast.—Good picture, but not a special. Please among families. Will do very well. Drew better than the average attendance.—E. J. Laqua, Gem theatre, H ankinson, N. D.—General patronage.

The Clean-Up (Arrow), with William Fairbanks.—Poor picture. Fair business opening.

A scene from "Rob 'Em Good," Hunt Stromberg comedy, starring bull Montana, which Metro Pictures Corporation will distribute.

ness.—L. C. Tidball, Isis theatre, Ft. Worth, Tex.—Neighborhood patronage.

Your Best Friend (Warner Bros.), with Vera Gordon.—All the Gordon fans came out and didn't do big business because plot and settings too much like her other mother pictures.—E. J. Kei lmann, Grand theatre, Topka, Kan.—General patronage.

Your Best Friend (Warner Bros.), with Vera Gordon and Dave Davidson.—A splendid picture of the kind. Both the leading characters in a class by themselves. We satisfied them all with it. We use music score on all special pictures.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Unknown (Goldstone), with Richard Barthelme and Louise Allston.—Look when you show this. They are going to tear your seats loose.—F. J. O'Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

The Heart of a Texan (Pinnacle), with Neal Hart.—Very good. Action all the time. Will please any audience.—J. B. Laughlin, Bart's Mecca, Midland, Mich.—Neighborhood patronage.

Isobel (Davis), with House Peters.—The best Curwood I have run and I have run a few. Fruit from—This Crawford and Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Why Girls Leave Home (Warner Bros.), with a special cast.—Good picture which pleased the majority. Good box office attraction. Will stand boosting and make good.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.


The Lure of Gold (Pinnacle), with Neal Hart.—Good plot to story and plenty of action. Will go over good where they like Westerns. This is Neal's best that I have run.—E. J. Laqua, Gem theatre, Hankinson, N. D.—General patronage.

Fighting Jim (Banyin), with Franklyn Farum.—This is a very good comedy drama. A Western picture without so much gun play. The kind that is liked here.—E. Joppa, Opera Hall, Deerfield, Wis.—Neighborhood patronage.

Riders of the Law (Sunset), with Jack Hoxie.—Good Western. Good humor.—L. C. Tidball, Isis theatre, Ft. Worth, Tex.—Neighborhood patronage.

School Days (Warner Bros), with Wesley Barry.—Good show that will please young and old. It has the best advertising card and will go over with the children.—W. T. Biggs, Unique theatre, Anna, Iowa.—Small town patronage.

School Days (Warner Bros), with Wesley Barry.—A knockout box office attraction. Played in Danville and S. R. O. night. All good comments. This pleases all ages and type of person. Will stand a raise in price nicely.—P. O. Roby, Lincoln theatre, Williamson, Iowa.—General patronage.

I Am the Law (Affil. Dist.), with a special cast.—Good. You positively cannot go wrong on this.—W. T. Biggs, Lyric theatre, Laverne, Okla.—Neighborhood patronage.

Shadows of Conscience (Russell), with Roland Simpson.—This fast moving picture was on a Monday and Tuesday and drew a good crowd despite the weather. Picture is the best we have seen all season.—W. T. Biggs, Boettner, Auditorium theatre, Madison, Neb.—Neighborhood patronage.

Trapped in the Air (W. P. E. C.), with a special cast.—Run it on Saturday and made plenty money. Had a dog contest, and I didn't know there were so many dogs in town. It brought all the kid's to the matinee and the grownups at night.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Man From Hell's River (W. P. E. C.), with a special cast.—Run it on Saturday and made plenty money. Had a dog contest, and I didn't know there were so many dogs in town. It brought all the kids to the matinee and the grownups at night.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Chances (Goldstone), with Richard Talmadge.—Fair.—Rex theatre, Virden, Ill.—General patronage.

Serials

Breaking Through (Viagraphe), with a special cast.—Western and society serial that has no impossibilities. I call it good.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—Great home patronage.

The Man From Hell's River (W. P. E. C.), with a special cast.—Run it on Saturday and made plenty money. Had a dog contest, and I didn't know there were so many dogs in town. It brought all the kids to the matinee and the grownups at night.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Winners of the West (Universal), with Art Acord.—This one should make any- one money. Will run the last episode and will say that it is a winner.—Troy Robertson, Lyric theatre, Laverne, Okla.—Neighborhood patronage.

The Timber Queen (Pinnacle), with Ruth Roland.—Showed eighth episode and still going big. Mr. Exhibitor, if you want a serial book this one.—Chas. McEwen, Sigma theatre, Johnstown, Ohio.—Transient patronage.

The Timber Queen (Pathe), with Ruth Roland.—Going good, but poor direction. Not going the right dope. Too much repetition. I have not seen a good serial yet for me, but as the people like it, all good.—Chas. Ewan, Lime theatre, Hart, Mich.—Neighborhood patronage.

The Timber Queen (Pathe), with Ruth Roland.—One of the best serials we have ever run. Everything about this picture and Ruth Roland's popularity increased, with each one. It made us money.—Crosby theatre, Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Timber Queen (Pathe), with Ruth Roland.—A good looking serial and the people like it here.—Jas. Cantwell, Strand theatre, Ft. Atkinson, Wis.—Neighborhood patronage.
THE FOUR BIGGEST THRILLS EVER SCREENED

How many have you seen?

The fight in the crocodile pit in "FOOL'S PARADISE"

The ice crush in "WAY DOWN EAST"

Bigger than the biggest thrill ever before recorded is the dam-explosion-flood scene in "Canyon of the Fools"—big as the thundering dawn of creation itself—and catapulted onto the screen in such a cataclysmic class of colossal drama as to burn itself into the memory of man forever. That and plenty more is what you can promise your patrons in—

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HARRY CAREY

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Main Offices—F. B. O. Building 723 7th Ave., N.Y. C.—Exchanges Everywhere
Roland.—On eighth episode and going strong. Best serial to date. (I detest serials, but they get the jack.)—F. E. Safin, Majestic theatre, Eureka, Mont.—Small town as well as big city patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Finished eighteenth episode. Held up well and gave satisfaction. Frank Atkin, Jr., theatre, Kingsport, Tenn.—General patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Starts well and has every chance of becoming a serial show. Thanks as well as real history touches. Think better even than Winners of the West.—I. C. Longaker, F. E. Safin,突破, Brooklyn, S. D.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Sold the first three episodes to the merchants. The tickets are going well for a second run or short picture of this nature produced. A stimulant for big business and will please your patrons.—J. W. Sabin, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

A Sailor Made Man (A.-E.), with Harold Lloyd.—A dandy comedy. Some laugh lines as well as general good humor. Can't beat it.—Fred S. Meyer, Palace theatre, Hamilton, O.

A Sailor Made Man (A.-E.), with Harold Lloyd.—The earliest production that can be seen well, but a lot worse. This is a just and a pleasing little entertainment, emanating from Christy. Worthy on any program and offensive to anybody.—Fred S. Meyer, Palace theatre, Hamilton, O.

BATTLING TORCHY (Educational) with Johnny Hines.—As a rule Torchy comedies have fallen flat, despite Hines' personal appearance. But, boys, don't fall down on "Battling Torchy." It's such a riot that we ran an extra 8-inch ad on the second page of our paper. (We give the name of the theatre, audience and fun that will stand some real exploitation and should bring in all support fans in town.) Every short subject shows, book this with "The Leather Pushers" and you'll have a somewhat monotonous but ideal evening's entertainment.—Fred S. Meyer, Palace theatre, Hamilton, O.

The Romantic Mouse (Pathé), an Aesop Fable.—As usual, the cat was in this (Fox). But it was far too good so far as the rescue of his lady-love (another mouse). It will tickle the kids.—Wood & Corin, Miss.—Neighborhood patronage.

School Days (Vitagraph), with Larry Semme—all Semme's comedies are good. This one is his best.—K. Kowalski, Detroit, Mich.—Neighborhood patronage.

Battling Torchy (Educational), with Johnny Hines.—This is a very good comedy. Educational comedies are getting.—Royal theatre, LeMars, lowa.—General patronage.

The Rainmaker (Educational), with Lloyd Hamilton.—A veritable scream. Nothing unusually new or original but enough good laughs to make 'em holler. We can cover every white shirts and工 this as a typical Mermaid—because they're all consistently funny.—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—General patronage.

A Rag Doll Romance (Educational), with a special cast.—Good comedy for children. (One group people do not care for it.—Palace theatre, Lone Pine, Neb.—General patronage.

The Scarecrow (Metro), with Buster Keaton.—The search is on for the best Keaton has ever done. Good.—Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

Christmas (F. B. O.), with Mr. and Mrs. Carter De Haven.—A good comedy. Plenty laughs. Some very good scenery and a few good gags. Can't go wrong on this one.—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—General patronage.

A Ladies' Man (Metro), with Bull Montana.—This was our feature for the week. They're all Mademoiselle's Singed Wings. Grab it; it's a knockout. Not just a comedy, but a mirthquake.—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—General patronage.

A Ladies' Man (Metro), with Bull Montana.—Everybody pleased with this comedy. First we have run of this series and like them fine.—Veteran Star thea-
Hot Dawg—what a comedy!

If laughs were dollars, this miracle of merriment would make the U.S. Treasury look like an orphan child's bank. Man, oh, Man! The trouble that dog-gone clever bull pup and his newlywed master get into would bring a torrent of laughs even to a tightwad making out a check for his income tax.

But this latest whirlwind is not exceptional—it's merely indicative of the class of every DeHaven Comedy. They're hand-made.

For The Finest Houses

as well as the smallest. And what's much more—they're MAKING MONEY for all exhibitors who show them. For they're made by men with box-office minds, and every one of them carries a laugh-getting delivery that will back right up into your own cash register with a prize package of profits. If money-making's a pleasure with YOU, have the time of your life by booking Carter DeHaven TODAY.

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Title ..................................................
Star ..................................................
Producer .............................................
Remarks ................................................

Title ..................................................
Star ..................................................
Producer .............................................
Remarks ................................................

Exhibitor .............................................
Name of Theatre .......................................
Transient or Neighborhood Patronage ...............
City ..................................................
State ..................................................

Lloyd.—Excellent comedy.—Bert Norton, Cosy theatre, Eureka, Ill.—General patronage.
The Frozen North (F.-X.), with Buster Keaton.—This comedy is a knockout.
Keaton draws as much for me as the feature itself.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.
The Show (Vitagraph), with Larry Semon.—Like all of Larry’s comedies, fine.
This one brought roar after roar from a large and well pleased audience.
Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

The Agent (Vitagraph), with Larry Semon.—Good. On a par with other Semons.—Rex theatre, Virden, Ill.—Neighborhood patronage.
The Toreador (Fox), with Clyde Cook.—Clyde Cook comedies go well here.
This one especially good.—P. E. Doe, Electric theatre, Arcadia, Neb.—Neighborhood patronage.

Going Straight (Universal), with Mary Pickford.—They came to see Mary, but couldn’t recognize her.
All disappointed.
A bunch of junk, not worth looking unless you’re running a house.—J. W. Bactus, Pastime theatre, Sisson, Calif.—Neighborhood patronage.

Step This Way (Educational), with a special cast.—If you suffer from a headache, plus a stomach-ache, plus all customary and usual ailments, take a look at this comedy.
If it doesn’t make you forget your troubles nothing can or will.
They all but tore the roof off our theatre giving this the o. o.—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—General patronage.

Cheerful Credit (Universal), with Brownie.—Brownie, the dog, does wonderful work in this, as well as all his comedies.
The kids went wild over this and the older people seemed very much pleased.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

Off the Trolley (Pathé), with Harold Lloyd.—This one was not up to Lloyd’s standard.
Just flash of comedy in this one and only got that many laughs.
Wood & Webb, Star theatre, Corinith, Miss.—Neighborhood patronage.

Pop Tuttle’s Movie Queen (F. B. O.), with Dan Mason.—This comedy is not to be classed with his Tooenville Trolley comedies.
Mason himself is good, but with nothing to work on.
Story weak and very slow.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

The Wolf Pack (Universal), with Eileen Sedgwick.—Where in the world did Universal drag this from? Sold to us as a special attraction.—Lyric theatre, Manning, Tex.—Small town patronage.

Wet Weather (Pathé), with Paul Parrott.—Good single comedy—as good as they make them in single reels.—E. J. Lagua, Gem theatre, Hankinson, N. D.—General patronage.

The Bride-to-Be (Pathé), with Paul Parrott.—Paul Parrott was there with the goods in this one.
Everybody was pleased, both the old and the young.
Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

‘Tis the Bull (Educational) a Christie comedy.—Good comedy. Christie Comedies are consistently good.
Mermaid Comedies are about in the same class.—W. H. Musson, Queen’s theatre, Hesper, Ont., Canada.—Small town patronage.

The Star Boarder (Vitagraph), with Larry Semon.—Well liked by our audience.
The monkey does some good work in this.—E. J. Lagua, Gem theatre, Hankinson, N. D.—General patronage.

The Tiger of San Pedro (Educational), with Elhise Norwood.—We were disappointed in this series.
While this story is good it is of the heavy drama type and very slow—no action to speak of.
Does not seem to hold interest.
You will do well to look before you look.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

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LOBBY DISPLAY CUT-OUTS

CHANGE MACHINES
FOR SALE: Two Lightning Change Machines. Here is an opportunity. Fanner Manufacturing Company, Cleveland, Ohio.

THEATRE CHAIRS FOR SALE
FOR SALE: $50 Theatre Chairs in excellent condition. Address Lyric Theatre, Rock Falls, Ill.

SALESMAN WANTED
THREE hundred and seventy-six persons — the country's foremost sporting writers, dramatic and motion picture critics and leading exhibitors, attended the Trade Showing of the "Fighting Blood" series at the Astor Theatre on January 16. These hard-boiled citizens sat there and took the attitude: "Now make us laugh." We did. First they smiled—then they laughed—then they roared—then THEY CHEERED! And then they left the theatre and spread broadcast through newspapers, trade papers and word-of-mouth the most lavish praise ever given any kind of entertainment.

NOTHING LIKE THEM EVER FILMED

That was the consensus of opinion. And that will be the opinion of the millions of people who will come to see each succeeding round at YOUR theatre. For these pictures absolutely

BEAT ANYTHING YOU EVER SAW

They're immense—they're marvelous—they're positively the biggest attraction that ANY theatre could have. That's a broad statement, but we know what we're talking about.

12 WHIRLWIND KNOCKOUT ROUNDS

Two reels each—two reels of rip-roaring action, brilliant humor, sparkling romance and pounding drama. Backed by a staggering campaign of super-showmanship—all kinds of novelties and other house-filling helps—smashing newspaper ads, gigantic tie-ups, electro-magnetic posters, proved stunts—everything to help YOU clean up in the biggest way. Get after this series NOW!
In America's Foremost Theatres

MERELY splendor in outward appearance will not make a theatre chair. There must also be those less apparent but none the less essential qualities of correct construction, skilled workmanship and sound materials that make for dependable and satisfactory service over a long period of time. With so large and important an investment as seating for auditorium and theatre, years, not weeks and months, must be the measure of value.

Theatre owners and managers of longest experience know well that underneath the beauty and good taste of American Seating Company theatre chairs are present always those sterling qualities of enduring value and strength that make for lasting satisfaction and long wear.

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EXHIBITORS HERALD 107

THEATRE CONSTRUCTION AND EQUIPMENT

Uses of Slate in Theatres

From Early Use in England as Roofing Material Slate Has Developed Innumerable Uses Because of Its Adaptability, Durability and Firesafeness

NATURE has endowed America with wonderful building materials for sheltering and protecting her citizens and none more wonderful than slate. No other stone in its natural form offers a wider range of uses for motion picture theatre construction either on new projects or for improvements or alterations of old buildings. Slate will give lasting satisfaction in a multitude of picturesque, permanent and economical adaptations. Slate is quarried for each specific purpose to serve through centuries.

Popular phrases such as “slated for” or “clean the slate” acknowledge its natural right for first consideration and sanitary value unexcelled by any man-made substitute.

From an early use in cemeteries it was adopted by early builders as a natural protection from the elements as well as for roofing the oldest buildings and homes of this country. Its sanitary and insulating values became apparent with increased structural demands for permanent materials and requirement of electrical industry for an economical insulating material.

In the industrial series of the Lackawanna Railroad a cleverly captioned advertisement, “New Uses for the Old School Slate” recently emphasized some of the major uses for slate. Designers or owners of motion picture theatres think of school slates, blackboard or roofing slate uses but seldom realize many other purposes where slate renders superior service.

Let us take these up in the order of their appearance on the scene in the course of theatre alterations or construction work.

Some colored slate rock makes very attractive and permanent building stones. For contrast even some of the blue, gray or black can be picturesquely used. Dampproofing by laying thin courses of slate embedded in the walls at a point above the grade level and under the first story joists prevents water or dampness being drawn by capillary attraction into the upper stories in damp locations.

Now the building is ready for roof and for any building there’s no better roof than one of slate. The picture shown of the Bellevue theatre roof is but one of thousands of examples of theatres well protected from the elements by roofs of slate. The slate is used on flat roofs as well as sloping, both in full slate form and as a dust in plastic roofing. A flat full slate theatre roof provides for promenade or outdoor “movies” in the summer time where desired. The recreation pier in Trenton, New Jersey has a roof of this type that has been given hard wear for years.

Some structural uses of slate might be mentioned as the method of so doing is self-evident.

Exterior sills and heads — Interior sills — Column bases — Bases and plinths — Wainscoting — Steps and risers — Cornice supports — Chimney caps.

There are some pleasing decorative uses of slate. Sometimes in the lobby or rest rooms of a theatre, a fireplace appears. The use of slate for the facing and outer hearths of fireplaces was quite common in the early colonial days when it was desired to secure an effect by a contrast of color and at the same time have a permanent non-combustible material.

Slate radiator slabs and drip, in connection with the heating system of the modern theatre protects the floor and can be kept clean and will not stain from the dripping water. Slate slabs, one inch thick, lining recesses for radiators, providing the floor and sill are also of slate, make completely sanitary and non-corrosive enclosure which prevents any warping of the surrounding woodwork.

For warm air or register type heating systems slate boilers around the openings in the walls and floors furnish a non-combustible, clean background to receive the registers and grilles.

The attractive lobby of the Bellevue theatre shown, gives an example of the artistic appearance of a slate floor. The bases and stairs could be of slate too, to make a thoroughly satisfactory water-proof, non-slip floor. Colors black, blue, grey, green, purple, peasan and red in varying shades produce any effect desired. Slate floors can be secured in random sizes from the quarry or even squares or rectangles as shown. They are particularly practical and economical for lobbies, aisles, toilets, smoking rooms, exit pavements and walls.

Copings may be copped with slate rock. The new housing development of the Metropolitan Life Insurance Company on Long Island has both slate cop-

February 17, 1923

Showing uses of slate in a theatre. At the left is shown the Bellevue, New Jersey, theatre with its heavy architectural slate roof. Note the artistic wavy effect produced by irregularities in sizes, thicknesses and courses. At the right is shown the distinctive touch of colored slate floors in the lobby and smoking room. Slate is used on flat roofs as well as sloping ones, and as dust in plastic roofing.
ings and slate used for trim around the doorways, arches and other openings instead of a light stone. It fits into brick construction for trim very artistically. Lintel and window ledges can be made of slate. Black, green, grey or purple are the usual colors.

For plastering or stucco work a permanent stone lathe is provided by the perforated slate sheets. It can also be used as backing for tile work. On permanent construction work it can be painted and varnished and used in place of wall board and sheetrock.

Besides the customary deadfront main slate switchboard in any theatre there are numerous panel boards, fuse and switch boxes and motor starting or resistance box bases requiring electrical slate. Theatre owners must protect employees as well as these patrons and instead of mounting meters and switches on wood or walls only a piece of sheet asbestos surface, slate panels should be used throughout. If necessary these decorative or protective uses of slate can fit into any color scheme or effect by painting slate or marbling it.

Steam gauges and thermometers and other necessary meters or recording devices can be assembled neatly together on a slate panel in managers' offices or on the lobby where all can see.

For the projection machine booth slate can be adopted where same is built into an old building. Its insulating fireproof, and sanitary qualities make slate particularly suited for such use.

Slate shelving needs no argument around films or in the paper and poster stock rooms where fireproof materials should be used. Where exposed masonry walls occur slate shelving may be built directly into the walls. Even cabinets can be built of slate so that the fireproof construction idea may be carried out. A slate cabinet for tickets and shelving in the ticket office are practical.

The Shawmut National Bank in Boston furnishes a beautiful example of trimming a fine banking room of white marble with slate. The counter tops at the tellers windows are all black slate. Besides being a sanitary hard stone surface which money will not wear down it is extremely durable, it can be broken as plate glass and the contrast against the white partitions and brass grill is very effective. A great deal of dark cloth or felt lining must be provided both for color and to protect the glass. The slate money counter top is cheaper and more satisfactory in every way.

Carrying on the fireproof stability idea slate blackboards both for bulletins and general publicity are fine instead of card board or posters all over the place. A portable blackboard furnishes a quickly available, surface for messages. Varnish and certain other slates make fine tablet materials for carrying permanent name of theatre and marking entrance and exit doors.

It has not been possible here to advise details of how to use slate since there are so many uses. But one thing is to be remembered. Because slate is so non absorptive it will hold a painted or varnished surface seven times longer than wood and thus any color desired can be obtained.

Other adoptions of slate rock in motion picture theatre construction are turning up daily. The National Slate Association has full information on specifications from those utilizing slate which can be made available to theatre owners, designers or anyone desiring to improve existing sites.

It is the civic responsibility of motion picture theatres in their respective communities to exemplify the best in safe, durable and artistic construction. As illustrated herewith slate, Aside from the obvious fireproof, sanitary qualities, is one building material also endowed by nature with colors and qualities to help produce any effect desired by an architect for lasting satisfaction.

Theatre in Switzerland
Installs Minusa Screen

Minusa Cine Screen Company of St. Louis has just completed the installation of a 14 by 19 foot Minusa screen in the Cinema Bellevue, Zurich, Switzerland. John Sutz, manager of the Cinema Bellevue and writes that the screen has proven very satisfactory.

The Minusa company reports a growing interest in American made motion picture products and accessories throughout Europe. The firm has many inquiries for screens from abroad.

American Photo Player
In New Chicago Offices

Chicago offices of American Photo Player Company have moved into new quarters at 702 South Wabash Avenue. This is along Chicago's film row and in the new headquarters the branch has ample room for the display of its instruments.

Burns Oil
This Method Is Used at New Tivoli,
Opened February 1

COAL shortage possibilities hold no terror for the new Tivoli theatre, Michigan City, Indiana, which was opened February 1st under the management of Abe Wallerstein. This is but one of the interesting features of this new theatre seating 1,300 which is also equipped with a Minusa ventilating system by which the air is washed before entering the auditorium. The combination of an oil burning system, eliminating dust and dirt and a washed air ventilating unit will assure patrons of the Tivoli every comfort in heat and pure air.

The oil supply is outside the theatre proper and flows by gravity to the generator which in turn furnishes a steady heat for the boilers.

Henry L. Newhouse was the architect and in many respects the Tivoli revolves the new McVickers theatre, Chicago. American Seating Company furnished the seats, a new style, upholstered in velour with leather seats and padded with curled hair. The carpet padding is also of curled hair. Carson, Pirie, Scott, Chicago, supply the carpets and the cushioned padding was provided by the Blockson Company, Michigan City.

Simplex machines are used for projection and are mounted in two of these, as well as a spot light and a slide machine. Cove lighting system is used with good effect in the dome like ceiling. A Hope-Jones organ and fifteen piece orchestra furnishes the music. The organ is an electrically controlled two manual instrument with stops to produce any effect desired.

The Tivoli is decorated with brocaded silk panels in gold and green, with gold and ivory medallions of light blue. The general scheme of the house is warm gray, and the Adams period has been carried out in pillars and decorations. The dome is decorated in gold leaf.

The exterior of the building is done in glazed terra cotta and presents a pleasing appearance. A large electric sign surmounts the marquee and there are upwards of 1,000 electric lights in the canopy and sign.

The house is well equipped for vaudeville or pictures, a stage 27 feet deep by 65 feet wide being provided. Dressing rooms are on two sides of the stage and accommodate sixty performers. An asbestos curtain is provided and an extra precaution a water curtain has been placed immediately behind this. The electrical effects of the house are controlled back stage by a system of dimmers.

Installs Large Organ

A new Robert-Morton pipe organ was installed in the Globe theatre, Kansas City this week, city officials having approved at a cost $200,000. Installation was unusually difficult, as there was no provision for an organ when the theatre, which seats about 2,500, was built.
If it is in the negative, you will get it in the print, on

**EASTMAN POSITIVE FILM**

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Theatre Construction News

New Projects

A development of last week which is of considerable interest to the theatre construction and equipment field was the purchase by West Coast Theatres, Inc., of forty houses comprising the Turner & Dabunken circuit on the West Coast. In announcing the purchase Sol. Lesser, A. L. and Michael Gore and Adolph Ramish made it known that these theatres will be remodeled and improved, making each a playhouse of the highest type.

Lincoln, Neb.—An eastern syndicate has selected a site in Lincoln for the erection of a theatre to cost $250,000 and another at Kearney to cost $100,000, according to John R. Webster, of Albany, N. Y., who has been here in the interests of the transactions.

Seattle, Wash.—A theatre to cost between $750,000 and $1,000,000 will be erected in Seattle, Irving Ackerman of Ackerman & Harris has announced. It will seat 2,500.

St. Louis, Mo.—Construction of the Loew theatre in this city, which was held up because of high building costs according to Marcus Loew, will probably get under way in the near future as new bids have been asked of contractors.

Oakland, Cal.—A community theatre to cost in the neighborhood of a million dollars is planned for Oakland. Edgar J. Linesba, former house manager of the Bishop theatre and later assistant manager of the McArthur theatre, is engineering the project.

San Mateo, Cal.—The Regent theatre here will be thoroughly remodeled and improved by Peninsula Circuit of Motion Picture Theatres, the new management, of which Ellis J. Arkush is head.

Montgomery, Ala.—It is probable that a theatre for negroes to cost $350,000 will be erected here according to Clarence J. Bennett of New Orleans, president of the Theatre Owners Booking Association.

Traverse City, Mich.—A new theatre will be built here by Fitzpatrick & McErlroy, Chicago.

San Gabriel, Cal.—Construction has been started on the Mission Playhouse to be erected here.

Little Rock, Ark.—M. S. McDerm and M. A. Lightman, owners of the Rex theatre, have taken over the Washington theatre in which a new front will be installed, the seating capacity increased to 700 with opera chairs replacing the old benches.

Ownership Changes

Detroit, Mich.—Richard Flynn has taken over the lease and management of the Gladwin Park theatre here.

Little Rock, Ark.—T. B. Chastain, who owns and operates the Newport and Cotton Plant theatres, has taken over the Rex theatre at Brinley from Mr. and Mrs. Charles Dill.

Tiona, Mich.—W. S. Butterfield has acquired the interests of his partner, Clifford B. Swerl, in the Regent and Family theatres.

Honey Grove, Tex.—The Strand theatre here has been purchased by O. Gill of Hugo from Mr. and Mrs. I. G. Kilough.

Livermore, Cal.—A. O. Atkinson of San Francisco has purchased the Bell theatre from Kline & Levy of that city.

Albany, N. Y.—C. H. Buckley and J. F. Farsches, owners of the Leland theatre here, have leased the Clinton Square theatre, formerly run by Fred P. Elliott. Improvements are to be made.

Openings

Lincoln, Ill.—Steven Bennis' new Lincoln theatre here will be completed and ready for opening about the middle of February.

Mason City, Ia.—The Garden theatre has been reopened under the management of S. Nicolle after being redecorated.

Danville, Ill.—The New Court theatre on East Main street has been completed and opened.

Des Moines, Ia.—The Alhambra theatre at Grand near Fifth street will be opened in April according to S. O. Moore, head of the firm financing the project.

Dinuba, Cal.—Manager J. W. Davis has announced that the new Strand theatre here would be opened February 1.

Michigan City, Ind.—The new Tivoli theatre, Abe Wallerstein, manager and director, opened its doors on February 1.

Elks Plan Big Theatre

At Kansas City Kansas

A new $250,000 motion picture theatre and club house is planned by the Elks Lodge of Kansas City, Kan., the building to be an eight story structure with the first three floors occupied by the theatre, which will have a seating capacity of 1,500.

Other new theatres and changes of management announced in the Kansas City territory this week are: Community theatre, Rockport, Mo., opened by American Legion; Jefferson theatre, Springfield, Mo., purchased by S. E. Wilmott; Palace theatre, Spring Hill, Kans., purchased by H. E. McCall from H. R. Payne.
EXHIBITORS HERALD

February 17, 1923

CHICAGO TRADE EVENTS

Michigan City, Ind.
Boasts New Theatre

Tivoli, Seating 1,300 and Costing $300,000 Was Opened
February 1

The Tivoli theatre, the pride of Michigan City, Ind., was formally opened on the evening of Feb. 1. The main palace, which seats about 1,300, was erected at a cost of $300,000, was filled to overflowing with a happy, expectant crowd on the opening night, and Managing Director Abe Wallerstein gave them their money's worth in music, pictures and vaudeville.

The theatre was financed by 200 progressive citizens of Michigan City, and is a credit to the community. It rises two stories ahead of the town and would be a credit to a city twice its size. The Michigan Theatre Corporation is back of it.

Minister Gives Talk

The Tivoli was formally dedicated by the Rev. C. H. Hopkins, who expressed a sincere wish for its success. The Rev. Hopkins, in a year that was one of the strongest anti-motion picture advocates and is now one of their staunchest supporters.

In appointments and finish the Tivoli is one of the prettiest theatres in the country. The construction was under the supervision of architect Henry L. Newhouse of Chicago, who was on hand to assist at the opening last Thursday night.

The exterior of the building is glazed cream-colored terra cotta especially designed for the Tivoli. The theatre is fireproof, with wide aisles leading directly to seven exits on each floor. It has a spacious lobby and the whole is equipped with American Seating Company theatre chairs.

The balcony is reached by marble stairways from the main foyer, and the mezzanine floor and arrangement of approaches resemble closely the McVicker's theatre in Chicago.

H. Hope-Jones Organ

A very complete projection booth, equipped with two Simplex machines, a spot-light and slide machine is in charge of Operator S. C. Blande. A fifteen piece orchestra under the leadership of Howard L. Peterson rendered excellent music. Mr. Peterson also operated the Hope-Jones organ.

M. A. Cushman handled the bond issue for the new theatre. E. E. Bernstein will act as Treasurer in operating the house. The policy of the new house will be pictures and vaudeville, the vaudeville being used Thursday, Friday, Saturday and Sunday. The admission price is 45 cents.

"Only a Shopgirl" Rights

Acquired by S. Greiver

Greiver Productions have taken over rights and their territory on "Only a Shopgirl," negotiations having been completed with the C. B. C. Film Sales Corporation. By the agreement, Greiver will handle the feature in the Northern Illinois and Indiana territory.

S. Greiver, head of Greiver Productions, is the first of the C. B. C. "Box Office Winners." "More to Be Pitted," when the series was first announced.

William Sweeney Is

Busy Man These Days

Popular Organizer of Local
Exhibitor's League Has
Plenty of Work

William Sweeney, organizer of the Illinois M. P. T. O., is probably the busiest man in Chicago these days.

In addition to his regular work, he is taking a big part in the fight on daylight saving; cooperating with the Department of Justice in an investigation of the music tax; and, last but not least, has one eye on Springfield, where the legislature is in session.

And He Can Handle It

Tasks of this kind in addition to his regular work might throw the average person. But Sweeney calmly thrives on it. And in the midst of it, he still finds time to take care of the extras, such as answering questions and keeping up his correspondence.

The daylight saving fight is coming along nicely. Theatres all over Chicago are getting signatures to the petitions against continuing this time and report sentiment is swinging back toward Sunday Time for the winter months.

The music tax investigation promises many interesting developments. Up to date, the legislature has done nothing to work the theatre racket. Instead, it has sparse an assortment of unfriendly bills is looked for.

Endorse Elks' Fight on Dope

At a recent board meeting of the Illinois M. P. T. O., resolutions were adopted endorsing the Elks' fight on the dope traffic. Copies were delivered to the Elks lodge, Commissioner of Health Bundesen and the daily newspapers by Joseph Hopp and Adolph Powell.

Universal Employees

Hold Annual Banquet

Employees of the Universal exchange held a very enjoyable benefit affair in the East Room of the La Salle Hotel, on Saturday, Feb. 3. Louis Laemmle was toastmaster and the various salesmen and invited guests were called upon for brief addresses.

During the evening Herman Stern, sales manager, presented Harry Phillips with 200,000 rubles and Lipton Astrachan received 300,000 rubles as prize money for winning first and second place in a recent sales contest. A copy "pinched" Mr. Phillips during the proceedings, but Beadell used his police badge and city hall influence to save Harry. Dancing, music and exhibition dancing ended the evening. The affair was given by the Universal Exchange Benefit Society, an organization formed two years ago by Mr. Stern.

Weber & North Picture

Opens at the Randolph

"Notoriety," produced by Will Nigh, for L. Lawrence Weber & Bobby North, opens in indefinite engagement at the Randolph theatre Sunday. The production is in eight reels and is distributed in this territory by J. L. Friedman of Celebrated Players.

Manager J. L. McCurdy plans to do extensive advertising for the feature.
EVERYBODY had a good time at Abe Wallerstein's opening last Thursday night at Michigan City, Ind., and the new Tivoli is a credit to the town and to its promoters.  * * *

The Great Moustache contest between Spencer and Miller, F. B. O. boys, is drawing to a close, next Saturday being the final day, when the winner will be decided and the twenty-five buck prize. Last week we though Charlie Miller had an edge on A. G., but while Charlie was asleep in the barber's chair he thoughtlessly trimmed off three hairs and now Spencer leads. Thorns of the upper-lip decorations will be carried in our next issue.  * * *

CRESS SMITH, special representative for United Artists, who left Chicago with his family on January 23, arrived at Honolulu Jan. 30, and was in Los Angeles Feb. 6. He expects to arrive at Sydney, Australia Feb. 13.  * * *

CHARLIE CASONANA has returned from New York, where the U. S. salesman spent a week looking at the bright lights.

MORRIS SALKIN, of the Owl theatre, and Harry Goldson, of the Adelphi, inform us they were entertained in Los Angeles by Kalla Pasha, the Famous Players-Lasky star. Pretty sold to some folks.  * * *

JULIUS GOODMAN, of the Broadway- Strand, has his new special Pierce coupe. It's a hard life, mate.  * * *

When we went into Celebrated Players exchange, to get some news we found the salesman's booth transferred into a jungle of wild beasts, with "Bill" Hershberg mixing around with them like they was old friends.

We're green with envy, FRANK HAMMOND of the Vendome theatre, 31st and State streets, dropped in to tell us he had just returned from that oasis, Cuba. Frank aver he was in Havana in style and hearty and healthy. Says they don't even know what that new malady, "moonshine death," is in Havana. Frank lounges while on the Island. He spent his spare moments with Paul De Oto, who is now manager for Universal in Havana. Everybody knows Paul. Ask Frank, maybe he will give you details.

DEL GOODMAN has resigned as United Artists salesman, to join the Fox Film Corp. Del will be given the Australian office of Fox as soon as his transfer can be arranged.  * * *

The Master Advertisers, Al. Dezel, general manager, has moved to new quarters on the second floor, 30 East Eighth street.  * * *

Our old college chum, WALT NEALAND, who tells the world about Goldwyn Pictures, is in Milwaukee this week, exploiting "The Strangers' Banquet" and " Broken Chains."  * * *

At an exploitation stunt LOTS KRAMER, the 20th Century Fox exploiter, advertised he would have Al Hoffman, the F. B. O. champion high jumper, spring out of the eighteenth story window of his hotel at Danville, Ill., and enter the 100 yard dash on Sherman's net, thus advertising "The Third Alarm," but the authorities stopped the exhibition, and Louis only got about four cols., of publicity on it.

The many friends of J. S. McHenry, former advertising manager of The Herald, and once conductor of this column, will be pleased to learn of his appointment as Branch Manager for Fox Film Corp. in Germany. He expects to leave about May 1.

SID DECKER, Universal's "Key centre" salesman, advises that the West Side Business Association of Rockford, Ill., has purchased the old hotel property in the spring a new theatre, seating 2,500, will arise on that corner.

FRANCIS LAEMMLE was given a surprise party by the heads of all departments of the Universal exchange and helped him celebrate a birthday a week ago Saturday night.  * * *

TED SCHLANGER has been made Short Subject manager for Universal.

JAN. CREIGHTON, of the Parthenon theatre, Hammond, Ind., has a successful "First" party at his pretty playhouse.

BEN SEKOWSKY, who busted into the Pporia newspapers more than once, with his Madison theatre exploitation stunts, is now numbered in the Chicago theatre staff. We hear, He's director of public relations or something like that.

Irving Mack has moved to new quarters -787 South Walsh ave, and trailers, posters, heralds, etc., can be ordered at the new location at the same price as before. He'll be there two years at least, he says.  * * *

M. WHITMORE has been added to the Celebrated Players sales force by J. L. Friedman. He handles the Northern Indiana territory.  * * *

CHARLES OLSON, of the Lyric and Apollo theatres, Indianapolis, was a caller on Film Row last week.  * * *

"Notority." Will Night's picture, which Celebrated Players is handling, is at the Randolph theatre this week.

JACK McCANN is now house superintendent of the State-Lake theatre.

WALTER D. NEALAND, the Goldwynner, has returned from exploiting "Broken Chains" at the Blackstone theatre, South Bend, Ind., where the truthful Walt, informs us it did a wonderful business for six days. He also put over the same picture at the Princess theatre, Springfield, Ill. Originally scheduled to open on Sunday Jan. 28, the demand for seats compelled the management to open it Saturday, Jan. 27. As Walt says—"there going some."

And while we're on the subject, the Goldwyn picture "The Stranger's Banquet" goes into the Chicago Feb. 5 for a week's run and on March 12 "The Christian" occupies the screen at the big 5,000 seat house.

"Red" Johnson of the F. B. O. forces is back on the job after a few days' illness.

Celebrated Players is planning a special showing of "The Jungle Goddess," a new serial at Universal projection room, on Thursday.

NATE WOLF has been confined to his home with the flu.

"Bob" TOWN and Charles FRANCIS WALTSH, who are responsible for all Fox film shipments out of the local exchange, don't want to see another Anniversary Week this year. They have been hard working day and night tossing the cans around and eating hot dogs to keep alive.

C. E. ROSS, exchange manager, and W. W. Brumbrug, in charge of country sales, are both elated over the excellent showings made by their men for First National Week—which in itself was a big one.

GAPWELL SEARS, city sales manager, First National, threw his arm out bowling last week and is now rooting from the side lines.

Mr. and Mrs. I. LEISERMAN announce the engagement of their daughter, Miss Gladys to Joseph Wolf. Mr. Wolf is a graduate of Northwestern University, and is present with the Pullman Coach Company, in the Southern states. His home is in Tampa, Fla., where his uncle has a controlling interest in a large motion picture theatre.

S J. GREGORY of Hammond, Ind., is at Hot Springs, Ark., for three weeks' rest.

The officers of Jones, Linick & Schafer and theatre managers gave Emil Mayer, former chief accountant, a farewell dinner at the Sherman Friday night. Mr. Mayer leaves soon for California, where he will make his future home.

"BILLS" DANZIEISTERK, assistant to Dan Roche, of Paramount publicity forces, is showing Jack Hallman around town this week. Mr. Hallman is to be exploitation manager at Alhambra, Calif, till the vacancy caused by the death of Max Doolittle.

And by the way Dan Roche has returned to New York City, where he had all sorts of trouble with his own, and has two wagons ready for his "Covered Wagon" campaign.

LOUIS BREECKER has purchased the California theatre on 35th street.

MRS. C. E. BECK, wife of the owner of the Castle theatre, died suddenly on Friday, Feb. 2.


R. C. SEERY, district manager of First National, is in New York attending a convention of district managers. He will be gone a month.

R. C. WILLIAMS of the Majestic theatre, Streator, Ill., attended the auto show last week. Wonder what kind of a car he's getting?

Berman in Chicago

Harry M. Berman, general manager of sales, Film Booking Offices of America, dropped in on the local exchange Saturday. He left for St. Louis on Sunday.

Special Showing

Universal has arranged for a special showing of "Driver," the big new special feature, at the Grand Theatre, Feb. 8, at 1 o'clock P. M. A two reel comedy, "Sweetie," with Baby Peggy is also part of the program.
EQUITY PICTURES

Straight From Paris, five reels, with Clara Kimball Young. Charge H., five reels, with Clara Kimball Young. Where is My Wandering Boy Tonight? six reels, Cullen Landis, six reels, Roy Stewart. What No Man Knows, Clara Kimball Young. The World's Greatest Woman, six reels. What's Wrong With the Women, special cast.

FAMOUS PLAYERS-LASKY


FIRST NATIONAL


FOX FILM CORPORATION

FOX SPECIALS


TOM MIX SERIALS

Chasing the Moon, five reels. Up and Going, five reels. The Fighting Streak, five reels. Just Tony, 1532 feet. Do or Dare. Arabia, five reels. Catch My Smoke, five reels.

WILLIAM RUSSELL SERIALS


SHIRLEY MASON SERIES


DUSTIN FARNUM SERIES


CHARLES JONES SERIES

Riding with Death, five reels. Parson My Nerve, five reels. Western Speed, five reels. West of Chicago, 4094 feet.

JOHN GILBERT SERIES


20TH CENTURY BRAND

Whatever She Wants. (Eileen Perry). Smiles Are Trump (Maurice Pyne), five reels. Extra! Extra! (Walker Murphy), five reels.
GOLDSWYN PICTURES CORPORATION

GRAPHIC FILM CORP.

W. W. HODKINSON CORP.
The Kingdom Within, six reels, special cast. Second Reels After Dark, Glenn Hunter. Down to Sea in Ships, eight reels, special.

HOLM AN & HAMPTON PRODUCTIONS

HUGO BALLY PRODUCTIONS
East Lynne, seven reels, with All Star Cast. The Jersey's End, All Star Cast. Jane Eyre, seven reels, Mabel Ballin. Other Women's Costumes, six reels, Mabel Ballin and Nellie Beach. Married People, six reels, Mabel Ballin.

WARD LASCHELLE PRODUCTIONS
Rin Van Winkle seven reels, Thomas Jefferson Affleck, six reels (Colcem Moore and John Bowers).

WINNIE PRODUCTIONS, INC.
God's Crucible, six reels, Gاستon Glass. Cameron, St. Regis, five reels, G استon Glass and Vivienne Oshorn.

HOLY PRODUCTIONS
French Heels, six reels, Irene Castle. No Trespassing, six reels, Irene Castle.

TILFORD CINEMA STUDIOS
Slim Shoulder, six reels, Irene Castle.

BERGMANN PRODUCTIONS, INC.
Free Air, Highwayman, five reels, Marjorie Seaman. G. S. CLANCY PRODUCTIONS
The Headless Horseman, six reels (Will Rogers).

HOLLANDIA FILM CORP.
Bulldog Drummond, six reels (Carly Blackwell and Evelyn Greetley).

JANS PICTURES, INC.
Wings of Pride, five reels. Martha Wooster, five reels, with Diana Allen. The Amazing Lovers, five reels, with Diana Allen.

AL LITCHMAN CORP.

METRO PICTURES CORPORATION

METRO SPECIALS
The Five Dollar Baby, Viola Dana, 10,000 feet. The Prisoner of Zenda, Rex Ingram Prod., 10,447 feet. The Face Between, Bert Lytell, 5,000 feet. The Hands of Nora, Clara K. Young, 6,000 feet. Broadway to Bucolics, J. Murray, 7,227 feet. June Madness, Viola Dana, 5,600 feet. Thirty Thousand Dollar内外, Rex Ingram Prod., 4,000 feet. A Punctured Prince, Bull Montana, 2,600 feet. Riding Mad, K. Young, 6,000 feet. Mud and Sand, Laurel Comedy, 2,000 feet. Love in the Dark, Viola Dana, 6,000 feet. Quincy Adams Sawyer, star cast, 7,000 feet. Tuss of the Sea, Anna May Wong, 10,000 feet. Peg o' My Heart, Laurette Taylor, 7,000 feet. The Pest, Stan Laurel, 2,600 feet. Gladolph, Regional Barber Prod., 5,000 feet. Hearts Aflame, Regional Barber Prod., 512 feet. The Forget-Me-Not, Milns Sitlis, 4,000 feet.

NAZIMBA PRODUCTIONS
Madame Peacock, seven reels, with Nazimova. Billions, six reels, with Nazimova. Octavia, seven reels, with Nazimova. Salome, ten reels, with Nazimova.

TUFFY PRODUCTIONS
Peacock Alley, eight reels, Mae Murray. Fascination, eight reels, Mae Murray. A Broadway Rose, six reels, Mae Murray.

NATIONAL EXCHANGES, INC.

PATHE EXCHANGE, INC.

PACIFIC FILM CO.

PRODUCERS SECURITY CORPORATION

FILM BOOKING OFFICES

RUSSELL PRODUCTIONS
Shadows of Conscience, seven reels, Russell Simpson. Saved by Radio, five reels, George Larkin.

SECOND NATIONAL PICTURES
David and Jonathan, 4,600 feet. Her Story, 5,000 feet. The Night Riders, 5,000 feet. Brenda's Heritage, 5,000 feet.

LEWIS J. SELZNER ENTERPRISES
ELAINE HAMMERTON STAR SERIES

EUGENE O'BRIEN STAR SERIES
The Prophets of the Northwest, five reels. Channing the Northwest, five reels. John Smith, five reels.

CONWAY TEEAR STAR SERIES
The Man of Stone, five reels. A Wide Open World, five reels. The Reference, five reels.

UNITED ARTISTS CORPORATION
Way Down East, eleven reels (D. W. Griffith). Dances, seven reels, George Arliss.


UNIVERSAL ATTRACTIONS

UNIVERSAL-JEWEL PRODUCTIONS

VITAGRAPH
EARLE WILLIAMS PRODUCTIONS
Lucky Carson, five reels. Man from the Street, five reels. Restless Souls, five reels. Fortune's Mask, five reels. You Never Know, five reels.

ALICE CALHOUN PRODUCTIONS
The Little Minister, six reels. The Angel of Crooked Street, five reels. The Girl in His Room, five reels. A Girl's Desire, five reels. The Fright, eight reels, all star cast. The Little Wildcat, five reels.

WILLIAM DUNCAN
No Defender, five reels. The Silent Voice, five reels.

VITAGRAPH SUPER-FEATURES

WARNER PICTURES
Achmed of Parents, all-star cast, six reels. Painted Curtains, Henry B. Walthall and Mary Pickford, five reels. A Dangerous Adventure, Grace Darmond, seven reels. Rags to Riches, Wesley Barry, seven reels. Little Heroes of the Street, Wesley Barry, seven reels.

WESTERN PICTURES CORP.
EXHIBITORS
HERALD

"Should Set Many A New Box-Office Record."
EXHIBITOR'S HERALD

DOWN TO THE SEA IN SHIPS

February, 24, 1923
Be sure to see this box-office sensation at your Universal Exchange! Here is a chapter play with every element required to make it go over in blazing, big-money style!

Packed with thrills, punch and romance, and backed by a campaign book filled with sure-fire exploitation ideas, it means ready money to every live showman who gets behind it in the big way it deserves!

Directed by ROBERT HILL

PRESENTED BY CARL LAMMILL

UNIVERSAL CHAPTER PLAY
Don't Miss These Latest Comedy Hits!

BABY PEGGY

"Peg, o' the Movies"  "Carmen Jr."
"Sweetie"   "Taking Orders"
"The Kid Reporter"  "Tips"

BROWNIE

THE famous wonder dog in the best subjects of his career--six in the series, the first two of which are "SWEET AND PRETTY" and "STRAIGHTEN 'EM OUT." Watch for them!

JACK COOPER

THE comedian who has made countless thousands laugh in a new series of laughmakers, the first of which are "A SPOOKY ROMANCE" and "VAMPED."

Century

CONSISTENTLY GOOD

COMEDIES RELEASED THRU UNIVERSAL
The World's Record in the World's Largest Theatre

"Douglas Fairbanks in Robin Hood"
Floods Box-Office of the Capitol Theatre, New York
$58,097.66 for First Week's Gross

In spite of a blizzard, rain and cloudy weather more than 100,000 persons saw this sensational audience picture in seven days, with a splendid start for a second record-smashing week.

101,820 Paid Admissions

United Artists Corporation
729 Seventh Avenue, N.Y. City.

Gentlemen:
Hereewith we give you a statement of the daily receipts for the week of ROBIN HOOD:

<table>
<thead>
<tr>
<th>Date</th>
<th>Clear</th>
<th>Rain</th>
<th>Total</th>
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<tbody>
<tr>
<td>Jan 28th</td>
<td>702</td>
<td>11</td>
<td>713</td>
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<tr>
<td>Jan 29th</td>
<td>898</td>
<td>13</td>
<td>911</td>
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<tr>
<td>Jan 30th</td>
<td>139</td>
<td>223</td>
<td>322</td>
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<tr>
<td>Jan 31st</td>
<td>695</td>
<td>13</td>
<td>708</td>
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<tr>
<td>Feb 1st</td>
<td>476</td>
<td>12</td>
<td>488</td>
</tr>
<tr>
<td>Feb 2nd</td>
<td>207</td>
<td>11</td>
<td>218</td>
</tr>
<tr>
<td>Feb 3rd</td>
<td>113</td>
<td>119</td>
<td>232</td>
</tr>
<tr>
<td>Feb 4th</td>
<td>808</td>
<td>12</td>
<td>820</td>
</tr>
</tbody>
</table>

Total: 10,953.41

Attendance, 101,820

Yours very truly,

J. F. Fullen
Manager, for Capitol Theatre.
Absolutely
The Only New Thing
In Motion Pictures
This Year!

From exhibitors—from audiences—from critics—from picture experts—comes this comment, again and again, after viewing that great photoplay sensation

D. W. Griffith's
“One Exciting Night”

Here is a picture that has EVERYTHING any exhibitor can ask.
It satisfies box-office demands and also pleases immensely any type of audience.
In all sections of the country it has set new attendance records in theatre after theatre.
It is that "something new" in pictures that exhibitors everywhere are seeking.

Miss Louella Parsons Says
In The Morning Telegraph

"Here is something entirely new—the first picture of its kind I have ever seen.
"D. W. Griffith has never made such an enjoyable picture.
"Never in the history of pictures has there been anything so full of thrills, suspense and everything that makes for one hundred per cent. interest."

D. W. GRIFFITH'S
“One Exciting Night”

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ADAMS, PRESIDENT
More Money From Philadelphia and a Record in Cleveland!

D. W. Griffith’s “One Exciting Night,” his latest picture sensation, did such a smashing box-office business at the Stanton Theatre, Philadelphia, that it brought this letter from Frank W. Buhler, managing director, to Albert Grey, general manager of the Griffith organization:

“Enclosed find check to cover additional rental on “One Exciting Night.”

“We have extended the engagement of this picture owing to its great popularity in Philadelphia.

“'One Exciting Night’ is a picture that appeals to all classes. It has an element of comedy, an element of drama and keeps the spectator interested every minute of the showing.

Big Box-Office Returns and a New Record in Cleveland!

Breaking all house records at popular prices at the Stillman Theatre, Cleveland, Mr. Griffith’s “One Exciting Night” played to $18,138.80 the first week of the engagement. The second week brought $13,679.89.

As a result of the splendid box-office and audience value of the picture, N. M. Schenck, of the Loew organization, sent the following letter to Albert Grey:

“Thought you might like to know that ‘One Exciting Night,’ which completed a two weeks’ run at the Stillman Theatre, Cleveland, has done remarkable business.

“The audiences received it enthusiastically, and I feel sure that it will go equally well anywhere.”

D. W. GRIFFITH’S

“One Exciting Night”
The Strand Theatre of New York
For Two Weeks Broke the Record
Made With "Way Down East" and
Also With "Orphans of the Storm"

And REMEMBER! "Way Down East" in stage and screen theatres, has played to twice as much business as any other two pictures ever made!

And this record was made during the most unfavorable weather in years.

$15,000 greater than "Way Down East"!
$8,000 greater than "Orphans of the Storm"!

Read What Joseph Plunkett Says

"Dear Mr. Abrams—I am glad to write you that D. W. Griffith's 'ONE EXCITING NIGHT' did bigger business for us than either 'Way Down East' or 'Orphans of the Storm.' We were compelled to stop the sale of seats many times during the engagement of the picture. It certainly is a great audience attraction, which was plainly shown by the way our audiences received it."

Now Read What "Variety" Had to Say

"Strand—'ONE EXCITING NIGHT!' (Griffith-United Artists.) Seats 2,900. Scale; 30-50-85. Was held over for second week and broke the house record on the business done by both 'Way Down East' and 'Orphans of the Storm,' previous Griffith's that played two weeks at the house. Got close to $29,000 on the week."

"Variety's" report for the first week at the Strand stated that "ONE EXCITING NIGHT" grossed "better than $31,000," adding that it was being held over.
They Love It!

"Superior to anything of the sort the screen has ever known. Through every inch D. W. Griffith's art is most telling.—Moments when one thinks one's heart cannot last—then onslaughts of comedy."—N. Y. Sun.

"Griffith's picture will live among the immortals of the silver screen, for 'One Exciting Night' is one of the best photoplays ever produced."—N. Y. Evening Telegram.

"A magnificent piece of work—indeed a hilarious thriller."—N. Y. Times.

"A masterpiece—women screamed, everybody gasped—and then, the audience went into hysterics of laughter."—Chicago Herald and Examiner.

"Stupendous is the word! You will rise up on the edge of your seat and scream."—Boston Traveller.

"It will be THE popular evening's pleasure this year."—N. Y. Post.

"The audience as one man shivers at 'One Exciting Night'—The action is terrific. All highly successful."—N. Y. Herald.

"Even remembering what the master producer has done before, this surpasses all—and Griffith has added the funniest type of negro comedian."—N. Y. Journal.

"Everybody had a wonderful time."—Chicago Tribune.

"Gale after gale of applause—Titanic—A mighty spectacle."—N. Y. Mail.

"Stunning."—Boston Globe.

D. W. GRIFFITH'S

"One Exciting Night"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT
Broadway Stood Up
to see
Nazimova's "Salome"

At the Criterion Theatre, New York, "Salome" played to $11,706 for the first of a four weeks' engagement—or $2,088 more than the seating capacity of the house—608.
Business for the second week amounted to $10,299, showing $681 in S. R. O. receipts.

Gross of $38,153.50
for Four Weeks

With a capacity business of only $38,472 possible for the engagement, "Salome" played to a total gross of $38,153.50. Here are the figures, week by week:
First week gross, $11,706, or $2,088 above capacity.
Second week gross, $10,299, or $681 above the capacity.
Third week gross, $8,299.50.
Fourth week gross, $7,849.
Total gross for four weeks, $38,153.50.

Great for the Box-Office and
Great for the Audience
"Suzanna" Ranks as
The One Outstanding
Film of the Month

Under the title "Picture of the Month" in the current issue of Screenland Mack Sennett's new comedy drama, "Suzanna," is given the place of honor.

"This page is dedicated to the man and woman for whom the program picture holds no appeal," says the announcement. "In this space the ONE OUTSTANDING SCREEN DRAMA OF THE MONTH is presented to their discriminating attention, as proof that the cinema can and occasionally does express real dramatic ideals."

"Warm sunshine beating on the old 'dobe walls; dash- ing caballeros strumming their guitars 'neath a dark-eyed senorita's lattice; brown-frocked padres in the mission garden; Old Spain under blue California skies; and winsome, lovable little Mabel Normand — that is 'Suzanna.'"

"'Suzanna' is as Good as 'Mickey,' and it is Better than 'Molly-O'"
“ONE OF THE MOST MARVELOUSLY AMAZING ATTRACTIONS EVER OFFERED OWNERS OF MOTION PICTURE THEATRES”

—MOVING PICTURE WORLD

HODKINSON PICTURES

ELMER CLIFTON’S

DOWN TO THE SEA IN SHIPS"
"Down to the Sea in Ships"
Elmer Clifton's New Production a Masterpiece in Its Line—Replete With Sensations and Human Interest
Reviewed by Roger Ferri

When the ten best productions of the current season are finally sorted out, this Elmer Clifton offering should not be overlooked, for it is one of the most marvelously amazing attractions ever offered owners of motion picture theatres. In its class it stands alone and as an unquestionable masterpiece. Here is a production that is just that and more—a picture with a real heart. It is at the same time a great education and a remarkable entertainment vehicle. Its value goes beyond that of the theatre, for it will create talk and discussion that will live for a long, long time.

Cinematographically, "Down To the Sea in Ships" is that much sought different production exhibitors have prayed for. It is dramatic, sensational, romantic, comical and picturesque, dwelling on a story that is appealingly human.

It is big in everything. You don't have to take any risk when you grab this one, for it is that type of production that will appeal to everybody for it has everything in it—and most important it is in possession of heart-throbs that are gripping and leave a permanent impression that will prompt word-of-mouth boosting.

Elmer Clifton is deserving of much commendation for "Down To the Sea in Ships" for it is what this writer would gamble two to one in predicting that it will prove a huge box office winner. It's a production that will justify the investment of several thousands of dollars in exploitation, for the picture will earn it all back 100 times.

It will be wise distributing agency that will grab this one and a wiser exhibitor who will allow it to bring the silver to its box offices.

For sensations, "Down To the Sea in Ships" is the best bet. And these sensations result from every day hair-raising experiences of whales. And they are not faked. This writer knows New Bedford and many a time was dispatched there by a Boston newspaper to "cover" shipwrecks, etc., in that picturesque locality.

To enumerate the innumerable thrillers depicted in this attraction would mean the use of an entire page. Suffice, however, to say that this picture is so securely packed with dangerously hold feasts in which whales unconsciously play an important role, that it has any 15 episode serial, this writer has seen to date, washed off the board.
NEVER before has a photo-dramatic production made its bid for public approval backed by the weight of critical enthusiasm that has greeted “Down to the Sea in Ships.”

“One of the most interesting pictures ever produced. . . . It combines pretty nearly the best in everything, acting, photography, direction and cast.”—Philadelphia North American.

It is a picture that will do more in a single season to restore confidence and public interest in the motion picture theatre than any other force at work within the industry.

“In this picture, the screen has gained one of its few veritable classics. It is visual literature, hauntingly beautiful. A truly great film.”—Boston Advertiser.

“Down to the Sea in Ships” has been launched with one of the biggest advertising and exploitation campaigns ever put behind a picture. Magazines and newspapers all over the country will be used to arouse interest in this super-production. The opening gun in the campaign is a full page in the Saturday Evening Post (circulation 2,250,000), on March 10th. This will be followed by intensive advertising designed to reach every community of any size in the United States.

“One of the real surprises of the screen season. . . one worthy of a place among the finest of the year. . . . there have been no more thrilling escapades ever caught by the camera . . . a film that will blaze the trail for the new type of pictures that are bound to come.”—Detroit News.

The exploitation possibilities of “Down to the Sea in Ships” are endless in their variety and effect. It is so utterly out of the beaten path, so daring in its conception, so masterly in its handling, that the exhibitor is confronted not with the problem of filling his theatre, but with the immediate necessity of securing “Down to the Sea in Ships” early enough and for a long enough run to satisfy the enormous public demand, that is already aroused for “the master-production of the new year.”

“Probably one of the most beautiful photoplays ever made . . . The enthusiasm grew by leaps and bounds.”—Boston Globe.
The Supreme Thrill of Motion Picture History!

A frail boat and its six occupants towed at express train speed toward three thousand miles of open water, through a sea lashed into foam by a maddened whale.

A sudden turn, a shout, "Look out, he's heading for us!" The oars are splintered along one side of the whaleboat, before the startled crew can backwater, the monster of the deep is upon them!

A flip of its death-dealing "flukes," and both craft and its occupants are tossed high in the air. The boat falls back into the sea, a battered wreck, its crew floundering about in shark infested waters.

Such is the climax of the most astounding piece of realism ever photographed—a motion picture made in the broad reaches of mid-Atlantic, with a 90-ton sperm whale as the principle actor, and the hand of chance directing as fierce a battle between man and mammal as the long history of whaling has ever known.

It required eighteen months to make "Down to the Sea in Ships." It is utterly unlike any production ever filmed, because, it is nature at her most thrilling moments, with intrepid whalers in mad pursuit of the biggest game on land or sea. Incidents of unparalleled daring, enacted apparently within a few feet of the eyes of the astonished audience, seem to challenge belief that the scenes were actually aken by a camera— and at breathlessly close quarters.

Every phase of whaling is shown with startling fidelity—the first view of the big "school," following the word "cry from mast-head, "Blow, blow," the lightning-like lowering of the boats, the dash for the prize, the instant of suspense as the boat-steerer sinks his harpoon to the shank. Then the frantic effort to escape, with a thin curl of smoke arising from the harpoon line as it wraps over the bow, until the whale's dash for the open water and freedom.

For hours the battle is waged in a dull-red sea, before the cry of "Fins out!" tells us that the monster has fought his last fight. Then follows the "cutting-in," and the thousand-and-one processes that for two hundred years have made the New England whaling industry a tradition tenderly fostered from generation to generation.

Yet back of this vivid picturization of daring runs one of the sweetest love-stories ever unfolded on the screen, a romance breathing all of the quaint customs of the most famous whaling city in the world. A sinister conspiracy, its aim the control of as fine a fleet of whalers as ever sailed the seven seas, a hair-raising mutiny and its overthrow of as brutal a master as ever tried a sailor in the rigging, a storm off-shore, the like of which no trick of photography could ever hope to equal, are touches of realism that lift "Down to the Sea in Ships" far out of the category of what we have come to accept as the usual motion picture thrill.

"It Will Be Talked About As (EMLER

"DOWN TO TH
of the Sensations of the Year.

MOTION PICTURE NEWS

"Down to the Sea in Ships"
Elmer Clifton—Twelve Reels
Reviewed by Lawrence Reid

WHAT will be written in screen history as a masterpiece of its kind is offered in Elmer Clifton’s "Down to the Sea in Ships"—a romance of the golden days of whaling. Taking more than a year to produce, it presents mute testimony that anything extraordinary in production cannot be achieved by working per schedule. Here is a picture which conveys the richest kind of atmosphere, locale color, detail and romance. It is authentic because Clifton went up to the whaling city, New Bedford, and gained the cooperation of its people. The director has gotten away from the beaten path.

This romance of 1850, when the whaling industry was at its peak, is unusual in its departure from the conventions. You might say that it is heroic life as it differs in an accurate manner. Yet Clifton has done it. He has not only brought forth a series of truly sensational scenes such as the sighting of the whales and the pursuit of them, with the subterfuge which covers the Quakers and their faith. The characters, with the exception of the protagonist, are members of the Society of Friends. We are taken into the meeting house and shown the Quakers carrying on their quaint custom. The marriage ceremony is one highly appealing episode.

While the picture brings forth the thrilling incidents of the fifty years with its dramatic moments, it is also interwoven with a romance, the background of which is colored with a rich, warm color and the reminiscences of the dead past. It seems as if it were an education as well as an entertainment. Everything, seemingly, has been done to the period in which it is set. Painted with care is every scene—every incident. It’s a better story as well as a dramatic one. And because it is so unusual in theme, characterization and production, it will be talked about as one of the sensations of the year. The photography is exceptional, and the acting is genuine.
EXHIBITORS HERALD

SPECIAL CAST IN

Down to the Sea in Ships

(HODKINSON)

THIS picture of whaling days in New England is one of the most remarkable productions of the season and will undoubtedly prove a box office sensation. Based on an interesting love story, it has some of the most exciting and spectacular scenes yet given to a film entertainment.

DIRECTOR Elmer Clifton set out to make for the Whaling Film Corporation, of New Bedford, Mass., a film production different from anything before attempted. That he has succeeded in a manner more than satisfactory, there can be no question. "Down to the Sea In Ships" is a production that stands in a class by itself and one that, with proper exploitation, should set many a new box office record.

Taking as his theme a delightful love story of Quaker life in the whaling city, when New Bedford was the headquarters of that industry, Director Clifton has cleverly transformed it into a film epic. The photography is nothing short of remarkable and gives rise to wonder as to how much of it could be accomplished.

ELMER CLIFTON

DOWN TO THE
Productions of the Season."

HODKINSON PICTURES

SEA IN SHIPS"
MORE than one hundred of the leading newspapers of the country have devoted full page feature-stories to this extraordinary picture. It is being fictionized in one of the principal "fan" magazines of the industry, and fifty other periodicals, including national magazines, gravure sections, house organs and syndicate services are hailing "Down to the Sea in Ships" as the greatest stride forward in recent motion picture history.

HODKINSON PICTURES

OLD NEW BEDFORD WHALING BATTLES GLORIFIED IN FILMS

Elmer Clifton's

"DOWN TO THE SEA IN SHIPS"
Here's what the Critics say:
WM. A. JOHNSON, Editor Motion Picture News: "Goldwyn's big Production, 'The Christian,' will go down in history as a masterpiece!"
L. W. BOYNTON, Editor Exhibitor's Trade Review: "'The Christian' is a screen marvel. It takes its place with the acknowledged classics of the motion picture. Unquestionably the biggest box-office picture Goldwyn has ever released."
ROBERT E. WELSH, Editor Motion Picture World: "'The Christian' is a really great picture without an 'if' or a 'but.' It will make a pile of money."
JOHN SPARGO, Editor N. Y. Exhibitor's Herald: "'The Christian' will clean up. It has everything!"
LOUELLA PARSONS, M. P. Editor Morning Telegraph: "No exhibitor can afford to pass by 'The Christian.'"
FRED SCHADER, in Variety: "One of the biggest box-office winners."
FILM DAILY: "'The Christian' undoubtedly prove one of the outstanding attractions of the year."

Booked by America's Leading Exhibitors
BALABAN & KATZ'S Chicago
IKE LIBSON'S Capitol, Cincinnati
Also Strand, Dayton; Southern, Columbus
GLEICHMAN'S Broadway-Strand, Detroit
TOM MOORE'S Rialto, Washington
ROWLAND & CLARK'S State, Pittsburgh
Capitol Theatre, New York
California Theatre, Los Angeles*
Park Theatre, Boston
GUY WONDERS' Baltimore

*Now playing Second Week and is Breaking all Records
A highly entertaining production in which the hero battles to success because he has the right kind of stuff in him—
Exactly the reason why the feature is making good in the theatres.
Here are just a few, large and small, spotted at random from all over the country:

Loew Theatres . . . New York City
Majestic . . . . . Albany, N. Y.
Hippodrome . . . . McKeesport, Pa.
Majestic . . . . . Bridgeport, Conn.
Hippodrome . . . . Pottsville, Pa.
Montauck . . . . . Passaic, N. J.
Oriental . . . . . Jersey City, N. J.
Casino . . . . . . Chicago, Ill.
Royal . . . . . . Toledo, O.
Hippodrome . . . . Warren, O.
Family . . . . . Clinton, Ia.
Rex . . . . . Sheboygan, Wis.
Queen . . . . . . Fort Worth, Tex.
Dixie . . . . . . Galveston, Tex.
Strand . . . . . . Dayton, O.
Lyceum . . . . . Memphis, Tenn.
Hippodrome . . Los Angeles, Cal.
Hippodrome . . Sacramento, Cal.
Rialto . . . . . Casper, Wyo.

Wyndham Standing
in
"The Inner Man"

With J. Barney Sherry and Dorothy Mackaill

DIRECTED BY
HAMILTON SMITH

STORY BY
CHARLES MACKAY

PHOTOGRAPHY
ARTHUR CADWELL

Syracuse Motion Picture Company

Playgoers Pictures

Foreign Representative
Sidney Garrett

"An Entertaining Production Based on a Stirring Story."—Motion Picture News.
Worth Millions—
and stranded on a park bench. Unlimited resources behind him, and not a penny in his pocket. His credit worthless, his identity lost, his explanation a joke.

Such is the amazing adventure of pompous John Pye Smith, millionaire. Serious to him, but uproariously amusing to every audience. By a perfectly reasonable series of mishaps, this man of millions loses his valet, his baggage, his beard, his pocket money—even his clothes.

Audiences are plunged deeper and deeper into sympathy for the luckless rich man, yet hilariously amused at the experience of a millionaire mingling with down-and-outers as he waits his turn for a hand-out at a charity bread line.

A hand-picked cast and directed with adroit skill to get all the laughs and sighs.

Affording all kinds of exploitation stunts and guaranteed to please them after you get them in.

Five reels.

A PAUPER MILLIONAIRE
FROM THE NOVEL BY AUSTIN FRYER
PLAYGOERS PICTURES

FOREIGN REPRESENTATIVE
SIDNEY GARRETT
Does it Pay?
A drama of modern life with
Hope Hampton
and cast including
Robert T. Haines, Mary Thurman,
Peggy Shaw & Florence Short

A Box Office Achievement
Story by
Beatrice Dovskie
Directed by
Charles Horan

FOX FILM CORPORATION

Soon—IF WINTER COMES
William Fox presents

THE NET

The madness of modern youth ~ conventions cast to the four winds

A 1923 drama of mystery and thrills
Directed by J. Gordon Edwards

Story by Maravene Thompson
Scenario by Olga Linek-Scholl

FOX FILM CORPORATION

Soon — IF WINTER COMES
It will play and replay!
It will pay and repay!

William Fox
presents

The TOWN that
FORGOT GOD

Directed by
Harry Millarde
who staged "OVER THE HILL"

Now booked for extended engagements in leading theatres from coast to coast

IT'S A MIGHTY MONEY MAKER

FOX FILM CORPORATION

Soon—IF WINTER COMES
As a Book
a Best Seller

William Fox
presents

JOHN
GILBERT
The Screen's Most Romantic Star
IN
TRUXTON
KING

George Barr McCutcheon's
Most Romantic Novel —
A STORY OF GRAUSTARK

Directed by
Jerome Storm

A drama of an
American who
saved a throne

FOX FILM CORPORATION

Soon — IF WINTER COMES
In Chicago—
In New York—
They Call It
Melford's Masterpiece!

"Melford has enriched the screen. 'Java Head' is worth two or more visits."
Chicago Daily Journal

"One of the film triumphs of the year."
N. Y. Sun

"Every minute is a delight."
N. Y. Tribune

With Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett, Albert Rosde
By Joseph Hergesheimer

Adapted by Waldemar Yeg

THIS ADVERTISEMENT IS MADE FROM THE 4 COLUMN CUT YOU CAN GET AT YOUR EXCHANGE
Here are the newspaper ads supplied to you on "Adam's Rib."

They include everything an exhibitor wants, from one to seven columns.

They were drawn by one of America's foremost artists, and every one of them is an eye-catcher.

"Adam's Rib" is the screen's greatest novelty—it's one of the biggest pictures in years—and your people will know it if you use these ads.

You can get them in cut or mat form at your exchange.

"Adam's Rib" was written by Jeanie Macpherson.
100,000,000 People
It is in every newspaper!
Cash in on this first drug
Irvng Cummings Production
"The Drug"
Starring GLADYS BROCKWELL
Also
BOB WALKER
"The Treabol Kid"

Live wire independent exchanges will book for March 1st dates
Prints being shipped Feb. 13th
Actual photographing finished Feb. 7th
are reading of this today!
IT IS ON EVERY TONGUE!

PICTURE of the TIMES

EVIL SUPER
of Harvey Gates Story

TRAFFIC

and BARBARA TENNENT

Book It Now
THRU LEADING INDEPENDENT EXCHANGES EVERYWHERE

OR

WIRE ~ PHONE ~ WRITE
SUITE 1005~08 LOEW STATE BLDG. NEW YORK
Jo-Rok Productions announce for the year 1923 a series of 12 two reel comedy classics

Starring Joe Rock

Supported by Billie Rhodes

Now Ready
Ali Baba
Alladin
Little Red Robin Hood
The Pill
The Cold Homestead

The Following Exchanges Have Arranged For Local Distribution

Apollo Exchange, Inc., New York City.
Celebrated Players Film Corp., Chicago.
Celebrated Players Film Corp., Milwaukee.
Federated Film Exchange of New England, Boston, Mass.
Masterpiece Film Attractions, Philadelphia, Pa.
Federated Film Exchange, Baltimore, Md.
Bond Photoplay Corp., Buffalo and Albany, N. Y.
Standard Film Service, Cleveland, O.
Specialty Film Co., Dallas, Texas.
Lannon Sheffield Exchange, Denver, Colo.
Federated Film Distributors, Los Angeles, Cal.
Federated Film Distributors, San Francisco, Cal.
Greater Features Co., Salt Lake City, Utah.

1600 Broadway JO-ROK PRODUCTIONS New York City
Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, N. Y. C.
Booked

on Sight, for February
Play Dates, by

John Hamrick's Blue Mouse
Seattle
John Hamrick's Blue Mouse
Portland
John Hamrick's Blue Mouse
Tacoma
Stillwell's Casino
Spokane
Marcus Loew's Warfield
San Francisco
Marcus Loew's State
Los Angeles
State Theatre
Erie, Pa.

Bert Van Tuyle
presents

Nell Shipman
in
The GRUB-STAKE

A Story of the Klondike

Directed by Bert Van Tuyle
in collaboration with the author

This is the biggest picture Nell Shipman ever made; the strongest story she ever wrote; the best starring work of her career. When you remember how you cleaned up with "God's Country" you will recognize that this is a strong statement. "The Grub-Stake" supports such a statement.

First runs in the largest cities of the country are ripping out dates on other supposedly big pictures to get to the public quickly with this one that is still better. All the wonderful animals that the public has shown it loves to see are featured in a splendid episode of "The Grub-Stake."
The World's Greatest Screen Hits Would Not Have Scored as Heavily but for Their TITLES

If the picture is good, the exhibitor makes money.

And if the title is good also, he makes more money. Without a good title, many possible patrons don't know the picture is good—they never see it.

"LOVE'S OLD SWEET SONG"

An Oscar Lund Production

gives you story, production, title, exploitation possibilities—everything.

NORCA PICTURES, Inc.
1540 Broadway New York City
COMING!

MASTERS OF MEN

MORGAN ROBERTSON’S
Great story of the sea
When You Book a "Book Title" Picture
Remember the Bookseller in Your Town

Nowadays as most big photoplays are made from big books, a link-up should be established between Publisher, Exhibitor and Bookseller.

Cast your eye over the cuts of books shown on this page which represent some of the big titles we publish.

Also add to the list:

Rupert of Hentzau  Truxton King  The Christian
The Custard Cup  The Leather Pushers

These books are handsomely bound and illustrated, and retail at 75 cents each

LET THE BOOKSELLER KNOW YOUR PICTURE DATES.
LINK UP YOUR PICTURE PUBLICITY WITH YOUR LOCAL BOOKSELLER.

Perhaps you have tried it before with indifferent success. However, don't be discouraged by that. Booksellers are now strong for the scheme.

Go to see your local bookseller today. He has just received a broadside from us calling his attention again to this big idea. There are many things you can talk over together and put into effect that will be of mutual interest and profit.

Perhaps you won't get all the booksellers in the town to co-operate with you all the time, but you will get some of them to co-operate most of the time, and, on the whole, it will be worth your while.

As a matter of good business, the bookseller will want to feature your "showing" with his books, as some of the biggest stores in the country are doing every day.

When in doubt, write us

Grosset & Dunlap  1140 Broadway  New York City  Publishers

Photo Play Book Titles
The Exhibitors Herald Says:

"The happy combination of a good story, beautiful star, and capable direction make for success of 'Money, Money, Money.' It is beautifully produced, very well acted and should appeal to every lover of good, clean screen entertainment. One of Katherine MacDonald's most entertaining and novel pictures. Advertise it as a story with a Main Street setting."

B.P. Schulberg presents
KATHERINE MACDONALD
in
"MONEY, MONEY, MONEY"

Adapted by Hope Loring;
from the story by Larry Evans;
Directed by Tom Forman
Produced by Preferred Pictures Inc.

A First National Attraction
KATHERINE MACDONALD

B.P. Schulberg presents

"The Woman Conquers"
The story of a society girl’s battle for life and love in the snow wastes of the far North, the kind that every audience will thrill to. This is one of the American Beauty’s very best pictures, artistic and entertaining. Story by Violet Clark. Directed by Tom Forman.

"White Shoulders"
Here is a picture made from a story that millions have read and thrilled to in The Saturday Evening Post, that of a beautiful Southern girl placed on the auction block of marriage by her own mother. Written by the famous author, George Kibbe Turner. Directed by Tom Forman.

"Stranger Than Fiction"
A picture filled with thrills, in which a society girl is caught in the toils of a crook, kidnapped in an aeroplane, escaping to another machine after a dare-devil battle 5,000 feet in the air. Story by Charles Richman and Albert Shelby Le Vino. Directed by J. A. Barry.

"The Woman’s Side"
An up-to-the-minute drama of woman’s new sphere in the realm of politics and how a girl battled against crooked organization methods for power and the honor of her father. Filled with love, romance and tense dramatic situations. Story and direction by J. A. Barry.

"Domestic Relations"
A tensely dramatic story of a man who drove a woman from his life, but could not drive her from his heart. A picture that will make both men and women wonder, as it is a slice from their own lives. Story and scenario by Violet Clark. Direction by Chet Withey.

"Her Social Value"
A drama with the ring of the human note—today a salesgirl—tomorrow the wife of a society man. Here’s a theme that will hold every audience, especially the women. From the original story by B. P. Fineman and J. A. Barry. Scenario by Gerald Duffy and Jerome Storm. Direction by Jerome Storm.

First National Pictures
HERE'S a picture they want! A picture that tells something—a smashing photodrama of men and women of TODAY—a screen document that reaches right down to the very roots of modern life and daringly exposes it with a dramatic onslaught that will shatter box-office records everywhere. Here's the picture that will get more word-of-mouth advertising than anything you've shown in many months. Get after it NOW—it's a sure-fire clean-up!

Written and Produced by

**Daniel Carson Goodman**

and Brilliantly Acted by a Great All-Star Cast, including

Charles Richman
Robert Edeson
Mary Alden
Vincent Coleman
Elinor Fair
Hedda Hopper
and others

Independents—Write or Wire

**Equity Pictures Corp.**

723 Seventh Avenue, New York City
Samuel Goldwyn's

Own Story of the great personalities of the movie world entitled "Behind the Screen" begins in

Pictorial Review

For March 15c a Copy

On Sale Now

Mr. Goldwyn tells fascinating intimate stories about all the famous stars, directors and producers he has known. He keeps nothing back. He gives names, dates and places.

He tells you all about Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Mabel Normand, Geraldine Farrar, Lou Tellegen, Mary Garden, Adolph Zukor, David Griffith, Jesse Lasky, and dozens of others whose names are household words throughout the civilized world. Don't miss Pictorial Review for March.

2,425,000 copies of this March issue have been printed
A gigantic national advertising campaign that costs you nothing.

It is putting the picture over in small towns and in big ones.

The tie-ups are ready made for your own particular locality.

All you need do is to take advantage of them!

MAURICE TOURNEUR'S

Lorna Doone

See
These Displays Coincide

A simple and effective lobby display made of lattice work ornamented with vines and flowers with attractive display in the lobby. Tastefully decorated and well lighted, this had the effect of attracting all passers-by at Hegman's Queen theatre, Austin, Texas.

Here's any number of big national tie-up tie-ups. Exhibitors in any no matter how small, will be able to take advantage of one or more of them. Book a picture at once and give yourself enough time to put it over in the biggest possible way.

Send your play dates immediately to the New York office of Thomas H. Ince, 565 Fifth Avenue, New York City. The dealers in various Lorna Doone tie-ups will conduct campaign in your locality to create a demand for the picture. You can co-operate with the local merchant in using it over, and you can tie up with him on the biggest exploitation campaign ever arranged. And you have a picture that every one will want is the greatest love story ever written! Make friends for your theatre.

From the famous classic by R. D. Blackmore, that every one has read. Directed by Maurice Tourneur and produced at the studios by Thomas H. Ince. A cast includi...
Dollars! Try Them!

LONA DOONE BOOK
A special edition of the famous classic issued by Aiton Bradley company of Springfield, Mass. This carries a picture of Madge Bellamy on the cover and stills from the play to illustrate the story. It gives full credit to the story. They are working in conjunction with rail and book stores.

LONA DOONE BALLAD
A ballad is published by M. Witmark & Sons and being marketed to every music store and department store in the world. Everybody singing it.

LONA DOONE RECORD
The Victor Company has recorded the ballad and are marketing it everywhere that Victor records are sold. A suggestive window display can be arranged.

LONA DOONE PEARLS
A and Company has adopted the name Lorna Doone to a special type of pearls which are sold in two sizes. Being exploited in jewelry and department stores.

LONA DOONE HAT
The New York Manufacturing Company has introduced a special type of hat in several different colors and is now being marketed throughout the United States as the Lorna Doone hat.

LONA DOONE UMBRELLA
Bier Clogg Company, represented in every city of the country, are exploiting a beautiful umbrella of the latest design and style. They are pushing it in the small towns.

LONA DOONE SHOES
A special model of Oxford has been designed by Miller & Sons, New York. Dealers in every city and town handle this last.

LONA DOONE SHORTBREAD
This is put out by The National Biscuit Company. This brand is already known in coast-to-coast. This company is putting out the most extensive campaign ever attempted. See page for details.

The Odeon theatre, Bartlesville, Oklahoma, hooked up a merchant with the Lorna Doone hats and gave him tickets to present each purchaser. The hats only cost $1.58.

Here's a corking lobby display, tying up with a music store in Los Angeles, displaying the Lorna Doone ballad. It was put up by the Kinema theatre.

Here's another dandy lobby display, tying up with a book store to show the Lorna Doone book, the Madge Bellamy edition. This same tie-up can be made in any small or big town. It is most effective and will draw the crowds. Score another for the Kinema theatre.
The National Biscuit company has inaugurated a gigantic national sales campaign for 1923 to put over the Lorna Doone shortbread—and they are tying up this campaign with the picture.

Every subway and elevated platform in New York carries a three-sheet with a picture of Madge Bellamy advertising the picture in connection with the biscuit.

Every sixth street car, elevated and subway car in the United States, carries a display card to the same effect. Every one of the thousands of trucks and wagons of the company carries a one-sheet poster of Madge Bellamy.

Twenty-five thousand salesmen are working from the main office and branch offices throughout the country to co-operate with retail stores and local theatres to put this over.

The minute you send your name in, giving the date you are playing the picture, they will get in touch with your local merchant and put this over for you. This campaign costs you not a penny. So get busy and grab this chance in a life time QUICK!

Lorna Doone

Here’s a gorgeous window display that will attract every one. This food-stuffs tie-up was obtained by Julius K. Johnston, manager of the Rialto theatre, Omaha, Neb.

This is the way the National Biscuit company is advertising the picture for you. Every one of the thousands and thousands of wagons owned by the company carries a one-sheet of Lorna Doone. These wagons are seen everywhere by millions of people. This exploitation means dollars to YOU.
IN THIS ISSUE

OF SPECIAL INTEREST
“Herald” Assembles Exhibitor Views on Distribution Project .................. 35
Debate on Exploitation Men Becomes Nation-Wide .................................. 53
Building Recommendations for Small Theatres .................................... 92
Review of “Mighty Lak’ a Rose,” by John S. Spargo .............................. 63

NEWS OF THE WEEK
Paramount Sells Nine Theatres in East and South ................................. 35
First Moving Motion Picture Theatre Is Launched .............................. 35
Advertising Is 90 Per Cent of Film Business, Says J. D. Williams .......... 40
Iowa Exhibitor’s Charges Stir Up Warm Discussion .............................. 41
Lichtman Going Abroad to Establish Exchanges ................................. 41
Zukor and Laemmle Take Steps to Improve Screen Art .......................... 42
Ban on United Artists Film Lifted by Michigan League ...................... 43
Lasser Offers Plan to Buck “Combines” ............................................. 44
Admission Cut not Favored by Richard A. Rowland ............................ 44
Censorship Bill Is Beaten in Iowa .................................................. 51
Universal Appoints Members of Sales Cabinet .................................... 51
Five or Six Reel Pictures With Comedy Make Ideal Bill ..................... 52
Court Says Contract Cannot Be Cancelled in Vitagraph Suit ................. 52

PICTURES OF WEEK
Pictorial Section ................................................................. 45
Anti-Reform Cartoon by Martin Peterson, Iowa Exhibitor .................. 44

WRITTEN BY EXHIBITORS DEPARTMENTS
What the Picture Did for Me ....................................................... 73
Letter From Readers .................................................................. 72
Money-Making Ideas ............................................................... 52
Theatre Letters ........................................................................ 56
The Funny Side of Exhibition ..................................................... 40

SERVICE FEATURES
The Theatre, a department of practical showmanship ....................... 53
Reviews, staff appraisements of current offerings .............................. 63
Public Rights League, a workable defense of the screen .................... 71
Theatre Construction and Equipment ........................................... 92
Short Subjects, a department devoted to promotional ideas ............... 61
Newspictures, making the screen a newspaper .................................. 61
Guide to Current Features .......................................................... 97

MISCELLANEOUS DEPARTMENTS
The Week in New York, by John S. Spargo ....................................... 50
Purely Personal, of special interest to exhibitors ............................... 70
With the Procession in Los Angeles, by Harry Hammond Beall ......... 66
The Film Mart, production progresses and distribution news ............ 67
Chicago Trade Events, by J. Ray Murray ....................................... 95
Retakes, the lighter side of things, by J. R. M .................................. 34
Topics of the Day, briefs for the program ........................................ 70
The Great Solution

The greatest hope for the substantial economic advancement of this business lies in devising some means of obtaining longer exhibition for meritorious pictures.

This is in no way a new proposition; it is, on the contrary, a situation that has been with us a long time, but despite its long existence as a problem of the industry, there has been very little advancement toward a solution of it.

Production, in practically every phase, is vastly more costly now than ever before. Various economies in methods have been effected and others will come, but for every dollar saved there are at least two dollars demanded in its place to keep pace with what the public wants in motion pictures.

The fundamentals of the process of motion picture production are extremely costly, except in very rare instances. Extensive mechanical equipment, buildings and other expensive material facilities are required. A great number of people of unusually high earning power must be drafted to the work. The competition for the limited number of specialists in the various lines necessarily creates an extraordinarily high salary standard.

In addition to all of this there is the increasingly strong demand for the greatest in the literature of the world that is adaptable for screen purposes. The increasing cost of this factor also is inescapable.

Hence, with respect to the really worth-while attractions of the screen, on the average, the future offers hope of nothing in the way of lower film costs. Cheaper pictures could be made—but not without doing violence to the public's good will toward pictures.

Set against this situation we have the fact that thousands of theatres cannot meet higher film costs and, in fact, cannot even continue under the price schedules that have been in effect for some time, unless some unexpected relief occurs.

The situation on the face of it would be an impossible one were it not for the known fact of the limited distribution obtained by the vast majority of pictures. When it is considered that practically without exception every good picture is a possible attraction for every theatre in America, it is shocking to note the comparatively few theatres played by the average good picture.

Generally speaking, the age of a picture has nothing whatsoever to do with its entertainment value, despite the fact that pictures came to be considered as worthless simply because they are old.

A good picture should be considered as new until it has played the particular theatre and community under consideration.

If this could be realized it would have a vast influence upon the future of the business.

As there is no good reason against it and as it represents a tremendous advantage for every branch of the business, it would seem that someone is responsible for allowing this wasteful condition to exist. In looking about to fix responsibility for the situation it becomes apparent that the distributor is chiefly to blame. It can hardly be expected that the consumer—the exhibitor—would make it his business to remember and keep alive good pictures that have been issued some time past when the distributor of these pictures has ceased to exploit, advertise and urge the sale of such pictures.

Materially lower rental costs can be effected for theatres that must have lower costs to survive provided that a greater number of theatres play each individual good attraction. This is a very simple means—and the one practical means of accomplishing the highly desirable end of lower film costs for the exhibitor and greater revenues for the producer.
"Herald" Assembles Exhibitor Views on Distribution Project

This Railroad Has
Own Film Theatre

The first moving picture theatre in the world is now making daily trips between Chicago and St. Louis, Mo.

A special car fully equipped with screen and projection machines and known as the Theatre Car, is a part of the Chicago & Alton Railroad's crack train "St. Louis Limited," now, and has a regular program the same as any other picture house.

The initial trip of the Theatre Car was made on Monday, February 12, and besides the officials of the road, newspaper representatives from St. Louis and Chicago and a reporter from Exhibitors Herald made the trip. A full report of the success of the innovation will appear in the next issue of the Herald.

Paramount Sells
9 Playhouses in
East and South
(Special to Exhibitors Herald)

NEW YORK, Feb. 13.—Famous Players-Lasky Corporation is gradually disposing of its theatre interests in the New England and Southern states to exhibitors.

Announcement is just made that Southern Enterprises has sold to E. J. Sparks, Jacksonville, Fla., the following houses: Jefferson and Orpheum at St. Augustine; Beacham, Grand and Phillips at Orlando and Auditorium and Casino at Lakeland.

It also has sold the Majestic at Asheville to C. R. Bamford, New England Theatres, according to the announcement, has sold the Bijou at Barre, Vt., to Margaret McKenna.

This brings the total to between twelve and fifteen theatres which Paramount has disposed of in the past few weeks.

Bill to Bar S. R. O.
Sales to Be Offered
(Special to Exhibitors Herald)

SACRAMENTO, CALIF., Feb. 13.—California exhibitors expect the introduction in the state legislature of two drastic bills which they will be called upon to fight. One would prohibit the sale of tickets after a theatre is filled to capacity. The other measure would provide for Sunday closing of all theatres.

Prizma Moves to New
Plant Following Fire
(Special to Exhibitors Herald)

LOS ANGELES, Feb. 13.—The west coast laboratory of Prizma, Inc., which was destroyed in the fire at the Fine Arts Studios on January 24, has been established in the Downey Laboratories, in Hollywood.

Those Opposing Cohen Plan Hold Slight Lead

Opinions of Theatre Owners of Country Are Published in Full in This Issue

By JAY M. SHRECK
(News Editor of Exhibitors Herald)

Do exhibitors of the country want their own distributing organization? A national survey, conducted by the HERALD to ascertain exhibitor opinion on that question, discloses this division of sentiment among those returning their questionnaires:

42 per cent answered "No."
32 per cent replied in the affirmative.
24 per cent qualified their answers.

Speculation by the entire industry, skepticism on the part of many and favorable reception by others greeted the initial announcement some weeks ago that an exhibitor-owned distributing organization had been launched by Sydney S. Cohen, William A. True and their associates active in the leadership of the Motion Picture Theatre Owners of America.

Majority Exhibitor Sentiment Sought in Inquiry

The proposition had received little attention by the bulk of exhibitors since the Minneapolis convention two years ago, when Cohen and his leaders fought stubbornly for endorsement. There was at that time a well defined division in sentiment. In fact, so strong was the opposition that the matter apparently was shelved until a few months ago when Cohen and True toured parts of the country for the purpose of "feeling out" the theatre owners.

Organization of the Theatre Owners Distributing Corporation was accomplished by a comparatively few exhibitors meeting in Chicago. That the industry might know whether or not majority exhibitor sentiment favored this movement, the HERALD sought the views of theatre owners throughout the country.

At this writing questionnaires have been returned by exhibitors operating in twenty-eight states. These returns may be considered representative for they are the views of exhibitors in every territory, and therefore are based upon the diversity of conditions confronting theatre men in different sections of the country.

Rental Issue Assigned As Basis of Need

Those exhibitors answering in the affirmative assign a number of reasons for their endorsement of an exhibitor-owned distributing system, although the rental issue stands out most prominently in the answers. They believe that under the present order of things, production costs are too high, rentals are too high and films contain too much footage. They hold the opinion that with the exhibitors controlling distribution admissions could be lowered. That rentals could be trimmed 75 per cent, and the individual theatre owner would be in a position to compete with the circuit operator and producer-exhibitor.

On the other hand, those who look with disfavor upon the plan contend that cooperative propositions are a failure, that a stronger national organization would accomplish the same results, that Sydney S. Cohen has done nothing as president of the M. P. T. O. A., and therefore is not the man to guide the destinies of a distributing organization. That there are too many distributing companies now, that amalgamation of these systems or organization of a neutral agency would be more beneficial, and that such an organization would not benefit the smaller exhibitors.

Exhibitors Opinions Are Published on the Following Pages
Do Theatre Owners of Country Want Their Own Distributing System?

IN MAKING ITS NATIONAL SURVEY to ascertain the consensus of exhibitor opinion on the Cohen plan to organize an exhibitor-owned distribution system, the Herald presented to theatre owners the following questionnaire:

1. DO YOU BELIEVE there is a place in the industry for an exhibitor-owned distributing system?

2. DO YOU BELIEVE the time opportune for organization of an exhibitor distributing system?

3. OTHER COMMENT on question.

In cases where exhibitors made definite answers to the foregoing, they are so indicated by the numerals, 1, 2 and 3.

B. J. PACIUS, Princess theatre, Proser, Wash., says: Your inquiry in regard to the exhibitors going into the distributing business, the writer has given this matter a good deal of study in the past ten years.

Our conclusion is: It can't be done. Have you ever noticed in the small towns when the farmers have become dissatisfied with the local merchants and operated their own stores? Were they successful? This applies to the exhibitor. Show me the diamonds the small town exhibitors are receiving; the dividends received from United Theatres stock, from the various exhibitors' circuits, or being a blooming subfranchise holder where the big guns in the game are associated with him in buying and distributing. Doesn't the small town exhibitor know that the pulse of the industry is in the small town business the exchanges get today? Where are you, brother exhibitor, if this distributing proposition is to go through? Won't it be controlled by the exhibitors of the large cities and won't they buy pictures that suit their purchase purposes and not the small town pictures? Haven't you found it true that many stars that go to the big cities have played your house at a loss?

You know that it is more difficult to buy for a theatre in a small town than it is for the large houses in the cities. In the city the theatres are classified and buy for their respective patronage. In the small town you have to buy for all classes and the open market of today gives you that privilege.

Several years ago an exhibitors' circuit was started in this Western territory and the writer was the only one who had nerve enough to tell the exhibitors at their convention that the proposition was the "bluff" and I was hailed as a pessimist but three months afterward the circuit blew up like a soap bubble.

In all my experience as an exhibitor I never invested a dollar in any other business than the show business with the exception of one purchase in an exhibitors circuit and this stock certificate isn't worth the paper it is printed on.

When I was a boy an old head told me one day, "Never invest in any proposition unless you can get up in the morning and see where your money is invested and can get home the same day."

I have followed this advice and it has brought success.

STEVE FARRAR, Orpheum theatre, Harrisburg, Ill., says: (1) Yes, if it is properly organized and conducted, it will be a big success, but there is no place for one put forth for personal ends, or for a political advantage. Exhibitors will put their money into a company if they know it will be properly managed and a fair deal given to all, but the question arises, who is going to be the head of this new company. It will take a big man. Adolph Zukor would be okay. A man who can take a company and fight opposition and come to what Famous Players-Lasky is today, could make a wonderful showing with the backing of all exhibitors. I'll put my money in with him.

(2) Yes, we must do something to lower rentals. If the producers cannot do it we must for it cannot go on like this. The public or the exhibitors do not want million dollar productions. The public cannot pay the admission or the exhibitors the rental for these. We cannot pay salaries of $200,000 or $500,000 to stars, the box office won't stand it forever. The public or producers do not want nine and ten reel productions. They want good five and six reel pictures made at a cost of $75,000 to $100,000 and some of the best were made for that. If exhibitor distributing can give us that—it's time to start now.

(3) Who is going to pay the tariff on Jackie Coogan's new contract? The public is expected to, but speaking for mine, they cannot do it and I won't ask them to. I just finished reading an article by Pearl White, giving her reasons for quitting the film. She stated that her contract for last year was $250,000. What a crime to pay a girl like that for a star for pictures such as 'Virgin Paradise' and others she made last year. I think that answers the question. "What's Wrong with the Yeses?"

CLYDE ALLEN, Casino theatre, Antwerp, N. Y., says: (1) Yes, if properly conducted but not the so-called First National Exhibitors' Circuit. (2) Yes. Now or never. (3) Inasmuch as some of the large producers desire to go into the exhibiting end of the game, it's time the exhibitors went into the exchange or distributing end, and go even further in selling, go into producing as well.

ELMER E. GAILEY, Crystal theatre, Wayne, Neb., says: (1) There is no doubt in my mind that a distributing corporation owned by exhibitors would be a great success. If they could get an honest man as president. I speak from experience as I once bought a SHARE of the United States Theatres Owners' Corporation, and ran several of their pictures. I paid $250 for one and I watched the progress at all times. I well know that they had the world by the tail and down hill pull but did not take long for other corporations to sidetrack our president, who took too big a step and landed our exchange in hades. Consequently our organization went into the hands of a receiver, and hence my SHARE evaporated, but the system was right, only the officers in my estimation reaped some rewards. Furthermore, I would never invest a dime in any concern incorporated under the laws of Delaware as there are too many LOOT HOLEs.

(2) Sure the time is always right, if as I said before you could get an honest man at the head of a thing like this, but believe me when you go up against all the other large exchanges you go up against POwers, and by some hook or crook they would cut in. The main question is, When Will We Find the Right Man?

H. G. STETTMUND, Jr., Odeon theatre, Chandler, Okla., says: "Yes, I think there is a ready made place for such a distributing system. We can all

Thanks!

The HERALD wishes to thank those theatre owners who have made possible this comprehensive report on the important question of an exhibitor-owned distribution organization. Questionnaires received too late for publication in this issue of the HERALD will be used at a later date.

— THE HERALD
EXHIBITORS

P. D. RUSSELL, Russell theatre, Somerset, O., says: (1) I think not.
(2) No. (3) The experience with these companies does not seem to be worth
while from the standpoint of the exhibitor.

W. E. ELKINS, Temple theatre, Aberdeen, Miss., says: (1) Yes, it is true
that this system will mean saving to the exhibitor in film rental. Let this system be
strictly cooperative. Don't require an exhibitor to ever buy another film or pay just what
you think it is worth at the box office. Let the contract carry a four-weeks' cancellation
clause.

BEN L. MORRIS, Temple theatre, Bex-
aire, Ohio, says: (1) Yes, providing it
can be carried out as a strictly exhibitor
controlled scheme and not just laid down by the M. P. T. O. A., and as laid out by
Mr. True at the Columbus, Ohio, con-
vention.

(2) The sooner the better. There is a
tendency on the part of every big distri-
butor to boost prices to the theatre sales-
man, big or little, with the instruction
that they must get "just a little more"
for their stuff this year. This in the face
of a tendency on the part of every commod-
ity to be cheaper. There is a growing and insist-
ent demand on the part of the general public for better pictures which
will have to be met in the not distant future.

(3) It has been conclusively shown
that the bare necessities are made for
$800,000 and with another extreme $100,-
000 added for distribution, would make
the biggest kind of a picture, which with
an assured showing of every picture
showing city, could be sold to exhibitors
at about one-fourth the cost now being
paid for the same class of production.

In such a competition directors could
make the kind of pictures they want to,
and give the public what it wants. Only
the pictures the exhibitors' organization
believes would get money would be pur-
purchased, and the rest of the stuff that
is forced on us would be put.

J. T. HULSBY, Unique theatre, Pesco-
k, Tex., says: I see no good reason why
the exhibitors could not successfully
launch and maintain a distributing sys-
tem with a great saving in the overhead
expense that is now inevitable with the present distributing system. Owing to
the precarious conditions obtaining in
small town theatres I think that an exhibi-
tors' distributing system would be able
to furnish such theatres at a more
reasonable rental than now obtains with
most distributing systems. As all the
different systems now maintain numer-
ous exchanges with its high overhead ex-
pense it seems to us that something along
this line would operate to a distinct
advantage to all exhibitors.

BERT SILVER, Silver Family theatre,
Greenville, Mich., says: No. We small
town managers have had our experience
with First National. I am speaking from
experience of fifty years in the theatre
business. Managers of such companies are
picked from the cities and not one out of a thousand knows a thing about the
small town showman. Managers of such companies are picked from the cities and not one out of a thousand knows a thing about the small town show business. I do not believe in exhibitors selling films or producers running theatres, and as long as they do this the small town showman will suffer. Not one out of fifty is now making a dollar. Some of them kid themselves into thinking that they are doing well, but if at the end of twelve months they have made any money, it will be the result of the continuous
pressure of the box office. I am not a wise guy. I have been in the business too long. Only the new comers are the wise ones. They can get away with this kind of thing. I have run my show and, of course, I listen and
do just as they say. City theatres I can't
comment on, but small towns I am sure
of. As you well know, organizations of such a proposi-
tion is slow—at its best.
E. D. LUNA, Cozy theatre, Lincoln, Ark., says: (1) I have been thinking for some time that the exhibitors are going to have to establish some way to protect themselves as so many producers outside of our territory should we have an exchange of our own. (2) I think now is the time to get busy on such an arrangement. We all should be glad to help in any way I can.

ARTHUR E. HANCOCK, Columbia theatre, Columbia City, Ind., says: (1) Gentlemen: I am not familiar enough with conditions to vouch an opinion. I know that the trouble of co-operation is being put forward to the efforts of Sidney Cohen and those in control of the M. P. T. O. A. While not a member of that organization, I am interested, and think they are doing an excellent job. I, personally, am interested in anything that can be done to stabilize the exchange.
right but I don’t want any stock. (2) Think not yet.

C. E. HOPKINS, Hopkins theatre, Cot- tter, Ark., says: We do not feel that our judgment on this question would be worth your while. We do want to say, however, that since we have been in business, we have found it almost im- possible to get a purchase or sale outright out of the exchanges with which we have had dealings. We do not see any reason why the distribution of films could not be conducted along fair and honest lines as well as any other business, and if an exhibitor owned distributing system is established on this basis, we are strong for it.

W. F. MAILAND, Mascot theatre, Mo- bridge, S. D., says: (1) Yes. (2) Yes.

HOWARD VARIO, Royal theatre, Spirit Lake, Ia., says: (1) Yes, if proper- ly managed and kept free of grifters and profiteers. (2) The exhibitors need assistance now, if they ever did.

CHAS. LEE HYDE, Grand theatre, Bremerton, Wash., says: (1) Yes. (2) The sooner the better. (3) The profit of “middle-men” is seldom actually earned and when morons, or other than the route from actor to public the more profitable our business will be. Anything exhibi- tion can do to get together and cooperate will be a saving to each and the entire industry. Sell each picture separately to each member and then use rental paid as a settling exhibition share in the profit of that particular picture after cer- tain amount has been taken out for overhead and working expenses.

O. W. McCLELLAN, Dreamland the- atre, Pella, Ill., says: (1) Not unless the exhibitors can own the pictures. (2) Yes! Providing they produce them and do not profiteer on the rentals. (3) All exhibitors will not be able finan- cially to take stock in the concern, and to those this corporation must sell the pictures at the right price in order that they who are not stockholders can be able eventually to become a stockholder.

RUSSELL ARMENTROUT, K. P. the- atre, Pittsfield, Ill., says: (1) Yes, if it is carried on in the right way and gives the little fellow a chance. Too many exhibitors have gone broke this winter and a lot more are going broke this sum- mer. Some are doing a great wrong at the exchanges if they continue to kill the little fellows who are the backbone of the picture business. Before the summer is over you will read where more than two firms have consolidated to keep from going to the wall. (2) There is no time like the present and a better time could not be found for the exhibitors to orga- nize their own distributing system.

K. A. BECHTOLD, Opera House, Mar- tinsville, Ill., says: (1) Yes. (2) I would hardly be in a position to say. If his local market is free now could not make a decent living. I have been hoping business would pick up, but it hasn’t. (3) There should be a distributing system which would be something for the big exhibitors as the small town theatre man such as I cannot keep his head above the water. With the high school entertainments and bas- ket ball games two or three nights a week, there is no money left for the ex- hibitors. With steals on the ground the high school took in $84 on a basketball game and the next night, a nice one, I took in $8.48 with a Norman Talmadge picture.

E. D. KEIL, Grand theatre, Topeka, Kan., says: (1) Such a sys- tem is the only suggested remedy for some of the troubles that exist today. Maybe there are better ways out of the difficulty but none have been suggested that I know of. (2) If such a system is to be inaugurated it might as well be new as any other time. (3) The chief difficulty with present methods lies in the waste of overhead in separate distribut- ing systems and the quota fixing by some man in New York who has no concep- tion of what conditions are in the towns where the pictures are to be exhibited.

REX THEATRE, Virden, Ill., says: A number of exhibitors might organize a company and succeed, but a cooperative affair will not succeed. It is socialism, beautiful in theory, but no good in prac- tice.

H. C. HOUSTON, Gem theatre, Sher- iff, Ill., says: The distributing end is ripe. The distributing end is very cor- rupt and the independent exhibitor has not chance to succeed. We need an organ- ization to present these exhibitors that would have a chain of theatres from freezing the little exhibitor out of business. It is unfair competition.

FRED PAULICK, Paulick theatre, Muscoda, Wis., says: (1) I believe there is good opportunity for a good ex- change in behalf of the exhibitor. But will make a statement that a gentle be put to the head. (2) I believe the time is ripe. (3) I am of the opinion that if exhibitors distributing system was run in the proper way it would prove a suc- cess, and especially for a small town. The small town exhibitor has hard time to make both ends meet.

R. V. ERK, Temple theatre, Illion, N. Y., says: Personally I con- sider an exhibitor-owned distribut- ing system is needed. (1) I believe an exhibitor-owned distribut- ing system to a large extent and apparently neither the exhibitors nor producers are going to take the results obtained by this system of distribution. I consider that a stronger exhibitors organization could do much more in bringing about much needed reforms regard- ing uniform contracts, equitable prices, freedom from being forced to take mediocre product to get a few good pictures, etc., than any distributing system controlled by ex- hibitors could ever accomplish. Play dates are as necessary to dis- tributors as product to exhibitors.

C. M. VAIL, Blende theatre, Benton, Wis., says: (1) No. (2) No. (3) All we want is good clean entertaining pic- tures at reasonable prices that we can make a little money on.
Advertising Is '90 Per Cent of Picture Business
Says J. D. WILLIAMS

Tells AMPAS That They Should Be Firm in Refusing to Over-Publicize Mediocre Films
(Special to Exhibitors Herald)

NEW YORK, February 13.—J. D. Williams talked to the Associated Motion Picture Advertisers at their last week's luncheon and gave what was voted by the members of the organization to be the most engaging and all-together frank address that they had ever been privileged to hear from any of the important executives in the film industry.

Among the things that Mr. Williams said, these stood out as high-light:-

That advertising is 90 per cent of the motion picture business.

That next to the creator of a production, meaning the director or whoever was most concerned in the production, the publicity and advertising man is the most important in making a commercial success for the picture.

That the best functioning advertising public utility department in any organization is that which is left free to originate and carry out ideas, unhindered by instructions from the department. Mr. Williams said, his practice always had been to leave his publicity man free to do this. By this method the good publicity man secures the best results. A bad one should be fired.

That the most successful film companies, in the large are those who have utilized the best means of publicity.

That the wise executive seeks counsel of his publicity advertiser from the beginning, i.e., even before the play or scenario is selected for production.

That the advertising man should have a voice in the quota of rentals which the sales department places on a picture.

That the advertising man should be free in referring to over-advertise a poor or mediocre picture, even if it has cost an awful lot of money.

Mr. Williams' talk was highly engaging in all its ramifications, which touched on a considerable number of phases of the industry. He made one very definite prediction about distribution costs which, when remembered in light of his success of organizing a nation-wide body of exhibitors, when everybody said it could not be done, is unusually significant.

He said that because distribution costs of today were so high, altogether out of proportion to what they ought to be, that it was certain that within a comparatively brief while, there would be a change, whereby distribution costs would be greatly lowered. The solution, faintly sketched by him, lies in centralized distribution.

Mr. Williams granted upon questioning, that there was nothing new or novel about the idea; that it had been discussed many times in many places, but that it was only waiting upon someone to go ahead and accomplish it. This was the general feeling among his auditors that J. D. Williams would be the man who would do it.

Denig Leaves Goldwyn
(Special to Exhibitors Herald)

NEW YORK, Feb. 13.—Lynde Denig, who has been with Goldwyn four years, the last two as assistant to Howard Dietz, director of advertising and publicity, has resigned. It is understood that he has been commissioned to write a series of articles for a new national publication.

Sees Mileage Books as Saver of Millions and Big Business Stimulant
(Special to Exhibitors Herald)

NEW YORK, Feb. 13.—Interchangeable mileage books for first class carriers which will be issued March 15 on order of the Interstate Commerce Commission will save $60,000,000 annually in railroad fares and prove a decided stimulus to industry according to a statement issued by A. M. Loeb, president of the National Council of Traveling Salesmen's Association in an address here.

"Firms will invest the saving in more intensive sales development; they will put on more men, cover smaller towns more often and keep men on the road longer," he declared.

The saving will be accomplished through the issuance of interchangeable scrip-coupon books for the equivalent of 2,500 miles of travel, containing $90 worth of coupons for only $72. These books can be used on about 250 lines. This is said to be the first time that a mileage book of such scope, good on all railroads has ever been put into operation in America.

Michigan Exhibitors to Celebrate Feb. 27
(Special to Exhibitors Herald)

DETROIT, Mich., Feb. 13.—Invitations have been issued for the second annual motion picture day celebration to be observed by motion picture theatre owners of Michigan and the F. L. L. M. Club of Detroit Tuesday evening, Feb. 27.

The affair will be held in the ball room of the Hotel Statler. A big representation is anticipated.

To Screen "Backbone"
(Special to Exhibitors Herald)

NEW YORK, Feb. 13.—The Distinctive Pictures production corporation "Backbone," at the Strand theatre here Tuesday, February 20, Alfred Lunt, stage star, and Edith Roberts, are the featured players. Many invitations have been issued by President Arthur S. Friend.
Iowa Exhibitor's Charges
Stir Up Warm Discussion

Frederick C. Hinds of Cresco Deluged With Letters
from Organization Officials—Praises
Independence of the "Herald"

When F. C. Hinds, owner of the Cresco Theatre at Cresco, Iowa, wrote a letter to the HERALD two weeks ago charging that the Motion Picture Theatre Owners of America is negligent of its duties to the exhibitors, he loosed a warm discussion with himself as the stormy petrel.

Hinds, himself, has received a number of letters. Several have been received by the HERALD. One criticizes Hinds for expecting too much for $52 a year. It explains that, although Mr. Hinds was not informed action would be taken, steps are already underway to fight the threatened adverse legislation.

Independence Has Won Tremendous Popularity

In a letter to the HERALD discussing the situation, Mr. Hinds states that the business representation of one state organization of the M. P. T. O. A. said he was "sorry that I had played into the hands of the association's 'worst enemy,' referring to your publication."

"I replied that the association needed, in my opinion, several fearful bumps; and that the HERALD is not anybody's enemy—just independent," Hinds continues.

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Steps Taken to Improve Screen Art

Zukor Will Invite World Leaders to Conferences To Be Held in New York

Laemmle Plans College Endowment to Advance Motion Picture Science

NEW YORK, February 13.—A movement of international scope has been announced by Adolph Zukor, president of Famous Players-Lasky Corporation, who plans a conference in the near future in New York City of leading novelists, artists, dramatists, editors, educators and people prominent in public life for the purpose of formulating a set of principles to guide the artistic development of motion pictures.

The producer made known his plans just prior to his departure last Saturday for Europe where he hopes to interest European writers and artists in the project.

These artistic standards, said Mr. Zukor, will guide picture producers in discharging their obligation toward the cultural development of the millions of people all over the world who frequent the screen for their principal recreation. A supervisory board of well-known men and women will be appointed by the conference, and its decisions will have the force of a series of decrees amounting to several thousand dollars, which Mr. Zukor will offer at the confer- ence, and will be set in the motion picture's development during the year.

Past Development Technical

"While the artistic progress of the motion picture has been great," said Mr. Zukor, "the greatest development so far in the picture's short career has necessarily been in the technical side of picture craftsmanship and in the stabilization of the industry.

"Today we have pretty nearly attained perfection in photography, lighting, scenery and in the phases of picture production which go into the making of truly beautiful and effective photography. The last two years also has seen the business put on a firm and stable financial basis.

"The big field of picture progress, therefore, lies in developing the screen along the sound artistic lines. Millions of people all over the world not only get all of their amusement from motion pictures, but they also depend largely on pictures for their cultural development.

"The responsibility of picture producers toward the fostering of the sound technical and artistic standards in these people is an immense one. I know producers have tried to meet this responsibility, but the growth of the industry has been so swift that attention has had to be concentrated on the physical development of the picture business.

Hopes for Beneficial Results

"So that in discharging this responsibility, we may have the best advice and guidance available, I am going to invite the leading novelists, dramatists, artists, sculptors, critics, writers and educators to explore the artistic and cultural possibilities of the motion picture in a conference to be held in New York in the near future. It is my hope that these men and women, representing the best in American thought and American taste, will evolve some principles which can be accepted by the motion picture industry as its artistic guide. Our aim is to have a conference to the mutual benefit of the picture what the French Academy is to French letters, what the Royal Academy is to British art and what the Pulitzer Foundation is to American Journalism."

Find Demand for Big Productions

NEW YORK, Feb. 13.—That fewer and bigger pictures are demanded by the independent market, which is now on a more stable basis than ever before, is the opinion of the special representatives of Equity Pictures Corporation who met at the home office for the first time to study conditions in various parts of the country.

As a result of this finding Equity's policy is to be governed by the following considerations:

1. Exhibitors in every part of the country are only too glad to sign for independent product, if it is good product.

2. The independent market is on a more stable basis than ever before.

3. The absolute uselessness of factory-made product in the independent market and the absolute necessity of big pictures with strong box-office titles.

4. The advisability of making a few pictures that are worthwhile and the concentration on these few productions for maximum results.

5. The great popularity of productions with all-star casts that really are all-star casts.

Only six pictures for year are to be made and these six pictures to be guaranteed successes for distributors and exhibitors. Equity's latest production is Daniel Carson Goodman's "Has the World Gone Mad?"

William Fait Named Manager of Eastman

ROCHESTER, N. Y., Feb. 13.—William Fait, Jr., who returned a few months ago from Mexico, where he was managing director of the Olympia theatre, has been appointed managing director of the Eastman theatre.

Mr. Fait has been in the motion picture business since the early days of the industry. He started his career in Baltimore, where he was engaged with his father in the operation of the circuit of theatres. Later he went to Utica, N. Y., where he was managing director of one of the largest theatres.

Ryskind With Lichtman

NEW YORK, Feb. 13.—Morrie Ryskind, member of the board of directors of the A. M. P. A. and formerly with the publicity department of Fox Film Corporation, has been made advertising and publicity director for All Lichtman Corporation.
**Whitman Bennett to Make Bushman-Bayne Starring Photoplays (Special to Exhibitors Herald)**

NEW YORK, Feb. 13.—Productions in which Whitman Bennett and Dean J. Bushman-Bayne are to be featured will be presented by Whitman Bennett, it has been learned. They will be known as F. X. B. Pictures. Mr. Bennett is vice-president and general manager of the organization, which will produce, exploit and publish the series.

While the name of the first picture has not been revealed, it has already been started at the Bennett plant in Yonkers. It is planned to complete it by the middle of March, when it will be presented at first run houses in connection with the sketch involving the personal appearance of the players, which substitutes for one of the roles in this film.

In connection with the sketch, in which the cast enacts one of the reels, it is said that the cost necessary will be simple, so that it can be arranged for any picture house with a fair-sized stage.

**Coal Shortage Forces Closing of Theatres (Special to Exhibitors Herald)**

ALBANY, N. Y., Feb. 13.—Lack of coal, and in some cases poor quality, has resulted in some of the motion picture theatres in this section of the state being forced to close. Gas from coal became so obnoxious at the Hudson in Water-vlet, opened December 25 by Elmer Creekam, that, along with other heating troubles, has compelled the house to close.

The Central Park, located in Schenectady, has also closed its doors until such time as coal can be obtained. The Plaza, in Chesterstown, owned by Howard Richard, is also having its troubles along this line.

**League Directors House Is Demolished by Fire (Special to Exhibitors Herald)**

LIBERTY, MO., Feb. 13.—A fire Wednesday night which threatened the whole city destroyed the Lyric theatre, operated by Mr. Wilson, in one hour. Mr. Wilson, who recently opened M. P. T. O. Western Missouri board of directors who has been acting as business manager. The loss was estimated at $35,000, including an adjoining building.

A high wind made the flames uncontrollable, and a heavy rain an hour. Mr. Wilson, who recently opened M. P. T. O. Western Missouri headquarters in Kansas City, has been confined to home because of illness for the last ten days.

**Walter Hagen Featured In Series of Pictures (Special to Exhibitors Herald)**

LOS ANGELES, Feb. 13.—The first of a series of Walter Hagen productions has been started by Clarence Bricker in which Walter Hagen, golf champion, is a featured player. J. A. Mowat Productions is sponsoring the Bricker's initial appearance on the screen.

"The Man Who Cheated" is the title of the first of these productions, and is said to be an adaptation of a well-known novel by G. B. Manly.

**Ban on United Artists Film Lifted by Michigan League**

Non-Theatrical Situation Clears Following Number of Conferences in New York Between Officials of Theatre Owners and Distributors (Special to Exhibitors Herald)

NEW YORK, February 13.—The boycott voted two months ago by the Motion Picture Theatre Owners of Michigan against all United Artists' publications will be lifted on February 15. Word to this effect was received in the office of United Artists, D. W. Griffith, Inc., and Distinctive Pictures Corporation.

Raising of the ban was decided on by the directors of the Michigan state organization, following conferences in New York which were brought about through the initiative of Arthur S. Friend, president of Distinctive.

**Review's Incidents Leading Up to Boycott**

The Michigan boycott was put into effect as the result of an incident involving the principle of non-theatrical bookings prior to exhibitor bookings. A Masonic order obtained "Robin Hood" prior to any of the Michigan first run houses and immediately the Motion Picture Theatre Owners of Michigan, Inc., took action.

**This action affected the production of Distinctive Pictures Corporation—"Dis- raell," "The Ruling Passion" and "The Man Who Played God"—and the Griffith pictures distributed by United Artists. Mr. Friend sent a special representative, Homer Keen, to Detroit for conferences with W. S. McClaren of Jackson, president, and H. M. Richey of Detroit, vice-president of the Michigan organization. Then Mr. Friend invited the two executives to New York for special conferences and brought about a meeting, resulting in the name of Hiram Abrams, president of United Artists. They also conferred here with Albert L. Grey, vice-president of the Griffith corporation.

**Abrams Pledge Support**

These New York conferences resulted in the obtaining by the Michigan men of written endorsement of the non-theatrical booking principle for which they were contending. Mr. Abrams wrote to Mr. Richay, under date of February 3, as follows:

"Referring to the Orpheum theatre matter, this is now, and will always be a simple, unfair contest, and will not, so far as we are concerned, have the effect of putting a stop to the theatre owner. To the exhibitors of Michigan you can say this, that acting under full authority, I will not approve of contracts for non-theatrical organizations until such productions have been first offered to the exhibitor, and will not sell to such non-theatrical organization unless the exhibitor refuses to buy such productions."

**Friend for Cooperation**

For the Distinctive Pictures Corporation Mr. Friend wrote:

"Distinctive Pictures Corporation stands squarely on the principle of cooperation and helpfulness. We are at all times willing to confess the extent to which we need the exhibitors of Michigan and every other state in America, and we hope to make them need us in turn by continuing to produce clean, wholesome, worthwhile entertainment of the highest type. But, we are not able to control the selling of that product you may be sure it will always be sold fairly and honestly, and to those who are permanently engaged in the business of exhibiting motion pictures.

Mr. Grey, for Mr. Griffith, wrote to the association pledging that his organization will not offer a picture for non-theatrical organizations in Michigan until such productions have been offered to the exhibitor. In no event, will a picture be sold for a less price than that quoted to an exhibitor. He concluded:

"I feel that Mr. Griffith should be relieved of any responsibility in this regard, not only because he is an innocent party, but because of the fear that contribu-

**Resolution Is Adopted**

The meeting of the board of directors of the Michigan league was held on February 6. At this session Mr. McClaren made it clear to the exhibitors that great credit for the negotiations which ended the boycott was due to Mr. Friend, of Distinctive. The board then adopted these resolutions:

WHEREAS, The United Artists Corporation, through its authorized representative, President Hiram Abrams, has con
gressed Michigan, has consented to the princi-
ple insisted upon by the Motion Picture Theatre Owners of Michigan in regard to non-theatrical bookings, and has in his letter agreed to follow in principle the same practice in Michigan as in any other state, and

WHEREAS, Distinctive Pictures Corporation, a company affiliated with the United Artists Corporation, has likewise agreed in writing to adhere to the policy of the Michigan exhibitors organization in opposition to non-theatrical bookings.

Now, therefore, be it resolved, that the ban on United Artists pictures be lifted upon February 15, 1923, and that all exhibitors be considered free to book those pictures from and after that date.

Be it further resolved, that suitable notice hereof, and of the written agreements above mentioned be given to all theatre owners.

This victory by the Michigan association of vital interest to exhibitors throughout the country who are finding that non-theatrical competition is making deep inroads into their business.

**Nagel Joins Goldwyn Under Long Contract**

LOS ANGELES, Feb. 13.—Conrad Nagel, for the past three years a player in Famous Players-Lasky productions, has been placed under a long-term contract by Goldwyn.

It is Goldwyn's plan to cast him in featured roles in a number of its most important pictures. Announcement of his first part under the Goldwyn management will be made soon, it is expected.
Lesser Offers Plan
To Buck "Combines"
Would Erect Many Theatres
in U. S. to Assure
Exhibition

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 13.—West Coast Theatres, Inc., has announced the prospects of a movement which, if it materializes, would become national in scope and would result in the acquisition or erection of theatres in many cities and towns throughout the country by the Lesser-Gore-Ramish organization.

The purpose of the movement, according to A. L. Gore, is to assure bookings for producers and stars in territories which are controlled by exhibitors, a condition which he says, forces the producers and stars to sacrifice rental value in order to get play dates. He says:

Oppose Such a "Combine"

"We are naturally against this sort of combine and in view of it we agree to erect in any city or town so controlled by exhibitors, another theatre in which to play the products of the producers and stars not able to enter the territory through the above conditions."

The product especially referred to by the West Coast officials are the pictures of Douglas Fairbanks, Jackie Coogan, Norma and Constance Talmadge, Charlie Chaplin and Harold Lloyd.

Must Guarantee Product

Sol Lesser, in discussing the proposition, said that his company, before entering any certain city or town, would have to be safeguarded the product of "these stars now being held up for low rental value."

The West Coast proposition amounts to a definite application for the motion picture exhibition rights to all the film product of the combination of artists cited in a foregoing paragraph.

Home Headquarters of
Warners Enlarged

(Special to Exhibitors Herald)

NEW YORK, Feb. 13.—Warner Brothers now occupy the entire ninth floor of the Mecca building, 5,000 extra square feet of floor space having been acquired to care for the growth of the company during the past season.

This is the third time the company has been forced to enlarge its space within the past twelve months.

The Question Box
This Week

1. You have read of the plans of Adolph Zukor and Carl Laemmle to improve the artistic and technical standard of motion pictures. Have you an opinion?

2. You have read in this issue of the HERALD the opinions of many exhibitors on the exhibitor-owned distribution plan. Have you sent in your opinion?

3. Carl Laemmle advocates price reduction. Richard Rowland opposes it. What does the exhibitor think?

4. You have had an opportunity during the past week to study the new uniform contract. Does it meet with your approval?

Admission Cut Not
Favored by Rowland

Says Lower Prices Would Not
Increase Business But
Retard Progress

(Special to Exhibitors Herald)

NEW YORK, Feb. 13.—Richard Rowland, general manager of First National, for one does not agree with Carl Laemmle in the latter's published statements that many theatres would do well to consider a cut in admission price to stimulate business: "The idea of reducing box-office admission prices to increase patronage is a fallacy and in direct opposition to the progress of motion pictures," he declares.

Would Hurt Quality of Films

Explaining his views Mr. Rowland said: "Every day newspapers and theatre patrons are asking for better pictures which in the final analysis means pictures requiring a greater outlay of money, more time for their production and greater artistry. Exhibition standards are constantly being raised to meet the more critical tastes of American and exceptionable pictures are going in for long runs and securing without protest advanced admission prices. In view of these favorable signs our time of any widespread reduction in box-office prices could only result in disaster for the industry by reducing the quality of productions and destroying respect for the screen that has been built up through years of sincere effort on the part of producers, exhibitors and the public.

"The selling price of a theatre's admission ticket is regulated by the cost of production, plus the time and talents put into the same just the same as any other commodity and it is illogical to expect box-office prices to be lowered in the face of continually rising costs of operation of the theatre. In the making of motion pictures it is unlikely that there will ever be a decline in production costs."

Points Out Perils

"It is possible that some theatres might benefit by a reduction in admission prices from causes that are purely local, but it is dangerous to judge an entire industry by such remote examples. One theatre, it has been stated, reduced its admission price one-half and more than doubled its attendance. If such is true, it is a remarkable achievement, but it is possible that other elements entered into the increase in business."
Something tells us that Los Angeles was enthusiastic about the opening of Sid Grauman’s new Metropolitan theatre. To convince those who are skeptical of the press agent’s yarns, the above pictures are published. In the center are Tod Browning, director, and Mrs. Browning, and Wallace Beery at entrance. The Paramount production, “My American Wife,” starring Gloria Swanson, was the initial offering. It is a first run Paramount house.

In line to see the Metro-SL picture, “Quincy Adams Sawyer,” at the Capitol theatre, New York. Clarence Badger directed this special production.

How’s Business?

Tax reports issued by the treasury department indicate increasing theatre attendance.

Tax collections for December exceeded those of the preceding month and of December, 1922.

The hold-out crowds published on this page illustrate the fact that tax reports do not lie.

Big crowds attended the initial performances of Maurice Tourneur's Goldwyn picture, “The Christian,” at the California theatre, Los Angeles. Photo by Milligan.

These children gave one potato each for admittance to Lyric, Duluth, Minn., during run of Viola Dana’s Metro picture, “Love in the Dark.” The stunt netted 75 bushels of spuds for poor.

Here’s the way they turned out to see First National’s “East Is West” at the Metropolitan theatre, Atlanta, Ga. Enough lanterns to supply a factory were used in advertising feature.
As Others See Them

Two prominent stars pose for paintings by distinguished American and European artists.

W. T. Benda (left), noted artist and illustrator, makes striking portrait of Marion Davies for use on painted signs and 24 sheet stands to advertise the Cosmopolitan picture, "Adam and Eva." When the sign was being painted on Broadway, Benda mounted the scaffold to add the finishing touches. Picture below shows the artist at work.

One of the features of an exhibition of paintings by Tade Styke, French artist now in this country, is one of Pola Negri, star in the Paramount production of "Bella Donna." The picture hangs in the Knoedler Galleries, New York.

Is there any wonder that this photograph extends across two pages? You can't do justice to a big cast in a small photograph. Warner Brothers have chosen a truly special cast for their production of "The Little Church Around the Corner," which is scheduled in this season's product. This illustrates the special value of all star casts to the theatre advertiser. Patrons who go to the theatre because such-and-such a player is on the bill have in this cast a big list from which to choose.
No chance for the film officials to hold executive sessions when Jack Earle's around. Jack is the seven foot four inch giant of Century comedies.

Bull Montana, star in Metro's "Rob 'Em Good," studies rules for conducting self on Valentine's Day. By the way, have you bought yours?

John Koletes, American, is pioneer showman at Rock Island, Ill.

The livewire staff of the W. W. Hodkinson Corporation branch at Denver. Reading from left to right: H. A. Bartells, branch sales manager, George Lino, shipper; A. Sallach, stenographer; Angela Uhl, inspector; Earl Steele, office manager, and Charles Cowdry, shipper.

This Warner Brothers special will be given its initial presentation at the Strand theatre in New York City on March 11. The story upon which the feature is based was written by Charles Blaney. The screen adaptation was made by Olga Printzlau. The distributing company has prepared an unusual list of accessories, according to the advertising and publicity department, which also is planning a comprehensive campaign to promote the picture. As a stage play, "The Little Church Around the Corner" has been seen by thousands.
Emile Coue, disciple of autosuggestion, during filming of "The Message of Emile Coue," which Educational will distribute. With Coue at left is Director John L. McCutcheon. The publicity accorded the Frenchman should be worth thousands of dollars to exhibitors playing this picture.

Universal Film exchange staff at Cleveland. Back row, left to right: H. F. McCoy, salesman; H. C. Borger, service manager; Leona Burch, clerk; Jack Hayes, salesman; Stanley Goldsmith, assistant booker; Genevieve Richmond, stenographer; Pearl Schultz, biller; Jerry Stiel, salesman; Marcella Barret, Neil Olson, stenographer. Front row, left to right: Joe Krenitz, salesman; Harry Levy, short subject manager; Thomas G. Colby, manager; E. H. Bailey and Frank Belles, salesmen.


Richard Dix has just signed a five-year contract to play leading roles in pictures produced by Famous Players.


Phyllis Haver, latest of famous bathing beauties to reach stardom. She will star in films made by Mack Sennett.

Corinne Griffith has been engaged by Goldwyn Pictures to play the leading role in Elinor Glyn's "Six Days."

Doris Kenyon is featured by C. C. Burr with Johnny Hines in "Sure Fire Flint."
Here are some of the prize fighters corralled by F. B. O. for its "Fighting Blood" series. Left to right: George O'Hara, lead; Joe Rivers, Ad Wolgast, George Hock, Frankie Adams, Larry McGrath, noted referee; George Sherman, Texas Kid, Ray Johnson, George Lavigne, Kid Guard, Jimmie Dunning, Bob Perry, Johnnie Thompson and Al Cooke, playing fight promoter in series.

F. L. Brittain and Charles R. Seeling, producers of "Big Boy" Williams pictures, drop in for a chat at the "Herald" offices during their recent trip to New York City. Tim Leahy of the "Herald" staff stands at the right. Aywon handles the Seeling product.

Sam Warner, Harry Rapf and Jack Warner looking over the construction of the new addition to their present studios in Los Angeles which is being erected at an estimated cost of $50,000.

Billie Dove, the featured player in Metro's "All the Brothers Were Valiant," an Irvin V. Willat attraction, and Major pose for the photographer as they start on their morning jaunt through Griffith Park in Hollywood.

Arthur S. Bromberg of Atlanta, Ga. snapped during trip to New York to buy Arrow product.

Joseph Jackson, manager of studio publicity for Goldwyn Pictures, who has been elected president of the Western Motion Picture Advertisers of Los Angeles.
BROADWAY is only Main Street after all, but many things happen on the big street of New York which wouldn't happen at all in Gopher Prairie.

The attention of out-of-town exhibitors was attracted last week to two huge red hearts which had been erected on the marquee in front of Loew's New York theatre. Painted on each huge heart in large letters were the words "Hearts Aflame," and beside each heart was an arrow pointing S. S. W. across the street.

An out-of-town exhibitor stopped, looked the hearts over, and then stepping to the curb, sighted along in the direction pointed by the arrows. Then turning to a New York film man with whom he was headed for lunch, asked: "Has Marcus Loew bought the Rialto theatre?"

"Not that any one has heard of," was the answer.

"Has Famous Players bought Loew's New York?" asked O. O. T. Exhib. "I haven't heard of that either," he was told.

"Then what's the dope? Here's one big broadway theatre boosting business for a competitor almost across the street. We haven't yet got to doing things that way in my village, but we are all willing to get tips from the big town. What's the idea?"

"It may be that the hearts in the uniform contract is already working," replied the New York film man, "but a better bet is that the answer lies in the fact that Harry Reichenbach is exploiting Hearts Aflame.

So there, Gopher Prairie, please take notice...

You all know Bert Adker—that is, the majority of you should know him, for Bert has been one of the most active of those men responsible for the cooperation rendered exhibitors in promoting their programs. Since September, 1921, he has represented Arthur S. Friend, president of Distinctive Pictures Corporation, and during that time he has been a factor in the successful presentations of the George Arliss features, "Distrael," "The Ruling Passion" and "The Man Who Played God." Bert's first work in the industry was with Edwin Thanhouser. After becoming general representative of the company, he aided materially in putting "The Million-Dollar Mystery" into the "million-dollar gross" class.

Lon Young, of Warner Brothers, was reading in one of the dailies of the arrest of a character named Cecil Clovelly, on a charge of bootlegging.

"I know that fellow," said Lon. "He's a good friend of mine. He成本 grave digger, you know, with 'Hamlet' at the San T. Harris theatre. And he's got more trouble on his hands than the prohibition people will make for him, He'll have his head in the grave diggers' union."

Business is geschickt with Robert Edgar Long. He's doing the publicity and advertising for the Yiddish Art theatre, and says, he'll hang on to the job if some penni-noff with more schuss than a guy can deal out, doesn't grab it away from him.

Billy Kane, an exhibitor in Milford, Mass., sends in the following clipping: "That exhibitor property belongs in the film industry, but whether exhibitor or distributor, he can't quite do it.

"Winsted, Conn., Feb. 8.—Frederic C. Walcott, president of the State Fisheries and Game Commission, speaking tonight at a dinner at the Winsted Club, told how 400 half-inch pickerel placed in a pond had eaten one another until in twenty-one days there was only one survivor."

Pete Harrison has a secret. In commenting on the uniform contract, he says: "There is no use in being nervous, that is equitable, but in order to avoid embarrassing the exhibitor representatives and Mr. Hays we refrain from commenting on them now."

Everybody better be good or Pete might tell.

Ben Davis, one of the old timers of the newspaper, publicity and exploitation men, who has recently been in Texas for Fox films, has returned to New York and is doing publicity work for George H. Davis.

"Jimmy" Loughborough is the latest addition to the membership of the A. Lichtman Corp., alumni association, having resigned his position as director of advertising and publicity last week. Morris Kyskind, who has been writing Lichtman publicity for the past couple of weeks, has succeeded Loughborough. The latter has made no announcement of his plans.

Saul Rogers, legal counsel of the Fox organization, sailed last week for England, to attend to some business for his concern in addition to rest up from the arduous labors attendant upon helping to work out the legal tangles of the uniform contract.

The annual ball of the Motion Picture Salesmen, Inc., will be held at the Hotel Commodore next Saturday night. In addition to the dinner and dance an elaborate novelty programme has been arranged.

Charles O'Reilly, accompanied by Mrs. O'Reilly, spent last week in Atlantic City.

The M. P. T. O. N. Y. president took with him a copy of the uniform contract, which he used as an alibi to himself for taking a vacation.

J. Charles Davis, 2nd, posts us from Reading, Pa., with this:

"Followed 'The Streets of New York' and look where I landed. Here for the opening of the Arcadia."

He also says "Regardo's the gang," so we gave them a couple of Beereef.

Repartee between the Gallagher and Sheen of the industry one cold day last week:

"I'm chilled to the bone," said Eddie Bonas.

"Put on your hat," advised Howard Dietz.

—John S. Spargo.

Sidney Franklin

SIDNEY FRANKLIN, the director of the Warner Brothers classic of the screen, "Brass," was originally destined by his parents to become a great banker.

Due to sickness, he had to leave school at an early age. His father, who was a banker in San Francisco, offered him an opportunity to learn the business. He accepted his father's offer, but soon gave up his position. He floundered in a hundred different jobs, but he distinctly remembered the time he was a bill collector.

"I got $2.50 a day as a collector," said Franklin, "but it was too tiresome to walk around, so I hired a rig for $2.50 to ride around in, and worked for nothing. But I enjoyed riding, and I stuck to the job three weeks."

Finally, he landed in Los Angeles, and obtained work as an Indian barrel-rider in a Selig animal picture which Cohn Campbell was directing. This was in 1910. At that time it was it to land a screen job, so Franklin conceived the idea of carrying the camera for the photographer if he would let him in the gate. The trick was to get on the inside, and once within the mystic realm it was easy to get on the pay roll for the day.

Mr. Franklin's pocketbook was lean in those days, and he used to walk from Los Angeles to Edendale, then the Selig headquarters. He had his heart set on becoming a director, and his persistence soon won him recognition until today he is one of the highest salaried feature directors in the industry.

Mr. Franklin was born in San Francisco on March 21, 1893. He is married and lives in a beautiful hill top home in Hollywood. He is a nimrod and a champion duck hunter. He has complete faith in the motion picture, and his "East Is West" and "Simiti' Through" with the Talmadge sisters, are testimony of this faith and talent which is reflected in his work. With the completion of "Brass," a Harry Rapl production, he was signed by the Warner Brothers for a term of years.

J. S. S.
Strike Censorship Bill from Legislative Program in Iowa

Father of Measure, in Asking Its Withdrawal, Says He Realizes It Could Not Be Enacted—Legal Regulation Gets Setback In Missouri

DES MOINES, IA., February 13.—Representative Gallagher today withdrew his motion picture censorship bill from the lower house of the Iowa legislature. He declared that though he felt the bill to be a good one he realized that it could not be enacted. Unanimous consent was extended for the withdrawal.

This is apparent from a review of the news reports received from the various states in which legislatures are now considering screen regulatory measures. A noticeable change has taken place during the past week with Iowa and Missouri lending a brighter aspect to the situation. The following reports will give you the legislative situation in brief:

Iowa

(Special to Exhibitors Herald)

DES MOINES, IA., Feb. 13.—Taxation of amusement admission charges, now before the legislature, is losing strength. The bill is before the ways and means committees of both houses as part of the general program of revenue raising for the state for the next two years, but the chairman of the house appropriations committee, Hauge of Polk county, one of the most influential members of the body, declared that he was beginning to lose sympathy for the measure when he considered what it would mean to the little child or poor family that can barely afford a picture show once a week now, while the cigar in the mouth of the plutocrat, a genuine and unnecessary luxury, went tax-free.

Missouri

(Special to Exhibitors Herald)

JEFFERSON CITY, MO., Feb. 13.—The criminal jurisdiction committee of the Missouri house of representatives on Thursday, February 8, received its first-hand information of the hardships that state censorship of motion pictures would work on the industry and the community at large without in any way benefiting the morals of either the pictures or their patrons.

Led by Dr. Burris Jenkins, pastor of the Linwood Boulevard Christian church, Kansas City, former editor of the Kansas City Post, and Mrs. Henry H. Ess, prominent Kansas City woman leader, the opponents of the Committee of Fifty's censorship bill now before the committee whipped into shreds every argument in favor of motion picture censorship advanced by proponents of the measure at their hearing before the committee last week.

"The difficulty about censorship is to find someone competent to censor pictures," Rev. Dr. Jenkins told the committee. "If we could get a censorship board composed of Mary Pickford, Douglas Fairbanks and Charlie Chaplin, or if we could get producers like D. W. Griffith and Rex Ingram, then I would be in favor of censorship. But they are not in Missouri."

The kind of censorship board we would get would be composed of the Democratic chairman of St. Louis county or Mrs. So and So, head of the Democratic Women's Club of Deepwater township. Probably we would have a good minder as a third member, an Indian at all respects to the ministers I doubt if we could find one able to judge."

Mrs. Ethel, former president of the Athenaum Club of Kansas City, speaking from her experiences with the Kansas City board of censors and the operations of the censorship laws in the State of Kansas, demonstrated to the committee that censorship merely means political control of an industry without benefiting anyone. She and other women speakers told of the operation in Kansas City of a voluntary arrangement between the exhibitors and representatives of civic and church organization. They said that the city board of censors were merely political appointees.

Tennessee

(Special to Exhibitors Herald)

NASHVILLE, TENN., Feb. 13.—The state senate last week passed the measure prohibiting Sunday shows where admissions are charged. The bill previously had been adopted by the house.

Kansas

(Special to Exhibitors Herald)

TOPEKA, KAN., Feb. 13.—Two bills of drastic nature were dropped into the "hopper" at the Kansas legislative session last week, bills which have acted as "eye openers" to exhibitors of the Sunflower state who have felt confident that there would be no forceful opposition from the senators this year. The bills, if passed, would have been a disastrous blow to exhibitors, one of the measures providing for a Sunday closing law, while the other would prohibit all persons less than 18 years old from attending all places of entertainment without a written consent of their parents.

House bill No. 308, introduced by O. E. Snyder of Atchison, provides that no minor under the age of 18 shall be allowed to attend or frequent any place of entertainment without the written consent of such minor's parents or of the legal representative of such minor made for that special purpose. The word "entertainment" as used in Section 1 shall mean any concert, motion picture show or other.

(Continued on page 92)
EXHIBITORS HERALD

February 24, 1923

Five or Six Reel Pictures With Comedy Make Ideal Bill

That Is Opinion of Theatre Owners Discussing Editorial by Martin J. Quigley

THE ideal theatre program—disregarding the merit of pictures—is the one comprised of a feature of five or six reels and a one or two-reel comedy or western. Exhibitors discussing Martin J. Quigley’s editorial, “Five Reels,” which was published in a recent issue of the HERALD, hold that belief, and declare further that they likewise express the wishes of the public.

A NUMBER of reasons are assigned by theatre men for the existing sentiment for shorter footage. First is the increased rental which comes with additional reels. Then there is the objection to padding, exhibitors declaring that the best story can be told in five or six reels. Long features make it impossible to include a comedy on the program and this, exhibitors say, does not meet the approval of the public.

Discerning the subject in a letter to the Herald, Henry W. Gauning, Lincoln theatre, Pittsburgh, writes:

“Why don’t producers quit making features over six or seven reels? Too much padding. Nine, ten and twelve reel features are not wanted by exhibitors who desire to show a diversified program. Don’t like to cancel short stuff when running extra length features and the show is too long if one doesn’t.

“A helluva lot can be told (if to the point) in six or seven reels. Why insist on more reels, padded to a fare-thee-well and then soak the long suffering exhibitor for more kale. Let us have them no longer than seven reels and cut out the padding.”

The following letter from O. B. Sterling, Orpheum theatre, Dayton, Tex., shows that the sentiment for shorter features is growing and is confined to no one territory.

“We wish to say that we quite agree with Editor Quigley as regards his remarks about the length of the pictures. When a picture is made of more than six reels patrons get tired and the eye strain is also great. This detracts from any picture regardless of how good a feature it may be.

“All the youngsters like comedies and some of (indeed most of) the grown folks too, and feel that they have not seen their money’s worth unless the comedy is included.

“A five or six reel feature and a one or two reel comedy or western make the ideal program for the patrons as well as the exhibitor.”

Steve Farrar, Orpheum theatre, Harrisburg, Ill., objects to the long features because of the additional production cost incurred. Here is his letter:

“The public or exhibitors do not want nine and ten reel productions. They want good five and six reel pictures made at a cost of $75,000 to $100,000, and some of the best were made for that.”

Rob House During Show

(Special to Exhibitors Herald)

OKLAHOMA CITY, OKLA., Feb. 13.

Two masked bandits entered the Capitol theatre about 9 o’clock Monday night of last week and after striking C. O. Payne, assistant manager, and H. H. Allen, with the butt end of their revolvers, robbed the theatre of $90. Several hundred persons were watching the show during the robbery.

Court Says Contract Cannot Be Cancelled

Sustains Inviolability of Pact Though Films Had Not Been Played

(Special to Exhibitors Herald)

NEW YORK, Feb. 13.—Announcement is made by the court of the outcome of a suit instituted by that company against a California theatre corporation in which the court declared null and void the contract regardless of whether the pictures mentioned in the contract had been played.

The RALD TRANSFER THEATRE Vitagraph states that the action was brought against the Liberty Theatre Corporation, which owned theatres in Fresno and San Jose. Vitagraph alleged that the defendant contracted for several Larry Semin comedies for both of its theatres, but later transferred its interest in the theatre to Frankidge, who played one comedy but in paying, attempted to deduct the amount of the deposit on the contract and cancel the contract, asserting that the price was too high.

The Liberty Theatre Corporation, which completed its contract so far as the San Jose theatre was concerned, and renewed it the same terms, was then sued by Vitagraph for $1,000, damages, representing the contract value of the unplayed pictures in Fresno.

Claim First Run Protection

The California defendants attacked the legality of the contract for lack of mutuality and in abatement of damages sought to prove that Vitagraph played the comedies involved in towns surrounding Fresno to the exclusion of the1. They then cancelled, asserting that the first run gave them protection in those nearby towns.

The court decided for Vitagraph and rendered a verdict for Vitagraph for the full amount with interest and costs.

In announcing late last year that it would complete its contract with the defendant, it was stated that the defendant expected exhibitors would live up to the letter of their contracts. A similar case was recently won by Vitagraph in Boston.

MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By RUSSELL ARMEN-TROUT

(K. P. Theatre, Pittsfield, Ill.)

The best means I have found in putting over big pictures and at the same time the price is very low—that is to send postal cards. Be sure that it is a big picture and not a small special, because you can soon queer yourself by sending out cards on a small picture. If you make it a rule to send cards on the big ones, you can bet the people will flock in. Believe me, you will be surprised at the results. But don’t try to fool the people into believing it’s a big one when it’s not. You will hurt your business in the long run.

By C. R. SULLIVAN

(Fair Theatre, Amarillo, Tex.)

Self confidence will do exhibitors a world of good. Try this just once.

Book some extraordinary picture. Double your length of run. Spend twenty times as much advertising as on regular program. Raise your price to fifty cents. And watch ‘em come in. Repeat every other week. I am speaking now of towns under 30,000.

Censorship Advocates Meet Stiff Opposition in Missouri

(Continued from page 51)

pictorial presentations, public dances, exhibition of strength, power, contortion, pugilism, wrestling, or any other form of physical display, including boxing and blindfold performances.

It also provides that no child under the age of 15 shall be permitted for hire or without hire to engage in any entertainment as described in the preceding section of this act.

This bill provides for a fine of not less than $50 nor more than $500, or by confinement in the county jail for thirty days, or by both such fine and imprisonment. A Sunday closing bill was introduced by O. E. Snyder of Atchison.

Another bill before the house provides for a twenty-cent weekly benefit for every city in Kansas with a population of 5,000 or over. A Senate bill providing for a fifty-cent weekly benefit for every city in Kansas, such boards to be empowered to license all theatres and places of amusements in counties, except in cities of the first or second class, where a city board of public welfare is maintained and to issue or revoke permits of exhibitors. This bill now is in the hands of the welfare committee.
EXHIBITORS
On
Okay.
composer
Paramount
standard
open
53
this
is
the
"Dance
"Racing
"The
P.
color
"Felix
THE
fied
action
endorse
fers
Boost
Herald
February
ment"
subsequent
realization
broaden
ploitation
designating
Mutual
it
sound
basic
dealers
it.
entirely
materials
from
it."
plan
cooperate
Book
theatres
Aim
to
of
"Equipment"
C.
profit
George
Colonial
American
"How
music
accompaniment.
"The
Fair,"
readers.
The
proposition
is
eminent
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from
the
theatre
point
of
view
and
it
is
entirely
possible
that
a
synchronized
advertising
schedule
which
will
work
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very
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for
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parties
may
be
developed.
As
normally
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the
exhibitor,
the
showman
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locally.

EXHIBITORS
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Okay.
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Paramount
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53
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"The
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parties
may
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developed.
As
normally
the
more
active
advertiser,
the
exhibitor,
the
showman
will
take
the
initiative
in
the
work
locally.

Better Theatre
Platform—No. 10

Money Values

Money talks.
A
good
many
of
those
who
exploit
motion
pictures
seem
to
misinterpret
its
utterances.
Many
seem
indisposed
to
listen.
For
instance:
An
individual
presents
the
price
of
a
half-page
newspaper
advertisement
in
a
publicity
stunt
that
deceives
a
good
newspaper
into
printing
a
fake
story
which
an
advertiser
may
readily
associate
with
the
unnamed
picture
exhibited
at
the
undesignated
theatre
at
the
unmentioned
time.

If
the
individual
has
supplemented
his
stunt,
as
most
do,
with
a
certain
amount
of
simple
advertising,
the
picture
does
some
business.
Credit
is
generally
given
the
publicity
stunt.
The
additional
business
that
might
have
been
attracted
by
the
unused
halfpage
advertisement
is
seldom
taken
into
consideration.

Money,
still
talking,
says
that
more
half-page
advertisements
and
less
newspaper
deception
would
be
very
good
for
business
that
finds
the
press
unkind
frequently
enough
under
the
best
circumstances,
adding
that
increased
profits
provide
a
convincing
subject
even
greater
than
personal
cleverness.

The
Theatre
believes
the
theatre
progresses
most
rapidly
commercially
when
a
balance
of
money
values
is
permitted
to
govern
representation
put
forth.

On
the
Bill
at
The
Missouri

"How
much"
to
include
in
the
modern
motion
picture
theatre
program
has
become
almost
as
important
of
late
as
the
always
important
"what."
Accordingly,
Theatre
begins
this
week
a
series
showing
what
various
leading
theatres
are
presenting,
beginning
with
the
program
of
the
Missouri
theatre.
St.
Louis,
for
the
week
beginning
February
10th.

1. Missouri
News
and
Magazine.
2. "Frisco
Afternoon
Press,"
accompanied
by
orchestra
of
30.
3. "Felix
at
the
Fair,"
15-minute
cartoon,
Orphan
accompaniment.
4. "The
Bubble
Dance,"
being
"a
music
film
described
as
an
innovation
in
color
photography.
5. "The
Red
Button"
Comedy.
6. "Dance
of
the
Hours,"
presented
by
the
Capital
Cabin.
7. "Racing
Hearts,"
a
Paramount
picture.
8. "A
Trip
Through
the
Cadillac
Factory,"
prepared
under
directions
of
the
U. S.
Department
of
Commerce.

New
Community
Song
Brochure
Exhibitor
Aid

Song
popularity
tests,
in
which
old
favorites
and
current
hits
are
variously
rendered
while
auditors
signify
preference
by
applause,
are
increasing
use
about
the
country.
The
Chicago
theatre
recently
employed
the
idea
for
the
feature
of
a
good
week.
Now
a
book
facilitating
use
of
the
idea
has
been
published
by
Steiger
and
Sons
Manufacturing
Co.,
Steiger
Building,
Chicago.
The
book
is
compiled
by
Dr.
J.
Lewis
Brown,
a
composer
and
musician
of
international
reputation,
and
contains
a
wide
variety
of
new
and
old
favorites
embracing
patriotic
numbers,
folk
songs
and
all
classes
of
music.
The
book
is
sold
at
seven
cents
in
lots
of
100
or
more.

A
department
of
practical
showmanship

"Exploiter"
Topic
Brings
Hot
Defense

Hot
defense
is
the
keynote
of
a
growing
influx
of
letters
from
exploitation
men
and
anonymous
contributors
dating
from
publication
of
J.
P.
Lannon's
suggestion
that
showmen
exchange
opinions
as
to
the
status
of
the
exchange
representative
in
the
business.
Letters
from
exploitation
men
are
of
the
"enclosed
thither" variety,
closures
being
transcripts
of
letters
from
exhibitors
commending
their
work.
The
anonymous
contribution
vary
widely,
the
most
striking
being
a
two-page
letter
signed
"An
Old
Timer"
and
postmarked
San
Francisco,
in
which
the
writer
suggests
that
a
better
question
might
be
"What
has
the
exhibitor
done
for
the
exploiter?"
and
proceeds
to
accuse
the
showman
of
various
derelictions.
If
this
writer
will
identify
himself
The
Theatre
will
be
pleased
to
publish
his
charges.

Theatre
Letters
this
week
contain
additional
data
on
the
subject,
and
as
this
is
written,
after
subsequent
pages
are
completed,
additional
comment
by
exhibitors
arrives.
This
will
be
published
next
week.

For
the
guidance
of
the
many
apparently
interested
in
the
topic
it
is
here
stated
that
letters
bearing
upon
the
subject
must
be
duly
signed
and
authenticated.
No
anonymous
contributions
will
be
printed.
There
are,
of
course,
no
other
restrictions,
and
the
discussion
is
open
to
all
readers.
EN ROUTE across America with its exploitation message to the public, the Warner Brothers car stopped at Wichita to assist the Palace in advertising "Heroes of the Street." Not that Stanley Chambers needs assistance, but then, why not?

CONSISTENCE is profitable. H. A. Gillespie, Liberty theatre, Yakima, Wash., is consistent in his lobby displays. The above, for First National's "Kindred of the Dust," is representative of lobby display sequence unbroken year around.

"POOR MEN'S WIVES." Lichtman, was prologued as above by Hugo Riesenfeld for its New York Rivoli run and exploited in whirlwind fashion by the Lichtman organization, a shift in schedule necessitating a seven-day campaign that got results.

DENVER WOKE thoroughly to the fact that "When Knighthood Was In Flower" Cosmopolitan-Paramount, was an attraction worth seeing at the Princess theatre when Homer Ellison, Al G. Birch and Rick Ricketson joined forces in putting over an elaborate exploitation campaign. The latter ruled that window tie-ups would be made only with chain stores. Drug, candy, tailoring, motor, ice cream and restaurant firms came in on the
drive. Seats were reserved and the orchestra was augmented. The house was practically made over, with castle lobby and decorated interior. The story is so long that these photographs are presented as telling it more effectively than could our feeble typewriter in the space at hand.

Publicity used was non-hokum but voluminous, building on the essential merit basis. Ads were in keeping, Old English type being relied upon to great extent.

NEW YORK, says the Theatre Visitor, isn’t greatly unlike other cities in exploitation. This S. B. Moss front for Associated Exhibitors’ “Head Hunters of the South Seas” bears him out. It could be used as well in any city.

“BROTHERS UNDER THE SKIN,” Goldwyn, has wrecked the superstition that a long title is hard to advertise by accumulating an exploitation record of striking extent and variety. The above lobby shows an excellent way to score the book tie-up.

TWO GOOD IDEAS, from the Capitol, Detroit, and the Garrick, Duluth, which any exhibitor can use in exploiting First National’s “The Dangerous Age” and “Omar the Tentmaker.” They reach the walking and reading public effectively.
Theatre Letters

Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

"DR. JACK," Pathe, figures heavily in Theatre Letters of the week. Above, prologue by E. E. Bair, New State theatre, Urichsville, O. Below, front by Ross D. Rogers, Mission theatre, Amarillo, Tex. Theatre Letters from Messrs. Bair and Rogers are presented upon the following pages. The photographs attest the adequacy of the exploitation applied.
Rogers Boosts "Dr. Jack" to Lockout Crowd

What has become of the good old phrase, "lockout?" No, it didn't perish in the decade vac of 1922. The business it describes still exists here and there at times, notably at the Mission theatre, Amarillo, Tex., when Ross D. Rogers exploited "Dr. Jack" as described in his letter. Anybody else got a lockout story to tell?

THEATRE EDITOR.

EXHIBITORS HERALD.

Dear Sir:

I am mailing you today two photographs of our front on "Dr. Jack," also a street ballyhoo we used. We used the letter campaign to doctors, nurses, city officials, etc., on "Dr. Jack," all of which resulted in turn-away business. The sad part, however, that we had to pay so much for the picture that it was impossible to make any fair return on the showing.

Ross D. Rogers,
Mission theatre, Amarillo, Tex.

DEAR MR. ROGERS:

Your photographs are eloquent in praise of your method of "lockout," but there is always the point that turn-away business is a good house ad, even if one can't eat or wear it.

Certainly the picture was made-to-order from the exploitation standpoint. The letter stunt looked to us like one of the few sure fire devices of the season.—W. R. W.

Morning Shows Pay; Reprints "Herald" News

C. L. McDonald's letter, which follows, is so full of good ideas that an introduction is superfluous.

If you are a showman—read it.

THEATRE EDITOR.

EXHIBITORS HERALD.

Dear Sir:

Enclosed find photo of front on the serial "In the Days of Buffalo Bill." Photo made up at nine o'clock in the morning. Note that I open up at 9:40 for the morning shows. This is the first serial that Jackson has seen in over five years and I am playing to over 1,200 children each Saturday morning. I open with the two reels of the serial, use a two-reel comedy between acts and close with the serial.

Now I know serials are not new, but what about houses that are idle on Saturday mornings? Especially houses that would not use serials on their regular programs.

Furthermore, my Saturday afternoon patronage is not reduced one admission by using the morning show. The second Saturday I ran this show the house across the street ran a Chaplin film with a hill (shoes) at free admission. In the face of this show I played to 82 more than the previous week.

All this patronage was gained by one-sheets and banners, not one ad in the newspapers.

Note: Chief Yellow Fish on top. Real Indian with plenty of relics, tepees, bows and arrows, etc. He helped bring them in.

I am tying up with one of the daily papers to reprint from their files news matter of importance happening "in the days of Buffalo Bill." This particular paper has been in existence for 17 years and this tie-up will make them up to the picture and keep interest from lagging.

I am using an entire page in Sunday's papers. Buy it outright each Sunday and fill this page to suit myself. Thanks to the Herald I give them movie dope hot off the press and inside dope that the API doesn't supply.

C. L. McDonald,
Istrione theatre, Jackson, Miss.

DEAR MR. MCDONALD:

It's hard to reply to your points in the order of their importance, all being so good, we'll start at the first. The method of using the serial is not just like

POLICE GUARDING FILM, "THE CHRISTIAN"

BALLYHOO used by Ross D. Rogers for "Dr. Jack," Pathe, and mentioned in this Theatre Letter.

We've seen a great many of Ross's raids and can't let this one pass by. We'd like to see a copy of the programme and see the turn-away business he's been getting from old files of a stroke of genius. If the newspaper doesn't come through in its great shape well be surprised. The idea is invaluable where house-stopped newspapers are at hand, in connection with many current attractions.

The Sunday page is another splendid idea. It utilizes your public access to the real facts, that the news dispatches so consistently omit and must tend to counteract the effect of the sensational re- torial invention that they so commonly feature. We'd like to see a copy of this page, also.

Altogether we count your letter one of the high spots of the week. Thank you for it.—W. R. W.

Craford Lauds Universal Man For Aid Given

James P. Craford, S. J., Gregory Theatrical Co., Hammond, Ind., devotes his first Theatre Letter to professional exploitation assistance, voting favorably.

His letter reads:

THEATRE EDITOR.

EXHIBITORS HERALD.

Dear Sir:

We notice that you are giving special attention to the work of the film exchange exploitation men and having just finished a campaign for one of the Universal-Jewel picture, "The Flirt," we feel that it is quite in order that we should say a word in behalf of the exploitation ads extended to us by Mr. Hill, publicity manager for the Universal Co., who extended us co-operation in our work with the film while and resulted through our combined efforts in a highly successful run of this picture.

Never before have we attempted an advance campaign confined strictly to teaser work, and the finale Saturday night before the opening, and which consisted of the arrest of the bevy of flirts we used in the campaign, created for us the greatest amount of interest we have ever had aroused in a campaign for a big picture, secured for us a splendid pub-
MORNING show for "In the Days of Buffalo Bill," Universal, by C. L. McDonald, Istrian theatre, Jackson, Miss. His Theatre Letter brims with brilliant ideas.

licity in the newspapers and resulted in a phenomenally successful run of the picture.

JAMES P. CRAIDON, S. J. Gregory Theatrical Co., Hammond, Ind. + + +

DEAR MR. CRAIDON:
It was our good fortune to closely observe the campaign executed by Mr. Hill for the same picture in its Chicago run and we can visualize readily the effect of a similar effort in your smaller community.
Thank you for your contribution to the rapidly growing fund of data on the subject of professional exploitation service. — W. R. W.

Granada Finds Sunday Musical Concerts Draw

Every showman knows music as a passively attractive attendance force in its office as a picture adjunct.
A few showmen make it an active one.
The Granada, San Francisco, is one of these.
D. S. Couner’s letter tells how it’s done.

THEATRE EDITOR, EXHIBITORS HERALD.
Dear Sir:
The Granada and California theatres, two of a chain operating under Herbert L. Rothchild Entertainment, Inc., are presenting, every Sunday, Discovery Concerts which are holding the attention of the public and motion picture people as well.
These concerts were inaugurated by Managing Directors Roth and Farlington for the purpose of giving young artists a chance to prove their ability in the estimation of the public. They have brought to the music lovers of San Francisco many a young artist who has never had a chance to appear before the public and get a chance for recognition. Professional artists of growing and established popularity are appearing on the same program.
These concerts have been so tremendously successful that the management of these respective theatres have seen fit to present them every Sunday as a special and distinct musical attraction.
D. S. COUNER, Granada theatre, San Francisco, Calif. + + +

DEAR MR. COUNER:
Familiar as we are with the great success of the Sunday morning concerts given by Balaban and Katz at the Chicago theatre, we readily understand the reasons for the success of your Discovery Concerts. The name you have given them adds a promise of the unexpected which must be valuable. No doubt many theatres in the country will adapt the idea as a result of your letter, for which we thank you. — W. R. W.

“Exploiter” Presents Case To Exhibitors

The professional exploitation man’s side of the “exploiter” discussion prompted by J. P. Lannon’s Theatre Letter in the January 27th “Herald” is presented in the following letter and article by John Wilschach, “Goldwynner” at Detroit. As in the case of letters from exhibitors, we present both letter and article complete.

THEATRE EDITOR, EXHIBITORS HERALD.
Dear Sir:
I am sending this to you for exclusive use if you wish to use it as it stands, for I have tried to make my arguments in a building manner and if cut it would be as I meant it.
It does appear to me that the good of every body does help. A discussion from my end of the line should be interesting in starting more discussion, which clears the air.
I certainly enjoy your department and you are at liberty to make any remarks, no matter how critical, in printing my essay. Very sincerely — John WILSTACH, Detroit Goldwyn Exploitation Manager.

DEAR MR. WILSTACH + +
While we do not fully grasp the import of your first paragraph, it is customary to present communications printed “as they stand” and in view of the current interest in the topic we are publishing yours in this space despite the fact that the heading, “Theatre Letters,” might be considered a misnomer. We are pleased to know that you enjoy Theatrical. Your essay follows. — W. R. W.

“Does Exploitation Pay?”
An answer to Exhibitors Who Think The Subject Is One Open To Discussion: By John WILSTACH, Detroit Goldwynner.

I notice in the letters written to your publication by some exhibitors, that it is assumed that exploitation is something new, and that it is open to discussion. whatever or not it is of advantage. This is a very narrow view to take for, admitting that exploitation may be new with motion pictures it is as old as the pyramids the Pharaohs built to exploit their fame in as near an immortal manner as possible, and when rightly done has always been successful. — no question of it.

It never seems to have been mentioned that Barnum was the most notable exponent of modern exploiter. He was so versatile that he would call out of curiosity with his display OUTSIDE bally-hoo performances and enticing advertisements of what his show consisted of. The way of genuine INSIDE! I don’t suppose it could be argued that this wasn’t exploitation or that it didn’t produce successful financially.

Years ago in the circus business the Ringling Brothers had a small struggling
The exhibitors if they wished the exploitation of Mr. Ned Holmes and his aids to continue. The answer was YES! As for the Goldwyn office the work of Mr. Bonns and Mr. Dietz with his field assistants has been so startlingly financially successful in the past, there's no doubt what they'll do with THE CHRISTIAN and BEN HUR, and are now doing, Ask Mr. Godsoll or Jimmie Grainger. Yes, exploitation pays. All successful producers and exhibitors "Say It Do!"

**Market Notes**

**Press time reports, too late to illustrate, on exploitation of the new attractions.**

**Ebb Tide**

SHARON, PA.—Sam Friedman of the local theatre, ...similar water tank in his lobby for Paramount's "Ebb Tide" and engaged one of the best local swimmers to show the town how native South Sea Islanders can swim. Needless to say much interest resulted.

**The Dangerous Age**

CLEVELAND, O.—A tieup with Cleveland newspapers whereby prominent citizens were asked to give their opinion of what they regarded as "The Dangerous Age" obtained several stories in Cleveland papers during the run of the picture at the Allen theatre.

**Omar the Tentmaker**

NEW YORK.—Tags with little bags of salt attached were used as advance exploitation at the Strand theatre. The line "Salt, the beginning of all wishes on the desert, the charm against evil and the symbol of good fortune" was used as the tieup with "Omar."

**Nobody's Money**

GREELEY, COLO.—F. K. Davis of the Sterling theatre got a big bunch of German marks and Russian rubles through his banker and enclosed one bill in each envelope to his patrons carrying the title of the picture. This served well to focus attention on the picture.

**Oliver Twist**

SPRINGFIELD, ILL.—W. G. Watts, manager of the Princess theatre tied up with the State Journal in staging a special showing of "Oliver Twist" for the orphans of the city on a Saturday morning. The affair not only drew valuable publicity from the newspaper but a parade to the theatre attracted much attention.

**EXID, OKLA.—**If you try giving away balloons to advertise Jackie Coogan in "Oliver Twist" have a care. Manager Bob Browning of the Rialto theatre did it and was in danger of being mobbed by the kiddies as they scrambled for them. But he found it publicity of the best kind.

**Making a Man**

MILWAUKEE.—The Butterfly theatre, with the aid of R. C. Gary of the Paramount exploitation staff obtained the cooperation of ten leading merchants of the town in a page ad on "Making a Man. The names of the merchants were misspelled only the trade marks serving as a clue to their identity. When properly rearranged the solution was good for a ticket to the theatre at the store.

**The Sin Flood**

ALTOONA, Pa.—A lobby advance teaser painted on a mirror eight feet high was used by Manager F. K. O'Kelley, Strand theatre, for Goldwyn's "The Sin Flood." Medallions of the heads of the six principal members of the cast were used as special lobby pendants and pasted on the mirror.

**Singed Wings**

WASHINGTON, PA.—For Paramount's "Singed Wings" Manager Nat Walten and F. Morrow of the Washington theatre borrowed a big show case from a local merchant and put in it a candle and a lot of butterflies and moths which played around the flame.

**Pink Gods**

JAMAICA, L. I.—Cards, which were die-cut to permit insertion of a strip of film were used by Manager Fred V. Greene, Jr., of the Rialto theatre to effectively exploit "Pink Gods." When held to the light a scene from the picture was visible.

**East Is West**

NEW YORK.—A typical lobby for "East Is West" served admirably in arousing interest in this feature at B. S. Moss' Coliseum theatre. Chinese lanterns, colored lights, and oriental draperies were used to good advantage in the decorations.
"THE THIRD ALARM" at the Astor and "Omar the Tentmaker" at the Mark-Strand are engagements mentioned by Harry E. Nichols, Theatre Visitor, in his comment this week on New York exploitation.

The Theatre Visitor
By HARRY E. NICHOLS
Field Representative, EXHIBITORS HERALD

NEW YORK. Great White Way. Chicago under a microscope and slowed down. Main Street magnified and multiplied. Any place grown up—not changed.

"When you get to New York," said many theatremen who knew I was Gotham bent, "let us know about this, that the other thing." It seems to be the idea that because home offices of film companies are here and most pictures open first in this city, it must be in some essential way of different stuff than other population centers. It isn't. It's only more so and inclined to boast of it.

The average New Yorker is a former resident of somewhere else who doesn't like to be reminded of it. There are also, of course, the professional New Yorkers, who Cou-ize the fact, and the amateur New Yorkers who advertise it most. The bulk of the city is its most distinctive attribute and any atlas gives this in detail.

New York showmanship is very much like the showmanship of any modern American city. It is not, despite a somewhat prevalent impression, the best showmanship in America, some of it registering above and some below that of representative communities. I have been somewhat surprised by the number of inquiries I had had for information pertaining to the leading theatres in Chicago, Detroit, St. Louis, Los Angeles and elsewhere. The conceit which I had been warned to expect has not materialized to any appreciable extent.

Exploitation is practically the exploitation I find in other urban communities, its priority lending practically the only additional interest.

For instance, Nat Roffstein's excellent exploitation outline for "The Third Alarm," F. B. O., was applied to the Astor theatre here with almost precisely the same results it has accomplished elsewhere. The support of the firemen, with the avalanche of publicity that this support produces, contributed to the box office intake in logical proportion to its contributions elsewhere. The press book, justly notable for its comprehensiveness and practicability, applied to New York as well as to the smallest American municipality. Its Astor record is at once a tribute to Mr. Roffstein and a commentary on New York theatricals.

Also, for instance, "Omar the Tentmaker," First National, exhibited at the Strand, drew quite such returns from the dramatical sent out in its behalf as might be expected to draw from the populace of any representative American community.

At the Lyric theatre "Hunting Big Game in Africa" was in its second month when I snapped the pictures reproduced herewith to show the manner in which Theodore Mitchell and J. J. McCarthy had augmented each inflow by use of animal cutouts and lobby frames not essentially different than those in common use in large and small communities throughout the nation.

These photographs were made to reply to the showmen who had asked me to report various conditions. They represent the exploitation news events of the movement and reflect New York showmanship rather well.

* * *

The glossy haze with which many distantly located showmen have invested New York does not survive a visit. Neither does the city seem less important than it is because the haze is dissipated. As a matter of fact, the city that lived up to the expectations of many whom I have met would not be a very desirable place to live. It would be too hectic, too variegated, too miscellaneous for comfort.

The New York I found this year is very much the New York that I left at the conclusion of my last visit. There are a few new faces around Times Square, and many familiar ones. The small talk runs along the same channels, with figures and names changed to suit. Astor gossip swings as before around the same small orbit. Rumor continues to thrive.

It's a good place to see, a place every motion picture man should see, but it isn't what the average exhibitor expects. It's more or less, according to his individuality, and as the first or second Film City (Los Angeles contesting leadership) it is significant.
**SHORTHAND**

**Teaser Strip**

**Built to Sell**

**"The Pilgrim"**

Built to sell, not merely to look at, the teaser strip is favored in the first National press show for Charles Chaplin's comedy, "The Pilgrim," it is its own recommendation. The reproductions on this page show the first six units, reduced from newspaper column width.

The development in this teaser series is thought by not letter by letter or word by word, and it is pure thought that produces ad sales. The humor is consistent throughout and the copy brief.

It is a long time between Chaplin comedies, so long that a public concern usually finds three in newspaper and editorial comment. Such concern is guaranteed that the teaser strip, or any other of the excellent material combined in the press sheet, will amply repay the cost of its publication.

**Hodkinson Man**

**Supplies Short Subject Data**

J. G. Rohills, short subject sales manager for W. W. Hodkinson Corporation, bases upon a close survey of the theatre field an optimistic outlook for the minor length product. He states:

"Of the theatres using short subjects, approximately 73 percent use two reel comedies. What does it mean? It reveals relative popularity of the exhibitors and the public for short reel entertainment. Who created this condition? First of all the producer when he conceived the idea, and good, clean, wholesome entertainment will be more paid for more every day by the exhibitor when he contracts for his short reels.

"During the 'filler' days, the exhibitor simply considered the quality of his feature and would not pay more than "filler" prices for a so-called 'filler' reel.

"Watch him today. You can't stagger him with big prices but he knows that short reels are being made at a cost consistent with the asking prices. He is beginning to build up his short reels with valuable exhibition value so that public know that their desire is being fulfilled.

"So long as producers continue to furnish clean, wholesome entertainment, this form, just so long will the public clamor for them and no longer."

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**NEWSPICTURES**


**KINOGRAPHS** No. 2211: Chicago Fire Horses Make Final Dash—Fifty Latin American Countries Sign Treaty—Fleet Beach Boy Deliveries—Papers by Air—English Scrap Capital Ships—California Students Travel from Oranges to Honeys, an Hour—Chicago Barber Provides Hobbies for Kiddie Patrons—Ano Racers Collide on Ground Beach—Virginia Students Prove Rust Occupation—Apartheid Delegation to Mexico Ordered Out by Observer—Territorial Specials.


D. W. GRIFFITH recently went abroad for a new actor for his forthcoming pictures and upon his return announced he had signed Ivor Novello to a five years' contract. Griffith made a survey of all the young men actors available in America before seeking talent in Europe, it is said, and explains his final decision thus:

"College training seemed to have blanketed the imagination of students and no actor can survive without a vigorous imagination. There was a heavy quality, one might almost say ponderous, in these young men that is a hardship to any acting progress. Nor were these college men particularly handsome. It was assumed the college men coming from the better-stationed families of the nation, would have gifts for acting as well as medicine, or law, or engineering.

"Why the young men of America who have personal qualifications for acting in motion pictures do not take their opportunities more seriously is difficult to understand. The one Christmas gift any producer in America would like above any other would be the opportunity to employ a first-class young leading man who could be developed into a first-class actor.

"In going abroad for Mr. Novello, we have not gone abroad to fill an emergency need. We have deliberately gone afar because we believed talent existed there and from now on we think you will find directors not scanning the few extra players who may apply, but scanning the world for that rare being, a good young leading man."

Mr. Novello was chosen from among hundreds of actors, and the survey was conducted by Mr. Griffith's staff for two years. If Novello goes big with American audiences it is safe to predict that other directors will consider foreign actors for American pictures. Novello will be seen in an American Releasing film in "The Bohemian Girl." soon to be published. Whether or not he will supplant Valentino in the affections of feminine picture patrons remains to be seen.—J. R. M.

"TRUXTON KING" (Fox) provides an excellent vehicle for John Gilbert, who has the role of an adventurous American, seeking excitement in a foreign country and finding plenty of it. It was adapted from George Barr McCutcheon's popular novel, which was a best-seller several years ago, and there is every reason to believe the film will be a best seller.

"A GENTLEMAN FROM AMERICA" (Universal) with Hoot Gibson as the star is an amusing story of an American doughboy in France, who gets a two-week's leave of absence and gets into all sorts of trouble and romantic adventure. Well directed and very amusing is this comedy-drama, with pretty Louise Lorraine appearing opposite Gibson.

"RACING HEARTS" (Paramount), made under the direction of Paul Powell and starring Agnes Ayres, is a swift-moving, high-gaered automobile story that hits on all cylinders and furnishes good entertainment. Agnes Ayres, the star, is delightful and is given good support by Richard Dix and Theodore Roberts.

"CRINOLINE AND ROMANCE" (Metro), with Viola Dana holds a modicum of entertainment because of its slight and trite story. The star and Claude Gillingwater are good, but the situations are a trifle over-drawn and the story is padded to extremes. This star needs stronger material than this.

"DOLLAR DEVILS" (Hodkinson). This Victor Schertzinger production is an entertaining little story, embracing a cast of popular and capable players in a small town story which involves romance, a crooked oil promoter and a philosophical oil man who is opposed to the effect of wealth upon the community. Should prove generally enjoyable to any audience.

"ONE MILLION IN JEWELS" (American Releasing) presents Helen Holmes and J. P. McGowan in a detective story written along conventional lines. It will no doubt please those who like mystery plays without bothering much about logic. J. P. McGowan also directed this five-reeler.

"THE GRUB STAKE" (American Releasing) is another wild animal picture but in a different locale. This is a story of the Klondike, of an oppressed artist's model, a cruel gambling house proprietor and a stalwart lover. The photography is very good and Nell Shipman, the star, is seen feeding and playing with various wild beasts.
MIGHTY LAK’ A ROSE

(First National)

This first Edwin Carewe production for First National distribution, written by Curtis Benton, is a picture which will bring a throng to the heartstrings of any audience and should prove a strong attraction for any theatre which books it. About eight reels.

Taking his theme from a popular song, Edwin Carewe has made of “Mighty Lak’ a Rose” a film epic that should be a second “Humoresque” in so far as box-office attraction is concerned. And as an entertainment feature, it will appeal to many as being more desirable.

The story by Curtis Benton is an intensely interesting one and there is never a moment, throughout the entire unfolding, when it fails of rapid action. The direction is exceptional and photography and lighting unusually good.

In the selection of the cast Director Carewe exercised rare judgment. The entire picture revolves around the adventures of a little blind girl and in securing Dorothy Mackaill for this part Mr. Carewe made a particularly happy choice. In a difficult role this clever little English actress proved herself a revelation, and with her work in “Mighty Lak’ a Rose” as a criterion it is safe to predict that she has a brilliant screen future before her. Sweet and lovable at all times, she gave flashes of emotional portrayal that stamps her as an artist of ability.

The remainder of the cast contains such sterling names as James Reinie, Anders Randolf, Sam Hardy, Helene Montrose and Harry Short. As “Slippery Eddie” Foster, one of the crooks of “Bull” Morgan’s gang, Harry Short injects a lot of real comedy, so cleverly done as to make it stand out as unusual. Anders Randolf as “Bull” Morgan, and James Reinie as Jimmy Harrison, are both good.

Rose Duncan is a little blind musical prodigy, discovered in an orphanage, which she leaves when seventeen years of age to go to New York to make her home with her uncle. The uncle is killed by an automobile while on his way to the station to meet her.

She is found at the station by “Bull” Morgan, who hard pressed by the police and who uses the little blind girl to help him escape. Knowing of her uncle’s death, he represents the relative and takes the girl to his home. There, Rose’s playing of the violin is, unknown to her, utilized by the crooks, to aid them in their work of thievery. One of the gang, young Jimmy Harrison, although a crook by nature, is inherently honest, and inspired by his love for Rose, decides to go straight. A fight between him and Morgan takes place, during which Rose is injured. Her life is despaired of and this brings about retribution and regeneration of the gang.

Finally Jimmy takes Rose to a famous surgeon who says that an operation will restore the girl’s sight. In order to get the money for this the gang decides to make one more haul. This is done, the money secured, but Jimmy is captured and sent to prison. The blind girl, not knowing that her friends were crooks, is told that Jimmy has died.

Later she becomes a protege of a wealthy musician, studies abroad, and finally makes her debut before a large audience in New York. Her crook friends have been invited, and Jimmy, just out of prison wonder by the stage door just as the concert is over.

Then follows a happy reunion between the former blind girl and the man she loves, but whom she has not seen, and no one can help them all to be happy, to the great strains of “Mighty Lak’ a Rose.” — J. S. S.

THE CAST

Jimmy Harrison ………… James Reinie
Jerome Trevor …………… Sam Hardy
“Bull” Morgan ………… Anders Randolf
“Slippery Eddie” Foster … Dorothy Mackaill
Rose Duncan …………… Helene Montrose
Harry Short ……………… Harry Short
Hattie Logan ……………… Paul Panzer
Mrs. Trevor ………………. Dora Mills Adams
Jean, the dog ……………… Jean Bronte

Hoot Gibson in
A GENTLEMAN FROM AMERICA
(UNIVERSAL)

A pleasant little comedy-drama written around an American doughboy’s experience in France during the last months of the World War. Not a dull moment in it. Story and scenario by Raymond Schrock. Directed by Edward Sedgwick. Five reels.

The wonder is that there are no more stories written around our American soldiers’ experiences on the other side. It would seem to be a fruitful field for this type of comedy-drama and the war theme need not be neglected.

“A Gentleman from America” contains a wealth of amusing incident and moves along with a joyous swing that holds the attention. It was an ideal role for Hoot Gibson and his pleasing personality helps considerably in getting the role over. It should fill the bill wherever comedy-drama is appreciated.

A very competent cast, including Tom O’Brien, Louise Lorraine, Carmen Phillips, Frank Leigh, Jack Crane, Rob McKenzie, Albert Presco and Rosa Rosanova appears with Mr. Gibson. Clear photography and excellent atmosphere is provided, and the mob scenes are especially well handled.

Dennis O’Shane, an American fighting in France, and his pal Johnny Day, get leave for two weeks and visit a Spanish settlement. In a mix-up with a gang of plotters, they lose their uniforms, and dressing in the costume of a Spanish bandit, a notorious character who robs the rich and helps the poor, they succeed in saving a little orphan’s daughter from an unwholesome marriage and is proclaimed ruler of the principality. Then his Sergeant appears and he is put on “K. P.” for being “A. W. O. L.” But it all ends happily.

AGNES AYRES IN
RACING HEARTS
(PARAMOUNT)

Here’s a capital automobile story, chock full of action and one of the best staged and most exciting automobile races ever screened. It fairly raises you out of your seat. Many opportunities for exploitation in this one. Directed by Paul Powell. Seven reels.

We feel sure you’ll like this latest Paramount picture, which is all about a pretty girl, a good looking hero, a stubborn father and rival automobile manufacturers. Agnes Ayres plays some of the best scenes in the entire career. And you’ll like Richard Dix, a natural and thorough actor, with a winning smile and a wonderful personality. Add to this Theodore Roberts, with a pocketful of cigars, stubborn owner of a manufacturing plant; Robert Cain, as Claxton, in hisemploi, and tripod; Warren Rogers, as Jimmy Britt and J. Farrell MacDonald, as Silas Martin, a banker. A flash is given also of Jim Murphy, who poses breezily as a driver of high-speed cars, out of a job.

The story is quite ordinary, laced on the old theme of rivalry between two automobile families, and yet by careful handling and an especially well handled automobile race, is made to live and become actually interesting, as well as very human and real.

There is a “spill” near the finish of the race that’s a real thriller and the blaze film fan that doesn’t get a “kick” out of that race is dead from the neck up.

The story runs thus: Virginia Kent, known as “Ginger,” Kent forges a letter of instructions to the foreman of her father’s plant, which permits her to hire outside help and build a racing machine, while her father is in Europe on a business trip. Roddy Smith, son of a rival manufacturer, is hired as an expert mechanic by Virginia. The machine is finished and he has tentatively agreed to drive it in the Vanderbilt when his father exposes him to Virginia. She hires James Adams, her suitor and superintendent in the factory to drive the car; but he plans to lose the race, and thus ruin his father. At the last moment he is exposed, and Virginia drives the car.

On the home stretch of the last lap of the race her gas gives out, and Kent, who is driving his father’s car, pushes her over the tape, but wrecks his own car. Of course the romance started in the factory is continued and it all ends happily.
the bee incident was funny as well as the rival suitors pulling on opposite sides of Emmy Lou.

NELL SHIPMAN IN

THE GRUB STAKE

(American Releasing)

Interesting animal stuff raises this feature out of the ordinary class. A story of the Klondike, in which there is much attractive scenery and occasional human touches. Directed by Bert Van Tyule from a story by Nell Shipman. Eight reels.

There are points about "The Grub Stake" that will appeal to lovers of out-of-door pictures, for it is a tale of the snow covered country of Alaska, and depicts many of the trials and hardships encountered in that land of gold and snow. The story is rather conventional, but has been adequately told, has several good situations and an especially thrilling climax.

Of the acting the best work is done by the star although the entire cast is a hand-picked one and render good support.

The photography is very good and if the feature is cut, a sound, dramatic picture will result. There are almost too many scenes of animal life, which, though interesting in themselves, tend to show up the action and detract from the main theme.

Faith Dugès, an artist's model, meets a wealthy man in Seattle who "grub stakes" her and finally persuades her to go with him to the Klondike. There she is compelled to become a dancer in his saloon. She is informed by another inmate that the man who she regards as her husband is already married. Faith and her father leave at once for the interior with a guide. A storm overtakes them and her father falls ill. The guide is sent for aid. Faith becomes frightened and runs from a mountain lion, wandering for days amid the snows of the upper mountain. Finally she is discovered by a youth, an artist, who takes her to his mother's cabin. Her husband swears out a warrant for her father for stealing his dogs. Being too ill to be moved, the Mounted police wait for him to get well. In the meantime gold is discovered, the old guide goes to town to file a claim, falls into Faith's husband's hands and is kept locked up until they can jump the claim. The north-west mounted attempts to aid Faith and is overthrown. The guide arrives in time to disperse the claim jumpers and it all ends happily.

Scene 7. Faith playing with bears and other wild animals, who have grown to love her in the woods, are quite numorous throughout the feature.

VIA RADIO

(Educational)

This interesting one-reel subject, sponsored by the School for America, explains in a concise manner how the radio has linked worlds together by means of powerful broadcasting stations located throughout the world. It is not burdened with technical terms and is interesting to layman and radio fan alike. Several of sonic waves is explained, pictures are given of the large broadcasting stations both inside and out and with the present radio vogue spreading this radio subject should prove a good drawing card in almost any neighborhood.
way. Especially pleasing also is the photography.

Truxtun King, an American seeking adventure and excitement, becomes involved in a political argument in Graustark, where he is losing. He discovers a plot to kill the heir to the throne and becomes acquainted with the youngster's aunt Loraine. The revolutionists kidnap the aunt and also confine King in a cell but he manages to elude Jim Biggers, the six-year-old ruler, but also the country from the hands of the plotters. He also Marries the beautiful aunt.

SPECIAL CAST IN

DOLLAR DEVILS

(HODKINSON)

This is a pleasing feature, well told and carrying a good degree of entertainment. Not a heavy type of drama, however. It contains an excellent cast, is well produced and should give general satisfaction. Written and directed by Victor Schertzinger. Six reels.

Those who seek wealth must beware lest they themselves become the object of pursuit by little dollar devils which have a tendency to upset old friendships and the tranquility of their lives. This is the theme of "Dollar Devil," and the plot is brought in an interesting production in which such players as Joseph Dowling, Eva Novak, Hallam Cooley, Callen Landis, Lydia Knott, Ncy Farrel and Miles McCarthy give excellent interpretations of exciting roles.

The story runs along a smooth and pleasing vein with action laid in a small town and involving mostly quaint, every-day people. There is humor and pathos a sufficiency in the battle of a poor and bashful boy against a slick oil promoter and the man from his sweetheart becomes intimated.

The story opens with the arrival in Hurling, a sleepy burg, of Helen Andrews, accompanied by a Bruce Merlin whom she has met on the train. Having acquired a city "polish" and dress, she forgets her old sweetheart, Jim Biggers. Merlin starts promoting oil operations and has everybody investing their money except Zannon McCarthy, a shrewd old man who believes that wealth is a curse because of the tendencies it has to revolutionize the calm of the village.

He sells Biggers, however, to obtain he drilling contract and later the two discover that Merlin is a crook and about to make his getaway with the money he has collected. They kidnap him and force a confession of, his trickery, when suddenly afterward, Dan cells begins bringing oil. A boom follows and the lives of all the inhabitants are changed with their wealth. The peace and friendliness of the village is gone. Everybody is being pursued by the little dollar devils.

There comes a day when the wells go dry. Zannon McCarthy is happy. Life in the village resumes its normal pace. And while Biggers' sweetheart has eloped with Merlin, the hero is not so bad a fellow as she that he loves but her sister instead. There is a happy ending pointing out that happiness and friendship do not go hand in hand with the scramble for wealth.

SPECIAL CAST IN

ONE MILLION IN JEWELS

(AMERICAN RELEASING)

A serial in five reels, this picture will hold the attention and satisfy those who like excitement and don't care "what all the shootin's fer," so long as things keep moving. Featuring Helen Holmes and J. P. McGowan, and directed by Mr. McGowan.

This picture gets off to a good start with two of a band of crooks being nabbed at the Customs House, brought before "Burke" of the revenue force, and allowed to go that he may thus locate the girl, "Helen Morgan," played by Helen Holmes. "Burke," of course, is depicted by J. P. McGowan, whose strong face is well suited to the role of the tenacious detective. Helen is one of a band of jewel smugglers, and is seeking to outwit Burke. Burke discovers that Helen is on shipboard with two of the gang, and that she has the jewels, a million dollars with unanswerable story. Helen, liking Burke, is jealous of his attentions to "Sylvia Ellis," a girl he befriended on a slumbering expedition and a title informs us that she plans to outwit Burke through the girl. To this end she cuts open several chocolate creams, places the million dollars worth of jewels in them, on the bottom layer, and gives the box to the girl. Sylvia offers Burke the box, and when he decides to investigate the lower layer. Helen prevents, offering him her piece. This naturally arouses the suspicions of the alert Burke, and when, later, searching Helen's room, he finds the knife Helen used in cutting open the creams, with candy still on it, he puts two and two together and knows he has but to find the candy box to find the jewels. But Sylvia has the box in her trunk. Helen invites Sylvia, mother and father, et al., to her palatial home, and there, after a search by her accomplices, locates the still untouched lower layer, substituting another similar box.

The rest of the story shows how McGowan unravels the mystery, gets the jewels and discovers that Helen cares for him.

Audiences liking detective and mystery plays that provide excitement, without bothering much about logic, will probably enjoy this exceedingly.

STARLAND REVIEW

NUMBER 19

(F. B. O.)

Perhaps the most interesting part of this F. B. O. short subject is the portion devoted to W. T. Benda and his artistic and famous masks. The picture shows how Benda makes his masks and the startling effect they produce when worn with frightful and gargoyle-like features. Scenes from "The Love Child" and "Sue Dear" are interesting bits also.

HE RAISED KANE

(UNIVERSAL)

This is the eighth of the new series of "Leather Pusher" tales that Universal has issued, and Director Harry A. Pollard puts Reginald Denny and his sparring partner through as severe a fight as the series has contained thus far. Incidentally the story brings father and son together again, and the young man learns that "dad" knew all along he had entered the ring. Elmor Field and Melbourne MacDowell appear opposite Denny.

OUT OF PLACE

(FOX)

Al St. John's latest consists principally of antics around a mud-hole, not a new idea, but one out of which the agile Al gets a few laughs. His carrying of an immense packing case on his back while riding his trusty bicycle, is another bit that is quite funny, especially when it is found the box contains a full grown horse.
With the Procession in Los Angeles

By Harry Hammond Beall

SAMUEL VAN RONKLE of New York, is here to enter the film-producing field at Universal City with a series of executive-depicting the romantic happenings and mishaps of the comic strip family in which Andy Gump, chinless wonder, is the paternal figure.

MILDRED HARRIS, the former wife of Charles Chaplin, is to return to motion pictures. Miss Harris has been signed by Graf Productions to enact the leading feminine role in "The Frog," which they are to produce for Metro release. Paul Powell will direct.

Registration of actors for Erich von Stroheim's "Fatty" production of "McTeague," the novel of San Francisco's life by Frank Norris, has begun here. The principals will be engaged in Los Angeles, but hundreds of San Francisco and Oakland people will be used.

Eventually all arts and businesses will join the movies or rather their representatives come, realizing perhaps, the superior attraction of the picture profession financially. The latest outside recruit to fill an executive position picture position is J. Rousnassville, well known local automobile dealer who has associated himself indifferently with Fred Caldwell in the managing of Fred Caldwell productions, a series of Hollywood stories being filmed at the Fine Arts Studios.

ARE WARNER arrived this week from New York.

Hollywood civic pride can't be downed. It became known that Henry MacRae, veteran director and producer, who is heading a cinema expedition to the Far East to film customs and traditions of the oriental peoples, will have his automobile, camera cases, etc., inscribed with Japanese, Chinese, South American and African phrases, announcing the fact that his outfit hails from Hollywood, and extolling the industrial and natural merits of the Southern California community.

NEWLY ELECTED officers of the Motion Picture Directors' Association are to be given their installation as the annual ball of that organization at the Hotel Alexandria on February 15. Officers just chosen for the coming year are: Fred Nino, director (corresponding to president); Rowland V. Lee, assistant director; Jack Ford, technical director; Philip E. Rosen, secretary; Norval MacGregor, treasurer.

Trustees elected were King Vidor, William Worthington, Joseph De Grasse. Howard Mitchell was elected Inner Guard, and Duke Worne, Outer Guard.


Sanford Productions have shot the final scenes in their late "Pete Morrison" feature titled "Making Good." These scenes were taken at the "Tournament of Roses" at Pasadena, and the football game between Pennsylvania and the University of Southern California.

TAMAR LANE, who came to California a year ago with the Selznick forces as West Coast publicity director, has decided to permanently locate in Los Angeles, and with that end in view is leaving the Selznick organization to establish his own publicity offices.

Though young in years, Lane is one of the oldest members of the house of Selznick, and left the post of dramatic editor of the Boston Evening Record to join the company. He was also prominent in Massachusetts as an exhibitor.

JAY CHAPMAN is the new publicity director for Palmer Photoplay Corporation.

Following the receipt of its copyright registration in play form, Charles Chaplin has announced that the title of his first serious motion picture production will be "Public Opinion." The production which is already well under way, and which has temporarily been called "Destiny," will be in ten reels, and though written and directed by Chaplin himself, will star Edna Purviance in the leading role and will be released through United Artists.

SYNNIE FRANKLIN, who has just finished directing the Warner Brothers classic of the screen, "Brass," has been signed for a number of years to produce for the Warner organization.

JESSE D. HAMPTON has announced his plans for the product of a series of Rex Beach stories. He has acquired the rights to all of the author's works and will pre-

1923 to Be Banner Year, Says Grainger

Goldwyn Official Arrives on Coast After Survey of Country

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 14.—Radiating optimism from every pore, James R. Grainger, vice-president and general manager of Goldwyn Distributing Corporation, is here conferring with officials at the Goldwyn plant. His optimism for the film industry is the result of six weeks' intensive investigation made during a tour of all the key cities with the exception of the Pacific Northwest. Since December 1 a decided upward trend in business has been noted, he believes.

"Productions are the thing," says Mr. Grainger. "It is no longer the question of who's in a photoplay, but if it is a strong production. This is the way Goldwyn sizes up the situation and it is to be a year of productions at our Culver City studios. "I have never seen exhibitors manifesting such a bullish spirit and I look for 1923 to be a banner year for the industry, for producer, distributor and exhibitor. Goldwyn's plans for 1923 have already been announced and there will be no cut-throat, but likely expansion to meet the exhibitors' demands for big productions."

A. F. Breeglintz, vice-president and general manager of Consolidated Theaters Company, serving several of the bigger Indiana cities with an annual buying power of $2,000,000 and a big user of Goldwyn productions, is to join Grainger here and the two will proceed on a tour of the San Francisco, Seattle and Portland exchanges before returning East.
**Production Progress**

**Distinctive Pictures:**

All scenes have been shot for "Backbone" and the picture is now being edited at the new Distinctive studios in the Bronx—formerly the Biograph plant. Edward Soman directed the picture which has Alfred Lunt and Edith Roberts in the leads.

**Harmon Weight** is getting under way with "The Ragged Edge," the Harold MacCrack novel which will, be the second publication on Arthur Friend's big schedule for 1923. This is also being made at the Biograph studios. The structure will come entirely into the possession of Distinctive as soon as the independent companies now using other stages have completed their shooting.

**Plans Are Progressing** rapidly for another series of productions to be made by C. C. Burr, president of Mastodon Films. The first series of "big six productions" will be completed with the distribution of "You Are Guilty." There will be eight or more pictures in the next series, and the first of these is practically ready for production. Mr. Burr plans also to enlarge his short subject department, with the All Star comedies being produced for distribution through W. W. Hodgekiss Corporation at the rate of two a month. There is a possibility that in the new series there will be three of the Johnny Hines feature comedies which have met with approval throughout the country.

**Independent Pictures:**

Jesse J. Goldburg, president of Independent Pictures Corporation, is making arrangements for the first production to be published by that organization.

In addition to this, Premium Picture Corporation is engaging players for features which Mr. Goldburg's concern will distribute.

**Weber & North:**

Conferences with distributors will be held by Sam Sax, sales manager for Weber & North, during his trip through the Southwest. He has worked out an effective selling campaign on Will Night's "Notoriety," and will discuss this with the state right men distributing the picture.

**Goldwyn:**

James P. Grainger, on his swing around the exchanges, aimed in closing for many first run showings of "The Christian," which among other places will show at Balaban & Katz Chicago theatre, Chicago; Capitol, Cincinnati; B. F. Keith house, Providence; Strand, Dayton; Southern, Columbus; Broadway-Strand, Detroit; State, Pittsburgh; Rialto, Washington, and Capitol, New York.

**Blair Coan:**

An interesting expose of how photographs of the dead are made in their spirit form is promised as one of the unusual incidents in the Blair Coan production, "The Little Girl Next Door" produced in Chicago which is now in process of editing. The incident is a part of the story and the exposure a natural portion of the solution of this love and mystery drama. Andre Barlatier, photographer expert, was especially engaged by Mr. Coan because of his knowledge of methods of achieving this result of similarity in the features of dead in spirit form. Mr. Barlatier is said to be responsible for some of the photographs presented by Sir Conan Doyle in connection with his work on spiritualism.

**Personnel Changes:**

George W. Hinton has resigned from the Kansas City Paramount sales force to become branch manager of the Hodkinson office there. He formerly was manager for Associated Producers.

A. J. Simmons and O. W. Whitaker have been added to the Associated Exhibitors sales staff at Kansas City. They will be under the direction of Dan Martin and will cover the Kansas territory.

**State Right Sales:**

Sam Sax, sales manager for Weber & North, has sold the Will Nigh special, "Notoriety," to Lou Berman, head of Independent Film Exchange, Philadelphia, for the territory comprising Delaware, Maryland, District of Columbia and Virginia. Eighty per cent of the country has been sold.

**Christie:**

February Comedies of Christie to be issued through Educational exchanges include "Second Childhood" and "A Hula Honeymoon." The latter was made in Honolulu and features Henry Murdock and Babe London. Bobby Vernon stars in "Second Childhood."

To Christie goes the distinction of providing the first comedy for Grauman's new Metropolitan theatre. "In Dutch" played there the second week, there being no comedy on the program for the first week.

Jimmie Adams is the latest comedian to be engaged by Christie. He will be featured in "Green as Grass" to

**Ours of the Characterizations** you will see in "Merry-Go-Round," the Universal Jewel attraction which is now in production at Universal City, Rupert Julian is directing this production. This picture is on the list of publications scheduled for the period between June and December.
be issued in March, which Scott Sidney is making. Adams has been featuring in Mermaid comedies.

**Warner Brothers:**

A BIG NATIONAL advertising campaign, which Warner Brothers state will involve the expenditure of $3,000,000, will be launched on the coming series of eight feature productions. A per advertising, a national billboard campaign and space in leading national fiction and fan magazines is scheduled. The purpose of the magazine advertising is not only to imbue the names of the Warner classics in the public mind but to have the company's trade mark "classics of the screen" definitely identified with Warner Brothers.

**HOUSE RECORDS** were broken by "Rags to Riches" at the Ritz theatre, Detroit, according to word received here, Warner Brothers from Manager Charles Komer. A similar situation is reported by Charles Goldsby, manager of the Wiz-ard theatre, Baltimore, Md., on "The Beautiful and Damned." + + +

"BRASS," the Harry Rapi production of four Book Adams, has been completed and a print received by Warner offices in the East. This feature is from Charles G. Norris' novel.

**CAMEO THEATRE**, New York City, has booked the Hodkinson production "Down to the Sea in Ships" for an indefinite run starting February 18. This will be the premiere showing of this picture of whaling days in New York.

**HANFORD MACNIDER,** past commander of the American Legion, and William P. O'Connor, national chaplain, recently viewed the "Ex-Kaiser in Exile" and enthusiastically approved the two reel production of Hodkinson reports.

**MUCH PUBLICITY** is being accorded the Hodkinson-Literary Digest "Fun from the Press" film paragraphs. Not only are approximately 15,000 of the magazine's canvassers boosting these mirth provokers but 25,000 street cars are carrying cards and 600 newspapers throughout the country advertisements on them.

**F. B. O.**

PRECEDED BY COMPREHENSIVE publicity. "The Third Alarm," according to F. B. O., duplicated the success of its New York premiere when it opened at Grauman's Million Dollar theatre in Los Angeles. This is said to be the first time that an independently produced and distributed picture has played at the Grauman house. Fire Chief Scott assisted in putting the picture over, having granted permission to place three sheet cutouts in front of forty odd fire houses. Also, one man from his department was detailed to devote his entire time to assisting F. B. O. exploitation men. A three horse fire engine, manned by two firemen, was used as a street ballyhoo.

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**Gene Sarazen,** champion golfer, Jock Hutchison, a former title holder, and Bob Edgren, noted sport writer and cartoonist, appear in a number of scenes in one of the rounds of the H. C. Wittner "Fighting Blood" series. + + +

**TWO STORIES,** Wyndham Martyn's "The Man from the Desert," and Eugene Manlove Rhodes' "Lubly Ge-Ge," will be combined as the next vehicle for Harry Carey.

**Louis B. Mayer**

**ALVIN WYKOFF** has been signed by Louis B. Mayer to take charge of photography on the Fred Niblo productions for Metro. Wykoff formerly was with the Cecil B. DeMille forces.

**J. ROBERT RUBIN,** treasurer and legal counsel for Louis B. Mayer, has returned East from important conferences on the Coast with Mr. Mayer. Several announcements of interest are expected to be made shortly.

**WHY MEN LEAVE HOME,** the Avery Hopwood play, has been purchased by Mayer for John M. Stahl's next production.

**Fox**

**NEW PRINTS, POSTERS** and accessories have been prepared by Fox on these specialties: "Evangeline," "A Tale of Two Cities," "Les Miserables," "Ali Baba & The Forty Thieves," "Treasure Island," "The Babes in the Wood," "Jack and the Beanstalk," "If I Were King" and "Madame X." The "Wonderful Limp." This has been done, states Fox, because of the growing demand by exhibitors, educational institutions and civic and social organizations for the list of these subjects. Here is an illustration of the possibilities of "Longer Exhibition Life." + + +

**FOX ANNOUNCES** "Does It Pay?" with Hope Hampton for publication on March 1. This picture tells the story of the irresponsible and disastrous situation which has crept into the homes of many of America's prominent families.

**SIXTEEN PAGE** exploitation book complete with useful suggestions; twelve page press book containing unusual features, a 24 sheet, a 6 sheet, 3 sheet pictorial posters, two styles of heralds, a four page folder in color, lobby cards, slides and the like are among the advertising and exploitation aids prepared for "Does It Pay?" which will be published on February 25.

**Burr Nickle**

**FIVE PRODUCTIONS** have been completed by Burr Nickle and Mr. Nickle has left the West Coast carrying prints of each. Trade showing will be held in Chicago and New York. The pictures include "Sunken Rocks" from E. Temple Thurston's story, "Tansy" from the novel by Ticker Edwards, "Bargains" from the stage play by Edward Irving and the first of the new two-reel series "People and Things" called "With the Sea Elephant: Expedition" and "Rambling Through Old Japan."

**Playgoers**

**PLAYGOERS'** February 23 publication, "Supreme Passion," a dramatic, historical, romantic, and screen novel, has been selected by the Motion Picture World for their annual film of the year feature for 1923. The question is: "Will Dink Deacon, the new juvenile in his current First National picture, "The Pilgrim," be the next Big New Star?" The question is: "Will Dink Deacon, the new juvenile in his current First National picture, "The Pilgrim," be the next Big New Star?"

**First National**

**JOSEPH M. SCHENCK** has engaged Victor Herman to direct Constance Talmadge in the picture to follow " Dulcy," which Sidney Franklin is directing. The next picture will be an original by John Emerson and Anita Loos and will deal with the life of Napoleon. No title has been selected.

**Charlie Chaplin** introduces a new juvenile in his current First National picture, "The Pilgrim." He is Desk Sergeant Dick, popularly known as Dickie Dean. The question is: "Will Dink Deacon, the new juvenile in his current First National picture, "The Pilgrim," be the next Big New Star?"办公 Dean, the new juvenile in his current First National picture, "The Pilgrim," be the next Big New Star?"
Production Progress

has received a flood of letters from musical dealers all over the country asking for tie-ups with the feature. There are great possibilities.

SPECIAL PRODUCTIONS with several well known players in the cast, will tend to stabilize the motion picture industry, in the opinion of Albert E. Smith, president of Vitagraph, who is on the Coast supervising filming of No. 2 in the list of twelve specials. The first was "The Ninety and Nine." The second is "The Little Mermaid" and has in its cast: Earl Williams, Cullen Landis, Wanda Hawley and Alice Calhoun.

UNIQUE AND ATTRACTIVE posters, the work of J. Norman Lynd, well known cartoonist, are being issued by Vitagraph on the new Larry Semon comedy, "No Wedding Bells."

SOME OF THE BIG houses which have booked the Lichtman-Preferred picture, "The Hero," are: Finkestein & Rubens' Strand at Minneapolis, Lyric at Duluth and Astor at St. Paul; Granada at San Francisco; Capitol at Houston, Tex.; Temple at Toledo, Rowland & Clarke's Blackstone at Pittsburgh, and the Bijou and Capitol at Atlantic City.

RUTH CLIFFORD has replaced Harriet Hammond in the cast of Tom Forman's production, "April Showers," owing to the illness of Miss Hammond. Eve Unsell has finished editing "The Girl Who Came Back," which will be published by Lichtman in the spring. Miriam Cooper, Gaston Glass, Kenneth Harlan, Joseph Bowing and ZaSu Pitts are in the cast.

METRO COMES to bat this month with four publications. The first, "Crinoline and Romance," starring Viola Dana, was issued on February 5. May Murray's new production "Jazzmania," which Robert Z. Leonard is presenting, was published on February 12. "The Famous Mrs. Fair," Fred Niblo's production of the successful stage play, will follow. And C. V. Clancy and Clara Young's latest, "The Woman of Bronze," completes the schedule with publication set for February 26.

"JAZZMANIA!" That title should suggest valuable tie-ups to exhibitors playing the picture. Metro announces that it

Distribution News

THE FILM MART

his association with the comedian in "The Kid."

"MIGHTY LAK' A ROSE," the Edwin Carewe attraction, did excellent business at Jacob Fabian's Garden theatre at Paterson, N. J., despite inclement weather and stiff competition, according to Mr. Fabian's report to General Manager Richard Rowland. Thomas H. Ince's "The Hoterront" has received the endorsement of the British embassy in Washington, D. C.

Vitagraph

THE SOUTH WILL BE well represented in the exteriors of D. W. Griffith's new production, "The White Rose." The producer has selected forty-seven locations in five Southern states and with his company is touring Louisiana, Mississippi, Alabama, Georgia and Florida. Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton. Porter Strong.

Associated Exhibitors:

LEAH BAIRD'S first of three specials for 1923 is "A Democracy's Failure," which will be published on March 18. The story by Dorian Neve concerns a woman who obtains a divorce in Reno but regrets her action when the husband and the man who fascinated her are shown to her in vivid contrast. Wallace Worsley directed.

DOUGLAS MacLEAN and who have witnessed shooting of some of the scenes for "Going Up," declare that it will be one of the biggest things the star has done. Lloyd Ingraham is directing MacLean in this screen version of the popular musical comedy which will be the star's first for "A. E."

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Lucille LaVerne, Joseph Burke and Charles Mack are working in Florida. The picture will tell one phase of life in the South.

THE BOX OFFICE REPORT issued by United Artists on the four weeks runs of Nazimova's "Souls" at the Criterion theatre, New York, gives $38,133.50 as the total gross receipts. The company points out that the capital business possible, owing to the size of the house, would have totalled only $34,472.


Billy Engle, well known comedian, has been added to the Century comedy forces. He appears in the first two March publications. His next picture will be "A School for Dumb Bells."

YOu Exhibitors who plan presentation of "The Message of Emile Coue," must not overlook the widespread publicity which has been accorded the French disciple of autosuggestion. E. W. Hammons, president of Educational, which is handling the short subject special, places a million dollar value on the advance publicity. And we don't believe he has overestimated it. Educational, to further promote the picture, will conduct a comprehensive exploitation campaign.

AFLOw OF ADVANCE bookings have been received by Educational on "The Message of Emile Coue," the home office reports. Within a few days after the initial announcement that Educational would handle the picture, most of the key cities had been closed for first runs. The distributing company says it believes that it has established an Educational record in booking a short subject attraction. When the picture plays four Kunisky houses in Detroit it will be supplemented by Christie comedy, a Hamilton comedy and KinoRegards.

THE GUMP FAMILY—Andy, Min and Chester—are coming to the screen again, but not in cartoon form. Samuel Van Damm, producer, is now at Universal City to engage a human counterpart for the figures made famous in the Sid Smith cartoons, published daily in the Chicago Tribune and other papers of the country. These two reel comedies will be distributed by Universal.
L. Jones of Malad City, Idaho, has taken over the Malad City Opera House and has renamed it the Strand.

Good business is reported by J. Morton, owner of the Overland theatre, Nebraska City, Neb., since opening the house after its remodeling.

Lehr Brothers have purchased the interest of Morris Reichman in the Palace theatre, St. Louis, Mo. Their string now includes the Strand, New Broadway, Peerless, Yale and Palace theatres.

Olin L. Hawk, formerly with the Motion Picture Supply Company, has been named manager of the Strand theatre, Mechanicville, N. Y. He succeeds J. E. Fitzgerald, who has been transferred to the newly Strand at Hudson Falls.

J. D. Pfraggaist opened his new Liberty theatre at Kelso, Wash., last month to good business.

Recently noted along St. Louis’ film row were the following visitors: C. E. Brady, Broadway theatre, Cape Girardeau, Mo., and Theo. C. Davis, of Missouri, Mo.

W. N. Haines of Los Angeles has been engaged as the organist at the Monarch theatre, Porterville, Cal., of which C. C. Howell is manager.

William Mueller of Jefferson City, Mo., opened his new theatre, said to have cost $125,000, on February 1. “The Old Homestead” was the initial attraction.

Edward R. Crawford, former manager of the Lincoln theatre, at Troy, N. Y., has been selected as house manager of the Strand theatre which will be opened by Strand Operating Company on February 22. Uly Hill, managing director of the Strand, Albany, will undoubtedly look after both houses.

H. Roy Huggins has taken over the Southern Illinois territory for Vitagraph. He succeeds Harry Pettner, who is to sell short subjects in the northern part of the state for Pathé.

J. B. Hunter, manager of the Regent theatre, Charlotte, Mich., is planning to sell his theatre. He is figuring on acting as business manager for Baby Dodo, the six year old girl with a remarkable memory.

Word comes from Oklahoma City, Okla., that Jack Peyton is doing a dandy business with his new picture machine repair shop. In addition to this Peyton is handling a line of outfitting.

J. C. Hewitt, Strand theatre, Robinson, Ill., is back on the job after being laid up with one of those colds which are so popular now days.

The stork was a visitor at the home of Mr. and Mrs. Phil Cohn, of the Lyric theatre, East St. Louis, Ill., and left a nice baby boy.

Charles Rose, who has been handling two houses owned by Myer Schine in Oneonta, N. Y., has been transferred to Oswego, N. Y., and handles four theatres owned by Mr. Schine.

American Releasing:

THE OTHER SIDE, a domestic drama of “spiritual unfoldment,” is now in production on the Coast for distribution by American Releasing Co. Hugh Dierker is producing the picture with Pat O’Malley, Frizzi Brunette, David Butler, Harmon McGregory, C. A. Hughes and Myer Schine. Herbert Standing, Edward Kimball and Helen Lynch in the cast.

DOES THE PUBLIC want original screen stories or novels? American Releasing holds that the novel is steadily intruding itself in the favor of both the producer and the public. In this respect American compact, fortunate for it is sponsoring a number of pictures based on novels by literary notables. For instance, “Seraphim of the Blue Chaps” and “The Prince and the Pauper,” by Mark Twain; “Timothy’s Quest,” by Kate Douglas Wiggins; “Mildred,” a continuation of “The Three Musketeers”; “His Wife’s Husband,” “Sisters,” by Kathleen Norris, and others.

Cosmopolitan:

THIRTY-TWO THEATRES in Chicago played “When Knighthood Was in Flower” starring Marion Davies and James Cagney, simultaneously. It was necessary to call upon New York in order to provide sufficient prints for the houses.

FREDERICK AND FANNIE Hatton, playwrights, are making the screen adaptation of “Cain and Mabel” which will be produced by Cosmopolitan. This is an H. G. Wells story. An all star cast will be used.

THE REAL MONTE CARLO, not a studio reproduction, is seen in “The Emancipation of Women,” the Vicenta Blasco Ibanez story which Cosmopolitan has produced with Lionel Barrymore, Alma Rubens, Hugh Herbert and others.

To get these scenes the entire company was taken abroad. Alan Crosland directed the piece.

Pathe:

THE STANLEY COMPANY of Philadelphia has for the first time, according to Pathe, run the same bill day and date at two of its theatres, the Coliseum and the Pennsylvania Theatre. The two pictures were Harold Lloyd’s “Dr. Jack” and “Fruits of Faith,” and the theatre the Coliseum and the Victoria. Here’s interesting news for those who have, or will book “Dr. Jack.” “It broke the house record during its run at the new theatre, Back Bay.


H-Film Laughs from Topics of the Day Selected by Timely Films Inc.


Parent—What is your reason for wishing to marry my daughter?
Young Man—I have no reason, sir. I am in love.—London Opinion.

Ray—Words are inadequate to express my love for you.—May—You said it, Ray, old dear! Say it with flowers.—Topics of the Day Films.


Anthony—You do believe me, dearest, that my girl is the only girl I ever loved, don’t you?
Adela—Oh, yes. But that’s not nearly so thrilling as it would be to know that I’d actually stolen you from some other girl.

Topics of the Day Films.

Mr. Browne—Do you love me, dearie?
Mrs. Browne—Do you think I could stand you if I didn’t?—T keyed Topics.

Edward—My love for you is like the deep, deep blue sea.—Edwina—and I take it with just the corresponding amount of salt.—Topics of the Day Films.

Mabel—Bill’s filing his old love letters. Lizzie—Were they as rough as that?—Oundsville News.

She (petulantly)—Jack, you make love like an amateur.

Hafe—That’s where the art comes in—Boston Transcript.

Fable. Once upon a time there was a flask. Michelangelo painted her own French pastry for luncheon dessert but took just what the glorious blonde waitress brought her.—Aesop’s Film Fables.

Goldwyn:

Three Featured Players have been engaged by Goldwyn for early productions. Blanche Sweet will play Tess in Marshall Neilan’s “Tess of the D’Urbervilles”; Corinne Griffith will have the lead in Enilor Glynn’s “Six Days,” and Marie Prevost will play the leading role in Clarence Badger’s “Red Tights.” Other prominent feminine players appearing in Goldwyn pictures are Alice Lake in “Red Tights,” Mabel Ballin in “Vanity Fair,” Bessie Love in “The Eternal Three,” Claire Windsor has the leading role in the new picture, “Three’s Company,” and Eleanor Boardman and Mae Busch in “Soul for Sale.”

Thanks to Mr. Adams

The Public Rights League is indebted to Roy W. Adams, Pastime theatre, Mason, Mich., for the excellent screen message published this week. We hope that other theatre men will contribute to this valuable service.

The Monache Program—

How may an exhibitor in one state be of service to a brother exhibitor in another state in fighting the reform element?

Here's the answer: The Empress theatre, Fremont, Neb., forwarded to the Public Rights League an editorial from the Evening Tribune of that city. In the January 27 issue of the Herald, the editorial, a strong indictment of hypocrites, was published in this department, and carried to theatre owners in every state. On our desk is a copy of a program published by the Monache theatre, Porterville, Cal. Virtually the entire second page is devoted to a reprint of the Tribune editorial.

That instance illustrates how a Nebraska exhibitor served a theatre owner in California, and, perhaps, theatre owners in other sections of the country. You likewise may aid your brother exhibitors by contributing to this department.

The Public Rights League is grateful to the Empress management for its interest in forwarding the editorial. This department wishes to congratulate the Monache management for its farsightedness in publishing a program which is being devoted so effectively as a medium for combating those who would retard the progress of the industry.

The Monache theatre is making judicial use of its program. Are you?

Wrote Mr. Charles:

Editor, EXHIBITOR'S HERALD,
Chicago, Ill.

Dear Sir:

I have just read your editorial in regard to the comment of Douglas Fairbanks on the activities of Mr. Hays. I thoroughly agree with Mr. Fairbanks and I think the public in general has the same opinion as to what the producers expect of him.

I do not believe the moving picture industry will be able to escape the bitter criticism that is being given to it by the people of this country until producers, exhibitors and publishers of trade papers stop opposing a reasonable censorship program and its opposition to Sunday closing.

In Wisconsin the barbers association are opposed to barber shops being open on Sunday because it hurts their business. The moving picture industry favors doing business on Sunday because it helps their business. It seems that neither has any regard for the real meaning and intent of the Sabbath. This may sound rather old fashioned to you but I do not see how anyone can defend you when you openly encourage violations of the law in every state and every community where a Sunday closing law is enforced. Why don't you advocate the repeal of such laws and stop encouraging violations? I think every time you do that you ought to be punished and given a term in jail. That is rather strong language but that it just what you deserve.

Yours truly,
(Signed) L. P. Charles,
Grand Opera House,
Chetek, Wis.

Let's Hear from Others

We have written to Mr. Charles presenting the matter as we view it, and therefore will not devote much space at this time to further discussion. We do wish to make it clear, however, that at no time has the Herald encouraged violation of city, state or federal laws. This department was founded for the purpose of maintaining a free screen and to aid exhibitors in that movement. The Public Rights League urges repeal of coercive laws, but it also urges strict observance of those laws placed upon the statute books. This department believes that discriminatory laws are unfair and that exhibitors are within their rights when they test the validity of such laws. The Public Rights League will be pleased to publish further comments from exhibitors on this important question.

Screen Message No. 95

The dictionary says a censor is a fault-finder, one who censures or blames. That definition certainly fits like a bilster. Don't ask them what the good pictures are—they don't know. But they can tell you all about the doubtful ones for sixteen, you back. Here is the at- censurate(rather patent—the one who enjoys screen entertainment—that advocates censorship.

League Notes

James H. Cooper, manager of the Criterion theatre, Chetek, Wis., will co-operate with the Federation of Women's Clubs in a plan which will replace professionals on the Criterion stage with young local artists. These performances will be given for their services, the money to go into a scholarship fund for their education. There is food for thought in the Criterion plan. It is one means of crystallizing public sentiment.

* * *

Although Roscoe (Fatty) Arbuckle has announced his decision not to return to the screen, this comment by the Rev. J. W. Bagley, city censor at Camden, N. J., is worthy of publication:

"I am willing to take my chances of Heaven with Roscoe Arbuckle rather than with some ministers I have known. The fact that a man went wrong doesn't mean that he should be crushed forever. The minister is usually hyper-censorious, hyper-sensitive and hyper-critical in his relations to poor, struggling humanity. Arbuckle has been sinned against as well as sinning."

"Why not put the man out of business who would compel young women to park their corsets before they are allowed on public dance floors. We have a number of wooden men in our pulpits and if they ever sneeze they will fill their churches with sawdust."

* * *

From Mr. Adams:

Roy W. Adams, Pastime theatre, Mason, Mich., has just forwarded to us a current issue of the Ingham County News which publishes a column and a half letter from Mr. Adams on the subject of censorship. The Mason exhibitor has given the reformers and the public something to think about. We only wish we could reprint the letter in full in this department, but space limitations make that impossible. We promise, however, that next week you will have an opportunity to read the pertinent facts he presents. Great Stuff, Mr. Adams.
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.

How About Direct Buying?
OKLAHOMA CITY, OKLA.—To the Editor: I am inclined to believe that if all the exchanges would do away with roadmen, it would mean quite a saving to the exchanges, as it would enable exhibitors to obtain films at a lower rental although I realize in a great many instances it is not anything to speak of regarding pictures, now becoming popular. How about the public? Remember, brothers, that "Jones pays the freight" and Jones is becoming disgusted more every day with the business. Look at the increase of stage attractions in the city houses. If the people have to pay about so much to see a screen production, they don't see it. They stay at home.—A. D. Branham, Jewel theatre, Hooker, Okla.

Admission Prices In Columbus
COLUMBUS, OHIO.—To the Editor: In the city of Columbus, there are seven first run theatres showing motion pictures. I will not try to relate the working conditions of the houses, but I will try to figure out why certain of these theatres cater to the better class of patrons and why they are not as far away as to the admission prices they charge.

The Majestic theatre, of which I speak first and which is managed by me, always tries to figure what the public want or rather what we think they want and the Majestic charges the following prices: Boys and girls 10 to 40 on the lower floor until 6 p.m., daily. Evenings, the prices are 40 cents in the balcony and 50 cents on the lower floor, war tax included. The theatre is a first class house and have reference to, sells all seats in the afternoon at 15 cents, including war tax, and 15 cents in the balcony and 25 cents on the lower floor in the evening.

Now I may be entirely mistaken but I think it is a crime to sell such pictures as the "Prisoner of Zenda," "Tillring Women," "The Kid," "Grandma's Boy," "Dr. Jack," "Smilin Through," "The Eternity Plan," "One Day As a Vase of "Oliver Twist," "East Is West," "The Old Homestead," and many others at 15 cents and 25 cents in the afternoon and 15 cents and 30 cents at night. Why any of us were to go into a soda fountain and purchase an ice cream soda, it costs from 15 to 25 cents. Why can't we house first run pictures giving anywhere from one and one-half hours to two hours entertainment in a theatre that is worth 40 or 50 cents and in many cases even more. I say that you are underselling your merchandise which but hoy day a picture house calls film and that these houses do not appreciate it one bit. When you have a poor picture on your screen for a week, you can tell by the way people pass in and out, and jammed your doors the week before when you had a good picture, are not there. The theatre is out of business.

It and always will be my policy in the face of such opposition to sell the public the pictures that play the Majestic at the price they ask and don't allow anybody tell you that the price keeps them away. It may keep a few away but when you hear it of a quicker than praise said for your theatre but experience has taught us that the public will come back if you have got what they want and they not come into your theatre if your price was 10 cents and you did not have the kind of pictures they want or if they were to go next door and pay 40 or 50 cents if that house had the kind of pictures they desire to see. That is why I for one say that if you have what the public wants, get a fair price for what you have as when you do not have what they want to see, they will not be at the ticket box where you have it.

We have proven this time and time again at the Majestic. In spite of this so-called opposition and the hardest times by holding pictures two, three and in several instances four weeks and made the public pay the price that was claimed by the exchange brokers and say that they did not get their money's worth.

Mr. Exhibitor, I say, "Don't undersell your entertainment." The public does not appreciate. But don't oversell your entertainment, either. We have pictures running in the Majestic during the summer time (when our policy is different than during the season) the very same pictures that film companies were charging tremendous prices for and claimed they were specials, but our better judgment told us that, although the film company was under the impression they had a special that we could sell to the public at 40 or 50 cents during the season, we knew that such was not the case again, I say when you know you have the picture and there are plenty of them, take off at least 25 cents for the brokers that came after you, get the fair admission price and don't undersell your merchandise. You will get no thanks from anyone. You will get the public quicker than when the public is more discriminating than ever before. The attraction, I believe, means more to the theatre today than it did yesterday, and providing it is within reason.—Howard Frankel, Majestic theatre, Columbus, Ohio.

Exploitation Intoxication
VIRDEN, ILL.—To the Editor: My idea is to discourage the big picture idea, avoid over exploitation—it is not only impossible, it is only ridiculous. I say that you have to sleep off the next day. Encourage the idea that your business is a simple, good, standard entertainment every day. What would you think of an ice cream dealer who would spend a lot of money telling you that he was going to be the biggest ice cream dealer in the town? I am talking small town stuff.

Of course, I know little about running a small town show. The film peddlers admit it.—Rex theatre, Virden, Ill.

More Funny Experiences
SEAFORD, DEL.—To the Editor: After being continuously in the movie business since 1907 and one among the oldest in the business in small towns, if there is anything funny in the small town business, I have failed to see it. It seems to me to be just one old thing after another. New ones come in and drop out after a few months to open the way for some other one that knows all about the business. Last week the public was on the 33rd is now making the fight. It may be funny but I fail to grasp it that way.—J. N. Wright, Auditorium theatre, Seaford, Del.

* * *

CHICAGO, ILL.—To the Editor: I have had no funny experiences but I have had some idolates ones with exchange managers.—MAURICE CHOWNSKI, Newberry theatre, Chicago, Ill.

HALLS, TENN.—To the Editor: I have not been in the business long enough to write, but really it's funny or disgusting to see how some people—good and bad—whatever and who really know nothing of the quality of a picture, criticize your show or cut you down and have you print a picture to show, although they have only heard one else say it was good.—L. BLEASINGAM, Halls theatre, Halls, Tenn.
EXHIBITORS HERALD

February 24, 1923

“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITORS

Copyright, 1922

You are especially invited to contribute regularly to this department.

It is a co-operative service for the Benefit of Exhibitors.

TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address “What The Picture Did For Me.” EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

Associated Exhibitors

Grandma’s Boy, with Harold Lloyd.—Without a question the best money maker released in years. I played it four days at advanced prices and held up better than any picture I have ever played. If petitioned all kind of a rental you will make money.—D. Filizola, Empress theatre, Fort Scott, Kan.—General patronage.

Grandma’s Boy, with Harold Lloyd.—If there was anybody that didn’t like this they must have left by the rear exit, for all those coming in House front way told me how they enjoyed it. In my case at least it was a good buy.—Harry Hayes, Dawn theatre, Hillsdale, Mich.

Grandma’s Boy, with Harold Lloyd.—A good picture that should please everyone, and rental too high.—Grafton Nutre, Royal theatre, Republic, Kan.—Neighborhood patronage.

F. B. O.

Captain Fly-By-Night, with Johnny Walker.—A melodrama after the order of a number of the Fairbanks features. It is a good program offering if your patrons like melodrama. Fast moving with lots of adventure.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Boy Crazy, with Doris May.—Just a good clean program picture with a faint strain of comedy.—H. Peterson, Colonial theatre, Radford, Va.—Small town patronage.

Boy Wazoo, with Doris May.—Fair little flapper picture with nice photography and cute little star. Put something strong with it.—S. M. Southworth, American theatre, Canton, N. Y.—Neighborhood and College patronage.

Good Men and True, with Harry Carey.—Best of the last four Carneys in story and setting. Yola Vale, in support, also made good impression. Picture pleased and drew against strong competition of all kinds of athletic and show “doings.”—P. G. Este, Fad theatre, brookings, S. D.—Neighborhood patronage.

Good Men and True, with Harry Carey.—Fair program picture. Carey has no drawing power here.—H. C. Douglas, Sherrard, Ill.—Neighborhood patronage.

Good Men and True, with Harry Carey.—A good Western that will certainly please the patrons. The first part towards the end it makes up for this weakness. If you play Westerns, get this one.—Mr. Eklon, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

In the Name of the Law, with a special cast.—Good very good and many good comments. One on, does the theatre good. Boost it to the limit. All will be satisfied.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

In the Name of the Law, with a special cast.—A good clean picture with an unusual amount of human interest. Pleased at least 80 per cent. A little sad for some, but we can stand a lot more of this caliber. Business good.—A. V. Stewart, Majestic theatre, Paris, Ill.—General patronage.

In the Name of the Law, with a special cast.—One of the best pictures I’ve ever played. Can picture two days to good business in spite of heavy snow storm and pleased all. Exhibitors will make no mistake in booking this splendid production.—P. O. Roby, Latonia theatre, Williamsburg, Iowa.—General patronage.

In the Name of the Law, with a special cast.—Gentlemen, here is a picture that you should run even if you only break even. We made a little on it, but we know it added much more than the profits to the prestige of our theatre. They rave about spectacular, awe-inspiring masterpieces, million-dollar sets, big stars and a lot of other stuff like that, but here is a story of simple folks, in the everyday life of such folks, and it is as far ahead of the average so-called special as a Packard is ahead of the old high-wheeled bicycle. The cast is perfect.

No better policeman could be found than Ralph Lewis. Claire McDowell was a perfect mother type. Johnnie Walker carries his part with a wholesome personality that is rare among screen artists. Ella Hall staged a perfect comeback after an absence of three years from the screen. We all remember her in the Universal serial of the long ago, The Master Key. She has lost none of her charm. And Emory Johnson, the older son, shines both as an actor and director of this picture. A master director, he added the little touches of humor at just the right time. Instead of titles that would detract rather than add, like the time-worn Dawn, he pictured it instead. His supreme artistry is shown in the sets, and in the beautiful ending of the picture. We can say without a doubt that In the Name of the Law is the best picture we have screened in our ten years of exhibition experience. It pleased 100 per cent. Book it and be happy.—R. B. Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Foolish Age, with Doris May.—Fair program picture. Nothing to rave about.—H. C. Douglas, Sherrard Show Co., Sherrard, Ill.—Neighborhood patronage.

The Foolish Age, with Doris May.—A light comedy offering. Fair program merit and will amuse.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Snow Shoe Trail, with Jane Novak.—Fine picture, holds their interest. Good print.—E. C. Banting, New Lyndon theatre, Lyndonville, N. Y.—Small town patronage.

The Snow Shoe Trail, with Jane Novak.—A poor picture, no patron age. F. B. O. seems to want to help the exhibitor more than any other company.—P. O. Roby, Latonia theatre, Williamsburg, Iowa.—General patronage.

The Snow Shoe Trail, with Jane Novak.—A carking good program picture.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

Queen of the Turf, with a special cast. —Brother exhibitors, this is a lemon and a rotten one at that. Last few minutes of last reel is fair, but the people won’t see it for the few who haven’t walked out will be asleep. Lay off it.—E. C. Reeves, Strand theatre, Cookeville, Tenn.—Neighborhood patronage.

Queen of the Turf, with a special cast. —There was a chance to make a good picture of this one, but someone missed. A better cast would help some; as it is, it is about nothing.—Johnson Bros. Johnnie Grant theatre, Ripley, N. Y.—Small town patronage.

Queen of the Turf, with a special cast. —Too much plot and not enough race. Plot too thin.—H. C. Douglas, Sherrard Show Co., Sherrard, Ill.—Neighborhood patronage.

The Hound of the Baskervilles, with a
Endorsing

Sprague’s

Sentiments

Allow me to endorse the article coming from Mr. Mason, in your February 16th edition in which he plays the outburst of poetry, if it can be called such.

The outlook has been pessimistic to a degree that tried to make a device in the result of “The Boot” only used as an excuse to get the stuff printed.

I evidently was too dull to take me other than what Social man that read out what I knew to the time we played them we had forgotten a half of the reports. For this gentleman’s enlightenment of how soon Tennessee exhibits pictures I am sending in a few reports on some pictures that we played a few months ago, some so-release of which, but then we are not so busy trying to write poetry as to forget our obligations to our patrons.

I do not wish to have it thought that I am lacking in appreciation for the report on “The Boot” any way its presentation, which it was presented, but I would have spent my time in writing of a youthful feature, not a slapstick comedy. I say the above to all the young men as I take it that poetry writing is a trade as well as exhibiting motion pictures. I feel that if the poetry writers can not make a living at their theatre we should be charitable enough to show them that their aid line. However, we wait for a chance in such matters as the benefactions of these modern Shakespeareans. We’re too busy to study deep stuff and therefore it is not read.

I have written the above hurriedly without a thought of it before now but it will probably voice my sentiments.

C. C. OLDHAM.

Oldham’s theatre, McMinville, Tenn.

P. S. You have a wonderful paper piece. We all like it.

This picture is very tame indeed. Whoever said the flood scene in this picture was enough to turn one out the night before—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Neighborhood patronage.

Billy Jim, with Fred Stone—Fair Western—Darford—Hasn’t much drawing power—H. C. Douglas, Sherrard Opera House, Sherrard, Ill.—Neighborhood patronage.

Good and Evil, with Lucy Doraine—This is indeed a good one and if you book it invite your patrons in. It will give them something to think about besides fried chicken and a dull wine. It is a show that is worth any one’s time—H. F. Sembler, Colonial theatre, Radford, Va.—Small town patronage.


First National

The Dangerous Age, a John M. Stahl production.—A wonderful feature. Played Sunday and Monday to good business—A. I. Latts, Royal theatre, Ashland, Wis.—Neighborhood patronage.

Oliver Twist, with Jackie Coogan—This is one of the greatest pictures released in years, from a picture standpoint, but as a money maker it falls short. We played it three days at advanced prices and barely broke even, all because we paid too much for it. Buy it right and you will come out with it—D. Fillodo, Empress theatre, Fort Scott, Kan.—General patronage.

East Is West, with Constance Talbot.—Best picture Connie ever made. People that never raved about her in previous pictures cannot praise with due to that she was great in this. Folks that saw the stage play say the picture is even better and that’s a lot. Personally, I enjoyed the film a foot of it.—Hays, Down theatre, Hillsdale, Mich.

East Is West, with Constance Talbot.—Played two days. Picture well liked.—A. I. Latts, Neighborhood patron. Never a mistake. Used two full page ads and told them it was a Chink picture, but they came anyway.—C. L. McDonald, Majestic theatre, Jackson, Miss.

Sonny, with Richard Barthelmess.—Good picture. Barthelmess always good. Would have been better four years ago.—Chet Miller, U. S. A. theatre, Sidney, Neb.—General patronage.

The Light in the Dark, with Hope Hampton.—This is a nice clean picture. Not as good as some she has made, but the exhibition value of this picture will get by with it and it will please 75 per cent.—D. Filizola, Empress theatre, Fort Scott, Kan.—General patronage.

Skin Deep, a Thomas H. Ince production.—Inskin Legion on a membership campaign and I put out 18x24 cards all over the city connecting the two ideas, member one to another. Skin Deep. These cards were placed by the Legion and got good positions in all windows. The picture was fairly pleasant.—C. L. McDonald, Majestic theatre, Jackson, Miss.

Brawn of the North, with Strongheart.—Not as good as The Silent Call, but good featured picture. Will get by with it and it will please the better class pictures.—A. I. Latts, Royal theatre, Ashland, Wis.—Neighborhood patronage.

Brawn of the North, with Strongheart.—A splendid western story. The dog is great. Hled everyone who saw it. Book it if possible.—H. C. Dewkell, Palace theatre, Iowa City, Iowa.—Neighborhood patronage.

Kindred of the Dust, with Miriam Cooper.—A very good picture. One that creates comment that is favorable for it. Played three weeks on an average business at regular admission prices during this run.—W. H. Brenner, Cozy theatre, Winchester, Ind.


The Masquerader, with Guy Bates Post.—An offering that is high class in every way, acting, story and production up to expected standard, it had box office behind it. Although we were not over, before showing this subject we had seen same and got behind it with big advertising campaign and was rewarded by large and satisfied audiences during the run at advanced admission prices.—W. H. Brenner, Cozy theatre, Winchester, Ind.

The Hottentot, a Thomas H. Ince production.—This is the greatest racing comedy feature we had for months. Book it with much optimism. Average business.—A. I. Latts, Royal theatre, Ashland, Wis.—Neighborhood patronage.

Hurricane’s Gal, with Dorothy Phillips.—Good picture that is not the greatest, but more than a lot of them do these days.—Chet Miller, U. S. A. theatre, Sidney, Neb.—General patronage.

Hurricane’s Gal, with Dorothy Phillips.
February 24, 1923

EXHIBITORS HERALD

EXHIBITORS paid.

Her Mad Bargain, with Anita Stewart.—Very good. My patrons liked this one very well. Did well with it.—A. S. Car- lots, B. Jergener etc.—Neighborhood patronage.

Her Mad Bargain, with Anita Stewart.—Fine picture. Anita is a good buy 9 out of 10 times.—Lyric theatre, Earlville, 11. —Neighborhood patronage.

Fools First, a Marshall Neilan production.—A very good picture as pictures go, but we cannot get much business with National. Marshall Rowton, special ICO Daspit, think Marshall what—February —(February 95) —

Fools First, a Marshall Neilan production.—A very good picture as pictures go, but we cannot get much business with National. Marshall Rowton, special ICO Daspit, think Marshall what—February —(February 95) —

Destiny, Marshall Neilan.—One of the best pictures I've ever had the pleasure of showing on my screen. For heart appeal it has Smilin' Through beat, and the acting is entirely as good. Everybody liked it, but so much sickness in the community kept it from drawing as it should have.—A. N. Miles, Eminence, Ky. —General patronage.

Destiny, Marshall Neilan.—One of the best pictures I've ever had the pleasure of showing on my screen. For heart appeal it has Smilin' Through beat, and the acting is entirely as good. Everybody liked it, but so much sickness in the community kept it from drawing as it should have.—A. N. Miles, Eminence, Ky. —General patronage.

To table David, with Richard Barthel- mess.—One of the best pictures we've ever had, and I think it deserves a place as a fine drama.—V. G. Bollman, Castalia theatre, Castalia, Iowa. —General patronage.

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Forwarding Fred Meyer Proposition

Fellow Exhibitors:

Here's a idea I threatened to show you in the Herald several weeks ago. I can get quite all the kicks out of it myself, so I'm going to let's all think it over, write the "Herald" any suggestions you have on it, and let's see what we can frame up.

It seems to me that this bunch of square shitters that have to support pictures to each other ought to get to know each other better. I'm sure it's a good idea good idea of what each other is like through reports, pecs, etc. Would you like to think what we could do if we all got together once or twice a month and talked everything over on a table.

That's my idea.

I think we could agree on some date for all of us to take a little run into Chicago, which is the most centrally located city and would be most easily reached by everybody. We could all put up at the same hotel, agreed on in advance, and move onto the "Herald" office en masse, as 'twere, and there we could have a well-organized meeting. We could do the rest of whatever we wanted to do after we got there.

Now that's the outline. It's the details of the thing that seem to me to need talk- ing about, and that's what I suggest we all do—talk about it, think about it, write about it. Or do you think the idea is any good or if I'm all wrong?

What say?

FRED S. MEYER,

Palace theatre, Hamilton, O.

The Golden Snare, with a special cast.—Good picture. The book put it just right for me.—H. C. Douglas, Sherrard Show Co., Sherrard, Ill.—Neighborhood patronage.

The Golden Snare, with a special cast.—Good picture. The book put it just right for me.—H. C. Douglas, Sherrard Show Co., Sherrard, Ill.—Neighborhood patronage.

The Sky Pilot, with a special cast.—Fair picture if you like religious ones. We take the religious and these are good ones for boys, for anyone that hasn't run it. Extra advertising on this one.—K. A. Bechtold, Harvey, 11. —General patronage.

The Sky Pilot, with a special cast.—Fair picture if you like religious ones. We take the religious and these are good ones for boys, for anyone that hasn't run it. Extra advertising on this one.—K. A. Bechtold, Harvey, 11. —General patronage.

The Yellow Typhoon, with Anita Stewart.—Good show. My people liked it better than The Skylark.—H. Hooks, Palace theatre, Thomas, Okla. —Neighborhood patronage.

Homespun Folks, a Thomas H. Ince production.—A good comedy-drama that will please the average audience.—H. Daspit, Atherton theatre, Kentwood, La. —Neighborhood patronage.

The Half Breed, with Wheeler Oakman.—Good. Lots better than some so-called specials, minus the special price.—J. H. Hooks, Palace theatre, Thomas, Okla. —Neighborhood patronage.

Lying Lips, with Thomas H. Ince production.—A very good picture. Splendid acting. Pleased all who saw it.—Mr. Acir, Acir's theatre, Marietta, Pa. —Small town patronage.

Peck's Bad Boy, with Jackie Coogan.—This picture pulled more business and pleased better than any other Coogan I've played.—J. C. Rowton, Orpheum theatre, Quinton, Okla. —Neighborhood patronage.

Trouble, with Jackie Coogan.—This was a very good picture. Jackie sure does pull them in. Made money on this picture—Louis F. Frimtier, Olympic theatre, Calmar, Iowa. —Neighborhood patronage.

The Old Swimmer's Hole, with Charles Ray.—The read good program picture, but not a special. Will not stand a raise in admission.—W. H. Broomall, Palace theatre, Reserve, Kan. —Small town patronage.

Love, with Louise Glau.—Very good picture. Splendid acting. Pleased all who saw it.—Mrs. Acir, Mr. Acir's theatre, Marietta, Pa. —Small town patronage.

The Crossroads of New York, a Mack Sennett production.—Fair program offering. Not a special. No good for small towns, only as a picture which Louise Glau made it. It is better than half of the big specials.—H. Daspit, Atchison theatre, Kentwood, La. —Neighborhood patronage.

The Golden Snare, with a special cast.—Good picture. The book put it just right for me.—H. C. Douglas, Sherrard Show Co., Sherrard, Ill.—Neighborhood patronage.

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The Yellow Typhoon, with Anita Stewart.—Good show. My people liked it better than The Skylark.—H. Hooks, Palace theatre, Thomas, Okla. —Neighborhood patronage.

45 Minutes From Broadway, with Charles Ray and Louis Frimtier.—A good picture. The read good program picture, but not a special. Will not stand a raise in admission.—W. H. Broomall, Palace theatre, Reserve, Kan. —Small town patronage.

Playthings of Destiny, with Anita Stewart.—A good picture. The read good program picture, but not a special. Will not stand a raise in admission.—W. H. Broomall, Palace theatre, Reserve, Kan. —Small town patronage.

The Lotus Eater, with John Barrymore.—Barrymore is good. Story only fair. Business as good as could be expected
for this type of picture. It might go over big with some houses, but it's hard to advise about booking such attractions.—A. V. Stewart, Majestic theatre, Paris, Ill.—General patronage.

Mamma's Affair, with Constance Talmadge.—We'll bet Connie herself is ashamed of this picture. It is so damn silly that it is disgusting. Not one ounce of sense in it. Had nothing but kicks, which is seldom on this star's plays. Don't play it if they give it to you.—H. Powers, Strand theatre, Dunsmuir, Calif.—R. T. town patronage.

Gas, Oil, Water, with Charles Ray.—Probably the worst picture that we have ever shown with the exception of Intrigue. Business good, which makes it still worse for the house. Lay off this one if possible.—A. V. Stewart, Majestic theatre, Paris, Ill.—General patronage.

Molly O, with Mabel Normand.—Picture pleased fairly well.—W. H. Hardman, Royal theatre, Frankfort, Kan.—General patronage.

Two Minutes to Go, with Charles Ray.—One of the very few good pictures that we made for First National. An impossible print, though “every day in every way” their prints are getting poorer and poorer. (De Moulton to Fred Huind, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

Man, Woman, Marriage, with Dorothy Phillips.—This is one of the best pictures that I have played. Everyone spoke well of this one. I always play the pictures with the good clean moral and a lesson to all on Sunday.—H. G. Schmidt, Palace theatre, Long Pine, Neb.—General patronage.

Good References, with Constance Talmadge.—This picture will please any audience. Connie is sure there all the time in this one. Lots of comedy.—C. H. Simpson, Princess theatre, Millinocket, Me.—General patronage.

My Boy, with Jackie Coogan.—A knock-out. Lots of comments. No kicks. Patrons well pleased.—P. S. Nielsen, Rex theatre, La Mora, N. D.—Small town patronage.

One Full Valley, with Charles Ray.—Very good picture. Please well.—A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

Steel Iron, with Charles Ray.—Told very well. Crowd acted as if they were actually at ring side watching a prize fight. Patrons well satisfied.—W. F. Laight, Cedarburg, Wis.—Neighborhood patronage.

The Leopard Woman, with Louise Glaum.—Good picture, but not nearly as good as Love with the same star.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Child Thou Gavest Me, with a special cast.—Fine picture, but did not draw for me. Paid too much for it.—J. W. Andresen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

The Song of Life, with a special cast.—Am not going to say it is a 50 per cent picture, as I did not stop everybody and ask them, but my own opinion is it's one picture that you have to hide from your patrons. It sure has the mother love appeal all right.—Bill Jones, Campbell's theatre, Spencer, Ind.

The Primitive Lover, with Constance Talmadge, Louis Frana, Olympic theatre, Calmar, Iowa.—Neighborhood patronage.

The Cup of Life, a Thomas H. Ince production.—A splendid picture with an entirely different story. It pleased those that saw it, but failed to draw. If you can get them in it will most assuredly please.—W. F. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Her Social Value, with Katherine MacDonald.—Very good picture. Should please anywhere.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

A Broken Doll, with Monte Blue.—A good picture. Although old, it pleased most of my people.—Grafton Nutter, Royal theatre, Republic, Kan.—Neighborhood patronage.

Stranger Than Fiction, with Katherine MacDonald.—This is a strange one all right. Nothing to first reel. Should cut out.—H. C. Douglass, Sherrard Opera House, Sherrard, Ill.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—Who has been saying that specials have to be new to get the money? The Kid is the oldest picture this theatre has ever run and it shows in that a lot of people than any other picture this house has ever run. We didn't have to tell them it was old—they all knew it. We played to more people than Way Down East, Emilie Through, The Sheik, The Old Nest, Over the Hill, or any others—which we politely claim is going some—because every one of those named were not slouches when it comes to drawing power. We played The Kid and others when they were brand new. We played still others when they were quite old and we never could see that the brand new ones drew in key more business. Now, The Kid, the oldest one we ever played, beats them all. And the advertising was only the ordinary amount we use for pictures of this caliber—so the picture did it. The print?

Wecould not have received a better one if The Kid had been released yesterday.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

The Child Thou Gavest Me, with a special cast.—Another good one. It's a love story, but differently worked. Please my small audience.—Wm. Koons, Garden theatre, Vicksburg, Mich.—Small town patronage.

The Silent Call, with Strongheart—Excellent. Everybody well pleased. Dog is a wonder. The boys praised and pleased 100 per cent.—R. C. Metcalf, Cosy theatre, Tyndall, S. D.—Neighborhood patronage.

Fox

The Love Gambler, with John Gilbert.—This is a good program picture.—Geo. Hake, Lyric theatre, Belmont, Iowa.—Transit patronage.

The Love Gambler, with John Gilbert.—Good picture with Gilbert putting over a Western role in pretty fair shape. Cast of players in support looked well also.—P. G. Ewalt, Twin theatre, Rushville, Ill.—Neighborhood patronage.

The Love Gambler and A California Romance, with John Gilbert.—John Gilbert bids fair to be one of my best drawing cards. These two pictures were suited admirably to a patronage that likes Western out-of-doors stories. There is plenty of action and considerable interest.—H. L. Fox, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

Nero, with a special cast.—Very good picture. Patrons very well pleased, but had very few to please. Rotten business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Nero, with a special cast.—The greatest spectacular picture ever made. A bigger and better picture than Queen of Sheba. Please almost everyone who saw it.—R. R. Callen, C. Dewkell, Pastime theatre, Iowa City, Iowa.—Neighborhood patronage.

Lights of New York, with a special cast.—Two separate stories with no connection with each other. The first one is a dream but must say that the director is to be complimented for the way he handled it. Instead of those endless yawning and awakening with one of those made-to-order smiles, it is in a very realistic manner and accomplishes amusingly amusing incidents follow. A good moral is brought out. The second is love story, pathetic in the start but with happy ending. All who spoke about the picture commended it.—H. L. Fox, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

Boss of Camp 4, with Charles Jones.—Fine action picture. Please.—C. L. McDonald, Majestic theatre, Jackson, Miss.—General patronage.

A good house and pleased patrons. While
EXHIBITORS HERALD

February 24, 1923

not a regular Western, it is an out-of-door story and has good action. Quite a fair film in the Tom Mix line.—H. Fork.

Tokio theatre, Morehouse, Mo.—Neigh-
borhood patronage.

Moonshine Valley, with William Far-
mun.—Good for westerns, but no story for
Theatre, Buffalo, N. Y.—Neigh-
borhood patronage.

Moonshine Valley, with William Far-
mun.—Will please the Farnum fans. You
know you love them all, no matter what you have.—Chet Miller, U. S. A.
theatre, Sidney, Neb.—General patron-
age.

Moonshine Valley, with William Far-
mun.—Personally would class this as a
good average picture and believe it will
go over good where Farnum is popular.
However, it was a failure here. Only
grossed rental.—J. C. Rowton, Orpheum
theatre, Quinton, Okla.—Neighborhood
patronage.

Do and Dare, with Tom Mix.—Tom Mix
pulls them into the theatre and all of his pictures are good.—Louis Frana, Olympic theatre, Calmar, Iowa.—Neigh-
borhood patronage.

My Friend the Devil, with a special
cast.—Used as Christmas program. I
believe it pleased most of my patrons, as
I have heard no comments to the con-
trary on it and several complimented me
on it. The picture is a little long and
apparently is placed in places, but on the
whole entertainment at the Farnum, L.
Fox, Tokio theatre, Morehouse, Mo.—
Neighborhood patronage.

Who Are My Parents? with a special
cast.—The boys will like it, in the style
Monte Cristo, Nero and the others.
Wrong title on it. Two days to fair busi-
ness.—Olen Reynolds, Pearl theatre, Hy-
ter, S. D.—Neighborhood patronage.

The New Teacher, with Shirley Mason.
—Cute little picture. Even better than
The Lights of New York! Ha, ha! The
lights were the bunk.—E. E. Gailey, Crystal
theatre, Wayne, Ncb.—General patron-
age.

The New Teacher, with Shirley Mason.
—A very pretty play put over as Shirley
love story, however, pleases way up at
the theatre. Earlville, Ill.—Neighborhood
patronage.

Monte Cristo, with a special cast.—
This is a high-class production of this
great Dumas story. It is done well and
done right. You know what kind of a
story it is and if that type pleases, it is
one of the best. The main objection is
its length, two reels too long. It has to be
raced to get in two shows and is not
worth running but one show a night. It
drew fairly satisfactory business.—Ben
L. Morris, Temple theatre, Belaire, Ohio.—
General patronage.

Trainin’, with Tom Mix.—Once a good
Mix picture, but poor print spoiled the
show. Fox has poor film always.—R. C.
Metzger, State theatre, Mount Vernon,
Ia.—Neighborhood patronage.

Trainin’, with Tom Mix.—About on the
average, but it is not equal to one of which it has appeared.—Tom Foster, Star theatre,
Stanley, Wis. General patronage.

Honor First, with John Gilbert.—Fair
picture, but not as good as The Love
Gambler or A California Romance.—H.
L. Fox, Tokio theatre, Morehouse, Mo.—
Neighborhood patronage.

Silver Wings, with Mary Carr.—Good
picture, but there have been too many
other pictures released lately, I ran
them all. Lost money on this one.

This Box Needs No Headline

You have never made any mention as to legality or lack of legal status of
"Post Laureate." I am using my blank
from this Herald—but am sure my
reader would like to vote, since the last
attempt of Mr. J. C. Jenkins (regarding the
condition of the Policemen) was made by the
Exhibitors and all the Operators.

We hope our patrons will desert us as
we have enjoyed every bit of it, though
not qualified to contribute any lar-
ge amount. I feel the content has created
more interest and brought all us Exhib-
itors into the limelight. The Ex-
hibitors Herald lends more opportunity to
Exhibitors to show their cooperative friend-
ship and purely personal feelings, almost
drawing us into the "Herald." In
variably turn to "What the Picture Did
for the Department" for mention on to
other "personal" departmen
t, "Letters from Exhibitors" and "Theatre Letters"
and it is the one to decide which is
the most valuable department of late.
"Money Making Ideas" or "What the Pic-
ture Did for Me." I file every number and
read them closely. I feel this is the very
first opportunity. I wouldn't be without
the "Herald"—or be sure to let me know
when it comes due, as I don't remember
my first issue and naturally didn't start
to filling till I learned what an asset they are
to the small Exhibitor. I am so glad to
see the interest is growing steadily in-
creasing. I will not be a "darker" any
longer and will give the "Herald" to the
honest upstanding exhibitors and unto others as you would have them do unto you—and send in my reports here-
after.

The Semi-annual Box Office Record is
more than an experiment, I think in reporting to give number of re-
els, and all running gross, to also
mention most important stars, and also if
"State Rights" to mention name of dis-
tributors would be a great help to all small
Exhibitors. Another thing would be
good, in the interests of the people as
average program pictures and how much.
With his help and the help of every sta-
and every subscriber and reader, and a won-
derful success. I have no doubt you
Your's most sincerely,
Mrs. LOLA H. BELL,
Queen theatre,
Loanoke, Ark.

J. Koopman, Amenia Opera House,
Amenia, N. Y.—Small town patronage.

Strange Idols, with Farnum.—Will
get by as a program picture.—Tom
Foster, Star theatre, Stanley, Wis.—Gen-
eral patronage.

Strange Idols, with Dustin Farnum.—
Farnum liked in Westerns, but this pic-
ture fell flat. The woman pictured on
the three sheet with a ruffle around the
middle helped ruin the box office receipts
for us. Tell the producers to please dress
the stars and leading ladies a little more
as those who would like to have, their wives
and sweethearts dressed.—O. B. Sterling,
Sterling theatre, Dayton, Tex.—Neigh-
borhood patronage.

The Original Law, with Dustin Farnum.
One of the most satisfying Westerns
I ever saw and one that pleased everyone,
including "society" ladies. Acting of lit-
tle Fox, Tokio theatre, Morehouse,
Athenor theatre, Kentwood, La.—
Neighborhood patronage.

A Rough Diamond, with Tom Mix.—
Some things different from usual Tom Mix
pictures. It is about the average mer-
Tom Foster, Star theatre, Stau-
ley, Wis.—General patronage.

A Rough Diamond, with Tom Mix.—
This is an A-1 picture. Mix always goes
over big here.—O. B. Sterling, Sterling
theatre, Dayton, Tex.—Neighborhood
patronage.

The Strength of the Pines, with Will-
liam Russell.—Will get by and that is all.
This star has done better.—Tom Fox,
State theatre, Stanley, Wis.—Gen-
eral patronage.

Sky High, with Tom Mix.—Good
Western. Scenes of Grand Canyon are
beautiful.—Baskett, Idaho.—Russell
tony but made a few dimes anyway.—
J. H. Hooks, Palace theatre, Thomas.
Okla.—Neighborhood patronage.

Sky High, with Tom Mix.—One of Mix'
best pictures with some of the best moun-
tains and canyon scenery I ever saw.—H.
Daspit, Atherton theatre, Kentwood, La.
—Neighborhood patronage.

Just Tony, with Tom Mix.—By far the
best thing "Tony" ever did. Tom was just
among those pictures where the scene
was best, but whoever trained the horse
should get the medal. Exceptional business both
days with first change of Buffalo Bill.—
Fred Hinds, Cresco the-
atre, Cresco, Iowa.—Neigh-
borhood patronage.

Just Tony, with Tom Mix.—Had a rec-
ord house on this. On my heralds I gave
a brief review of the story and had them
distributed four days ahead of showing.

L. Hoy Fox, Tokio theatre, Morehouse,
Mo.—Neighborhood patronage.

A Sell Made Man, with William Rus-
sell.—This is not as good as this star has
made. If Fox would spend a little more
money in stories and setting, Russell is
capable of doing his part. It is just a fair
program General.—B. Filzola, Empress
theatre, Fort Scott, Kan.—Gen-
eral patronage.

The Last Trail, with a special cast.—
A good Zane Grey story by Dandy Western
that pleased our people.—H. G. Stett-
mund, Odeon theatre, Chandler, Okla.—
General patronage.

The Last Trail, with a special cast.—
Good Zane Grey play. Well liked by
everybody.—L. G. Beecher, New Lyndon
theatre, New Lyndon, Ind.—Gen-
eral patronage.

The Ragged Heires, with Shirley
Mason.—A nice comedy-drama offering
nothing, but pleasing.—Tom Foster, Star
theatre, Stanley, Wis.—Gen-
eral patronage.

Singing River, with William Russell.
Old style Western melodrama, but not

New Ones I Have Seen

HEARTS AFLAME—Have seen this one and am anxious to run it. Wonderful fire and a clean up picture for the melodrama loving small towns.

DOUGLAS FAIRBANKS IN ROBIN HOOD—Truly remarkable film and will be fully repaid its investment. The old farm when rental price is mentioned to me. I enjoy Douglas Fairbanks even though I cannot afford to run them.

H. S. ROBBINS,
Robinson theatre, Grand Haven, Mich.

Goldwyn
Hearts Aflame, with a special cast.—A positive hit. Story, cast, wallup, everything that means success. Go after it. The accessories are not as good as they might be, but tell your people in your own words that here’s something real. More power to Reginald Barker.—Larry Hayes, Dawn theatre, Hillsdale, Mich.

Don’t Neglect Your Wife, with a special cast.—Personally I thought this so poor that I made it a point to have business elsewhere when the show was over.

The North Wind’s Malice, with a special cast.—This is a dandy picture. Please almost 100 per cent. The snow scenes in this one are excellent. Print on this was in No. 3 condition. J. G. Held, Sterling theatre, Farmont, Neb.—Neighborhood patronage.

The Road Called Straight, with a special cast.—This sure is good if it is old. Makes them like Westerns if they want to or not. Short subject, Harold Lloyd in Get Out and Get Under. It’s great.—Jack Snyder, Casino theatre, Rich mond, Iowa.—Small town patronage.

The Telephone Branding, with a special cast.—If you have not played this one book it. It will stand all the boosting you will put out and also will stand a raise in admission. A 100 per cent attraction and my patrons told me it was a fine show. Business just fair. Advertising 24 sheets, six and lobby. Patronage all classes.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

The Branding Iron, with a special cast.—This picture will please all classes of people.—Louis Frana, Olympic theatre, Calmar, Iowa.—Neighborhood patronage.

An Unwilling Hero, with Will Rogers.—If Will Rogers is as well liked everywhere as he is here, he must be threatened with a violent attack of popularity. We had only a small crowd and there had been lots of “doin’s” in town during the week, but those who came out enjoyed the show.—C. E. Hopkins, Hopkins theatre, Cotter, Ark.—Small town patronage.

Hold Your Horses, with Tom Moore.—This was very good. Please 100 per cent.—Louis Frana, Olympic theatre, Calmar, Iowa.—Neighborhood patronage.

Godless Men, with Russel Simpson.—A picture good enough for most any house. Photography up to average.—C. E. Liminger, Grand theatre, E. Palestine, Ohio.—General patronage.

Earthbound, with a special cast.—We booked this because we found comment to justify a grade of 80 per cent for it. Just before its arrival we read a lot more comments so unfavorable that we were prepared to crawl under the floor while our patrons departed. We were agreeably surprised. Several remarked, “Good show.” One lady said, “Good, but twenty-five cents.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

The Road Called Straight, with a special cast.—This sure is good if it is old. Makes them like Westerns if they want to or not. Short subject, Harold Lloyd in Get Out and Get Under. It’s great.—Jack Snyder, Casino theatre, Richmond, Iowa.—Small town patronage.

The Called Straight, with a special cast.—This picture will please all classes of people.—Louis Frana, Olympic theatre, Calmar, Iowa.—Neighborhood patronage.

An Unwilling Hero, with Will Rogers.—If Will Rogers is as well liked everywhere as he is here, he must be threatened with a violent attack of popularity. We had only a small crowd and there had been lots of “doin’s” in town during the week, but those who came out enjoyed the show.—C. E. Hopkins, Hopkins theatre, Cotter, Ark.—Small town patronage.

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mighty deep." We call it a good show ourselves.—E. E. Hopkins, Hopkins theatre, Cotter, Ark.—Small town patronage.

Earthbound, with a special cast.—Out of the ordinary, but too slow and dramatic to please an audience that is looking for action.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Hodkinson

The Headless Horseman, with Will Rogers.—My people liked this picture very much. Drew well from the schools. Rogers will make a hit in any town. I think the best plot I have seen in the Table Rock, Neb.—Neighborhood patronage.

Rip Van Winkle, with Thomas Jefferson.—Very fine. Nothing better ever shown on screen. Now, you small town rulers who take a crack at this, don't say "Rotten," if you don't pack the house for "Rip" has the goods in this, the film is there, and if you lose it's not the fault of the film or W. H. H. That's sure.—Bill Jones, Campbell's theatre, Spencer, Ind.

Keeping Up With Lizzie, with Enid Bennett.—While it satisfied for most part, I didn't like it. Perhaps the story was drawn. Poor direction.—J. J. Kudlacke, Swan theatre, Swanton, Neb.—Neighborhood patronage.

The Dwelling Place of Light, with a special cast.—Pleased very few, but is much better for factory town than farming community. Small crowd, due to bad location. I think this picture is better for a big business, theatre, Ripley, N. Y.—Small town patronage.

The Mysterious Rider, with a special cast.—I can't call it a good picture, but I can't call it a bad picture either.—I. Kaplan, Excelsior, Midland, Mich.—Neighborhood patronage.

The Sage Brusher, with a special cast.—I read a great many favorable comments on this picture on "What the Picture Does For Me," but as for myself, I cannot call it a good picture.—Geo. C. Starky, Opera house, Montour Falls, N. Y.—Neighborhood patronage.

Riders of the Dawn, with a special cast.—Poorest business in months. Film in very poor condition. Failed to draw. Don't buy it unless you can buy all my reels were two-thirds full.—R. C. Metzger, Cosy theatre, Tyndall, S. D.—General patronage.

Lichtman

Rich Men's Wives, with a special cast.—This is the best picture that I have shown for some time. Will not make any mistake in booking this picture.—Louis Frana, Olympic theatre, Calmar, Iowa.—Neighborhood patronage.

Rich Men's Wives, with a special cast.—Good picture which can be classed as a special. Fair box office attraction.—L. V. Feldman, Parthenon theatre, Pipestone, Minn.—General patronage.

The Hero, with a special cast.—Poor program picture. Booked as a special two days, and took it off the second day.—A. L. Latts, Royal theatre, Ashland, Wis.—Neighborhood patronage.

Shadows, with Lon Chaney.—Here is one of the best pictures I have ever run and I have been in the business for the past fourteen years, so have run quite a few in my time, but I don't pay too much for it as it is not the best as a money maker, but it will please 100 per cent if you can get them in.—D. Filizola, Empress theatre, Fort Scott, Kan.—General patronage.

Metro

Turn to the Right, a Rex Ingram production.—Rex Ingram is putting up as good a feature as any of them. This feature pleased my audience better than any comedy. Give us more like it. Every theatre should run this feature.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—Best picture I ever ran. Metro pictures are consistently good.—A. R. Bird, Opera House, Arlington, la.

Turn to the Right, a Rex Ingram production.—We were afraid that a couple of previous amateur attempts at the stage play locally would hurt this. It didn't. Played to exceptional business on New Year's day—also the next day.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

Enter Madame, with Clara Kimball Young.—Star not very popular. However, her work was good. Story unusual. May draw if advertised well. Think they will like it if you can get them in.—A. V. Stewart, Majestic theatre, Paris, Ill.—General patronage.

The Hands of Nara, with Clara Kimball Young.—This is not the best of Clara Kimball Young, but not the worst. If you will get the Christian Science church behind this picture it will please and make you some money.—D. Filizola, Empress theatre, Fort Scott, Kan.—General patronage.

Trifling Women, a Rex Ingram production.—A real production in every way with work of the whole cast excellent, but story gruesome. Not a big drawing card with me.—S. M. Southworth, American theatre, Canton, N. Y.— Neighborhood patronage.

There Are No Villains, with Viola Dana.—As usual Miss Dana is very pleasing in this picture. I consider it a good program picture.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

The Idle Rich, with Bert Lytell.—Fair program offering. Satisfied majority.—F. E. Sahin, Majestic theatre, Eureka, Mont.—Small town patronage.

Peacock Alley, with Mae Murray.—A picture that will please the ladies. An absorbing love story. It is neither immoral nor suggestive. Charged twenty and a half cents and had a good house.—H. L. Fox, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

Peacock Alley, with Mae Murray.—Did not take in the price of the picture. A very good plot and the story itself does some very good acting, but title and the display of the priceless er—limits simply put to the bad. If you have a discriminating audience lay off this brothers.—O. B. Sterling, Sterling theatre, Dayton, Tex.—Neighborhood patronage.

changes that I have dealing with I think this will most assuredly please. Miss Lake not so popular here.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Fourteen Lover, with Viola Dana.—About as nice a program picture we have ever run before. It's a comedy drama and if you run it, boost it. It will please.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

They Like 'Em Rough, with Viola Dana.—Good entertaining comedy-drama, good print, good business.—W. H. Montgomery, Royal Theatre, Norborne, Mo.—Small town patronage.

They Like 'Em Rough, with Viola Dana.—Viola in a different role. Pretty fair picture.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Four Horsemen, a Rex Ingram production.—Very good. Of all the exchanges that I have dealing with I find Metro to be the fairest (Omaha World).—Geo. Hake, Lyric theatre, Belmont, la.—Transient patronage.

The Prisoner of Zenda, a Rex Ingram production.—Flopped to me and was not enjoyed by small town patronage. Paid too much for this one. Be careful.—H. E. Robbins, Robinhood theatre, Grand Haven, Mich.

Fright'n Mad, with William Desmond.—Three reels wasted, telling nothing at the start. Other three reels a rather novel Western. Will do, but that's all.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

The Conquering Power, a Rex Ingram production.—Fair, but no drawing power.—L. C. Tidball, Isis theatre, Ft. Worth, Tex.—Neighborhood patronage.

The Match Breaker, with Viola Dana.—Not much to do except to run this picture. Lost money on this one.—A. Stulder, Sooner theatre, Akron, Ohio.—Neighborhood patronage.

The Four Horsemen, a Rex Ingram production.—Great. If you have not played it, get it. Will go better now than it went up.—S. W. Filson, Opera House, Scott City, Kan.—Neighborhood patronage.

The Fourteen Lover, with Viola Dana.—Did good business on this one and pleased the fans.—P. E. Doe, Electric
"Jailed and Bailed" is the one reel Hal Roach comedy scheduled for publica-
tion by Pathe on February 11. Paul Parrott and Jobyna Ralston are the featured
players.

Paramount

After the Show, with Jack Holt.—A very good offering, but did not show drawing power.—Tom Foster, Star thea-
tre. Stanky, Wis.—General patronage.

Just Around the Corner, a Cosmopoli-
tan production.—Good picture, good
business, and all were pleased.—E. E.
Doe, Elks Theatre. Wayne, Neb.—
General patronage.

Just Around the Corner, a Cosmopoli-
tan production.—An excellent story, but
clung to the top of the head. The paper, es-
pecially the one-sheet, is of the weepy sob
stuff sort. Personally I think these special
love, "poor working girl" themes are through as business getters.—J. H. Cooper, Amuuzu theatre, Scottville, Mich.—Small town patronage.

Over the Border, with Betty Compson.—
A Northern picture that is worth while
and stars that will help pull the satisfied
crowd who sees it. Snow scenes unsur-
passed, and the characters will make you
sit up and take notice.—E. C. Reeves, Stra
Strand theatre, Cookeville, Tenn.—Neigh-
borhood patronage.

Over the Border, with Betty Compson.
—C. Ed. Wood story. Made special with
two excellent stars and wonderful
backgrounds. The paper is fine and
draws well. You can boost it.—J. H.
Cooper, Amuuzu theatre, Scottville, Mich.
—Small town patronage.

The Crimson Challenge, with Dorothy
Dalton.—This is a good Western picture,
far above the usual mass. See it.—H. E.
Roberts theatre, Tonawanda, N. Y.—
Neighborhood patronage.

The Dictator, with Wallace Reid.—I
went after this strong and was well re-
paid. Walter Long's comedy stuff is
different. Sheer entertainment. Fine
paper, 22x28 is a business getter. One
sheet has two small cut out possibilities
you should not miss.—J. H. Cooper, Amuuzu theatre, Scottville, Mich.—
Small town patronage.

Too Much Speed, with Wallace Reid.
—This picture drew me the biggest Satur-
day crowd this ever attended since I am
in the business. Good auto race in this
picture.—S. A. Berger, Star theatre, Jas-
pier, Ind.—Neighborhood patronage.

The Helter Diggers, with Wallace Reid.—
Patrons liked it fine. Pack ed house to
capacity in spite of steady downpour of
rain all day and night.—A. E. Collins,
little Hour theatre, Richmond, Ind.—
Neighborhood patronage.

The Helter Diggers, with Wallace Reid.
—A melodrama that will average up with the usual Reid attraction. Patrons
begged for more after the show.—Star theatre, Stanley, Wis.—General
patronage.

Her Husband's Trademark, with Flor-
ria Swanson.—Has all the elements that
go to make a successful Saturday night
picture. Gowns, a touch of Western, a
dash of drama—action, a little romance,

The Green Temptation, with Betty
Compson.—Six reels. Good picture. Costs
holds interest. Work of star good. Any
theatre can get by with this one.—Walter
H. Musson, Queen's theatre, Hesper-
er, Ont.—Small town patronage.

The Green Temptation, with Betty
Compson.—One that pleases everybody.
Better than a lot of the specials. All
paper excellent. Will stand a raise in
price. Work of star good.—J. H. Cooper,
Amuuzu theatre, Scottville, Mich.—Small town patronage.

Ladies Must Live, with Betty Compson.
—A picture that will only please the
average audience. Not a very good one.
If you can keep up with it, a little long
drawn out.—J. E. Elkin, Elm theatre, Gar-
deen, Miss.—Neighborhood patronage.

Back Pay, a Cosmopolitan production.
—Some show—way above the average.
Not a bad thing, and it is in a small town.—Wm. Koons, Garden thea-
atre, Vicksburg, Mich.—Small town patronage.

Back Pay, a Cosmopolitan production.
It pleased those that saw it, but failed to
draw.—W. E. Elkin, Temple theatre, Ab-
nerlen, Miss.—Neighborhood patronage.

The Whistle, with William S. Hart.
—This is a good picture and would have
been better if Hart had not made a fool of
time when he was out on a con-
struction job. Will please Hart fans.
S. A. Berger, Star theatre, Jasper, Ind.—
Neighborhood patronage.

The Whistle, with William S. Hart.
—Not the sort of picture they expect from
Bill and they are disappointed. Below
average production. Greatest waste of ink and stock. The one sheets
must have been done with a broom.—J.

The Whistle, with William S. Hart.
—Expected our patrons would be disapp-
tioned as Hart was off during shooting
of the contrary it pleased all. Story
the least bit disconnected.—H. G. Sweet,
Royal theatre, Royal Center, Ind.—Small
town patronage.

The Bronze Bell, with a special cast—
Amsherry, Carthage theatre, Carthage, S. D.—Neighborhood patronage.

Exit the Vamp, with Ethel Clayton.—
Nothing but compliments from us in this
picture. Personally, it's way above the average.—F. E. Sahin, Majestic theatre, Eureka, Mont.—Small town patronage.

Exit the Vamp, with Ethel Clayton.
—Ethel Clayton always brings me extra
business. Had a packed house on a
Thursday night, which is only a rare
occurrence.—S. A. Berger, Star theatre,
Jasper, Ind.—Neighborhood patronage.

Exit the Vamp, with Ethel Clayton.
—Extra good program picture. Special
Hollywood cast.—Bert Silver, Silver Family theatre, Greenville, Mich.—General
patronage.

The Hell Diggers, with Wallace Reid.—
Patrons liked it fine. Packed house to
capacity in spite of steady downpour of
rain all day and night.—A. E. Collins,
little Hour theatre, Richmond, Ind.—
Neighborhood patronage.

The Hell Diggers, with Wallace Reid.
—A melodrama that will average up with
the usual Reid attraction. Patrons
begged for more after the show.—Star
theatre, Stanley, Wis.—General
patronage.
Six reels of nothing. I can't understand why some exhibitors rated this as a good picture. The poorest Paramount picture I ever played. Admission ten and twenty-five cents in No. 1 shape.

P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Bronze Bell, with a special cast—Can't say much for this feature. Plot wonderfully mixed up and hard to follow. Some good acting, however.—H. G. Sweet, Royal theatre, Royal Center, Ind.—Small town patronage.

The Call of the North, with Jack Holt.—If I could get two hundred plays a year as good as this one, my success as a showman would be assured. Exquisite scenery. Made Bellamy very appealing. Jack Holt a real hero. Play is the story of Stewart Edward White's Conjuror, and they are sure closely. Everybody liked it. Book it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Call of the North, with Jack Holt.—Very good Northern picture. Will please anywhere. Better than some specials.—R. C. Metzger, Cozy theatre, Tyn dall, Ill.—General patronage.


Humoresque, a Cosmopolitan production.—I have been running some of the older Paramounts and they are sure bringing out the people. You can buy these right, small town exhibitor, and get thousands of patrons in Humoresque alone.—A. K. Roth, Crystal theatre, Silver Creek, Neb.—Small town patronage.

The Ordeal, with Agnes Ayres.—Pleased about 75 per cent. Nothing to have back.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

Midsummer Madness, with a special cast.—This is a splendid picture. Don't be afraid to yell your head off on this one.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.— Neighborhood patronage.

The Great Impersonation, with James Kirkwood.—Not up to Paramount standard. Pleased 75 per cent.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

Paying the Piper, with a special cast.—A good picture, but nothing wonderful. Will please most of the people here.—Starkey, Opera House, Montour Falls, N. Y.—Neighborhood patronage.

Beyond the Rocks, with Gloria Swanson.—Very ordinary picture. The two stars drew very well on the first night, but, oh boy, the second night was the smallest they have played for some time. Nothing in this picture warrants the rental they ask for it.—C. H. Powers, Star theatre, Dunsmuir, Calif.—R. R. town patronage.

Enchantment, with Marion Davies.—Very good. My patrons liked this one very much and did good business with it. All patrons well pleased.—A. S. Spradling, Opera House, Merna, Neb.—General patronage.

The Cradle, with Ethel Clayton.—Very good. Star well liked. Did good business. Outdoors as requested.—A. S. Carlos, Bijou theatre, Jeannerette, La.—Neighborhood patronage.

The Ghost in the Garret, with Dorothy Gish.—Pretty fair picture. Drew a few scattered "laffs." Could be improved 100 per cent if the film wasn't so dark. Poor business. Paramount never did mean anything to me and doesn't look like it ever will.—G. F. Rediske, Star theatre, Tayegate, Mont.—Small town patronage.

Rent Free, with Wallace Reid.—Rather amusing in spots, but on the whole I would say it is just a fair program picture.—J. H. Cooper, Amuzu theatre, Scottsville, Mich.—Small town patronage.

The Conquest of Canaan, with Thomas Meighan.—Meighan is becoming a good drawing card for me. I had good business and will please.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Burglar Proof, with Bryant Washburn.—This is an old one we've been hanging out on, but we've got a good contract. But it did very well with Lloyd in Get Out and Get Under. With one half the population sick and the other half waiting on the sick ones, it's hard to tell what the drawing power of any picture is.—A. N. Miles, Eminecum theatre, Eminence, Ky.—General patronage.

Terror Island, with Houdini.—Excellent melodrama. Houdini is certainly there with the stunts. If the famous hand-cuff king is making an appearance in a neighboring city here is your chance to clean up. Advertise as pure melodrama.—H. F. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

The World's Champion, with Wallace Reid.—Good. Reid picture. Different from the star's previous ones. The boxing angle is all a joke.—R. C. Metzger, Cozy theatre, Tyn dall, S. D.—Neighborhood patronage.

Scarlet Days, a D. W. Griffith production for the Bijou theatres.—Program picture. Old as the hills, but Griffith's master hand has made it interest holding and thrilling. Book it.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

A Spanish Jade, with David Powell.—A lemon. Leave it alone boys.—Walter H. Messen, Queen's theatre, Hesperia, Ont.—Small town patronage.

Victory, with Jack Holt.—Very good story of the South Seas. Settings good and interesting plot.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

Always Audacious, with Wallace Reid.—Pleased a small crowd. The weather too heavy to tell from one picture.—Johnston Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

Huckleberry Finn, with Lewis Sargent.—Another old one, but strictly O. K. and an excellent box office attraction. Offers tie-ups with schools and clubs. It will please the majority, especially the kids.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

Behold My Wife, with a special cast.—Excellent picture. A picture worthy of a showing in the best of theatres. Bound to please. Buy it and boost it.—R. C. Metzger, Cosy theatre, Tyn dall, S. D.—General patronage.


The Idol of the North, with Dorothy Dalton.—Compared by many to The Flame of the Yukon, which cannot justly be done. Far below the latter and a poor imitation.—R. C. Metzger, Cosy theatre, Tyn dall, S. D.—Neighborhood patronage.

Three Word Brand, with William S. Hart.—Picture went over good. Many said it was the best Hart picture for a year. It has story, punch and scenery.—W. H. Hardman, Royal theatre, Frank fort, Kan.—General patronage.

Don't Tell Everything, with a special cast.—Pleased a big Christmas audience and another big one the next day. A good star combination. Very satisfactory offering.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

The Home Stretch, with Douglas McLean.—Ordinary program picture, Douglas McLean popular here and his pictures cost generally please.—H. G. Sweet, Royal theatre, Royal Center, Ind.—Small town patronage.

A Prince There Was, with Thomas Meighan.—Average Meighan picture doing average business.—R. C. Metzger, Cosy theatre, Tyn dall, S. D.—General patronage.

Expericence, with Richard Barthelmess.—This is a fair offering, but does not class up with the more recent efforts of this star.—Tom Foster, Star theatre, Sturgis, Wis.—General patronage.

The Law and the Woman, with Betty Compson.—Provided a good Saturday night show. Drew a little above the average for this time of year and pleased.—A. N. Miles, Eminecum theatre, Eminence, Ky.—General patronage.

Back Home and Broke, with Thomas Meighan.—Two days excellent business. Patrons raved over the Meighan picture. Many said it was worth a dollar. We
sold it for 25 cents, however.—C. L. McDonald, Majestic theatre, Jackson, Miss.

Back Home and Broke, with Thomas Meighan.—One hundred per cent entertainment. Big business and highly pleased patrons.—Bruce Fowler, Indiana theatre, Terre Haute, Ind.—General patronage.

Singed Wings, with Bebe Daniels.—Didn’t exactly please this star’s following.—Chet Miller, U. S. A. theatre, Sidney, Neb.—General patronage.

Singed Wings, with Bebe Daniels.—This picture did a surprisingly good business three days and seemed to please. Some of the characters, particularly the clown, were most unpleasant and could have been changed, making a much better picture. Story well mounted and supporting cast excellent.—Ben. L. Noth, Temple theatre, Bellaire, Ohio.—General patronage.

The Pride of Palomar, a Cosmopolitan production.—This picture did well for us and would consider it a good drawing card for any house.—Dan Buss, Star theatre, Tonawanda, N. Y.—Neighborhood patronage.

The Old Homestead, with Theodore Roberts.—I raised admission to ten and thirty cents on this. Did not get the patronage the picture deserved. It was not as high as I expected. Perhaps expected too much.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

The Old Homestead, with Theodore Roberts.—One of the sure fire pictures for a small town audience. Clean, humorous and the cyclone carries a real wallop. Chet Miller told me it would do.—Larry Hayes, Dawn theatre, Hillsdale, Mich.

Kick In, with a special cast.—Good business and patrons enjoyed picture very much. Unusual fine supporting cast and splendid direction.—Bruce Fowler, Indiana theatre, Terre Haute, Ind.—Good patronage.

While Satan Sleeps, with Jack Holt.—Patrons liked this fine. Excellent story Good business two days.—C. L. McDonald, Majestic theatre, Jackson, Miss.

While Satan Sleeps, with Jack Holt.—Very fine and pleased all patrons.—H. S. Robbins, Robinhood theatre, Grand Haven, Mich.

While Satan Sleeps, with Jack Holt.—Pleased and drew well. All seemed satisfied with picture.—S. M. Southworth, The American theatre, Canton, N. Y.—Neighborhood and college patronage.

The Impossible Mrs. Belieu, with Gloria Swanson.—Rather a hit according to our patrons.—C. L. McDonald, Majestic theatre, Jackson, Miss.

When Knighthood Was in Flower, with Marion Davies.—This is a great big wonderful costume picture and will draw where people like and know English history.—Dan Buss, Star theatre, Tonawanda, N. Y.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davies. —On Artistically "Knighthood" is all its sponsors claim it to be. There is no doubt but that all circles have come to us proclaiming it one of the greatest productions ever made. But alas, and also alack, theatres cannot exist very long along purely artistic lines. It was selected as our Third Anniversary attraction. I think the 57 that saw it went away well pleased and highly impressed with its lavish splendor. Financially the five-day end
February 24, 1923

EXHIBITORS HERALD

83

Good business two days.—C. L. McDonald, Majestic theatre, Jackson, Miss.

On the High Seas, with Dorothy Dalton.—Just a program picture.—Bert Silver, Silver Family theatre, Greeneville, Mich.—General patronage.

Her Gilded Cage, with Gloria Swanson.—A mighty good program picture. Not one that you could raise prices on, however, Gloria is slipping here. Does not draw like she used to.—D. E. Fittin, Lyric theatre, Harrison, Ark.—Small town patronage.

The Good Provider, a Cosmopolitan production.—These Cosmopolitans all seem to have that "Well tailored" touch. To say the work of Dore Davidson is good is an insult. It is not work as art such as is seldom seen these days. He made them laugh and then they cried, and it takes a wonderful artist to make these hard boiled audiences cry. A slice of life the older folks like and boost. Does not take so well with the younger people, but there is a good reason. It holds a brief against a lot of them and they realize it when they see it. The solid middle class patrons went out of their way to tell me how good it was.—J. H. Cooper, Amuzu theatre, Scottville, Mich.—Small town patronage.

One Glorious Day, with Will Rogers.—There is not a star on the screen better liked in my town than Rogers, and when they saw his name on the paper they came to see him. He is worth the price of admission. This is a sure enough crazy play, but it has much action and a great many laughable incidents. Rogers is a college professor who through spiritualism gets out of his real self and goes on a rampage cleaning up the town, much to the astonishment of his staid reforming brethren and to the enjoyment of the audience. We only ran a news with this, but no one seemed to miss the usual Saturday night comedy as Rogers' stunts were comedy enough.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Pathe

Nanook of the North, with a special cast.—A wonderful educational film. A great picture to work with the school. Buy it if you can. Nothing like it.—H. C. Dewkew, Pastime theatre, Iowa City, Iowa.—Neighborhood patronage.

The Killer, with a special cast.—Excel- lent feature, doing well at the Ever, Pastime theatre, Reserve, Kan.—Small town patronage.

Her Unwilling Husband, with Blanche Sweet.—Did not please very much. Out first of Blanche Sweet.—A. C. Betts Powers theatre, Red Creek, N. Y.—Small town patronage.

The Devil to Pay, with Robert McKim.—A picture packing a punch and a mighty good moral. As good as they get them in this type of program picture. Works well there.—M. Hillier, Pastime theatre, Reserve, Kan.—Small town patronage.

Rogues and Romance, with a special cast.—Just a fair program picture. Title poor for drawing card and exploitation. —M. Hillier, Pastime theatre, Reserve, Kan.—Small town patronage.

Playgoers

The Family Closet, with a special cast.—Taken from the Saturday Evening Post story, "Black Sheep," made a very good offering and seemed to follow the title. Pretty close, I think a different title would have been better.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

The Family Closet, with a special cast.—Fair.—Julius Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Hills of Miss Ing Men, J. P. Mc- Gowen.—This picture pleased and espe- cially the people. K. Roth, Crystal theatre, Silver Creek, Neb.—Small town patronage.

The Pasteboard Crown, with a special cast.—Bold.—M. Schwartz, Grand theatre, Breese, Ill.—General patronage.

Face to Face, with a special cast.—Here is a fine picture that pleased 100 per cent, but did not draw any extra business. We had some wonderful program pictures from Pathe but they will not draw. Try them out, they are good.—A. Anderson and Wetherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

Discontented Wives, with J. P. Mc- Gowen.—An interesting picture, little semi-Western that has a little slow, getting started, but finishes pretty well. The audience seemed to be pleased so figure it O. K.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Across the Divide, with a special cast.—So much of it night scenes. Too dark. Does well, will tell again in second day.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Tropical Love, with Ruth Clifford.—Beautiful story of the tropics well told. Star and supporting cast very good. Advertising, photos, slide and paper.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

The Ruse of the Rattler, with J. P. McGowan.—Very good. All pleased.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Anne of Little Smoky, with a special cast.—Dandy picture. Plenty of action. Good stars. Audience well pleased.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Realart

One Wild Week, with Bebe Daniels.—

USING THE RADIO in "Thorns and Orange Blossoms," the new Preferred picture which Al Lichtman is distributing.

Five reels. Just an average program picture. A few laughs. Have run worse ones than this.—Walter H. Musson, Queen's theatre, Hesper, Ont.—Small town patronage.

Her Winning Way, with Mary Miles Minter. Contrary to our expectations, this one pleased a fair crowd. Quite a little better than the average comedy.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

Too Much Wife, with Wanda Hawley.—Fair program picture.—R. C. Metzger, Cosy theatre, Tyndall, S. D.—Neighborhood patronage.

Bobbed Hair, with Wanda Hawley.—Previous reports on this one was "rotten." Certified and found correct.—Walter H. Musson, Queen's theatre, Hesper, Ont.—Small town patronage.

Selznick

Love Is an Awful Thing, with Owen Moore.—A light comedy drama which seemed to please. Average program calibre.—R. C. Metzger, Cosy theatre, Tyndall, S. D.—General patronage.

Love Is an Awful Thing, with Owen Moore.—Seemed to please people and furnish many laughs. Not as good as Reported Missing, I judge.—Average average.—H. S. Robbins, Robinson theatre, Grand Haven, Mich.

Reported Missing, with Owen Moore.—Absolutely the best comedy I ever played. It's a screaming hit. If you can buy it right like I did, you can clean up. Don't be afraid of the tropics. Benet. Acting is fine. Your house good.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Chivalrous Charlie, with Eugene O'Brien.—Failed to draw, but pleased those that did make the supreme sacrifice. Nothing but impossible stuff all the way through.—J. W. Beatwright, Radio theatre, Ozark, Mo.—Neighborhood patronage.

The Man Who Lost Himself, with William Faversham.—Good. My patrons like this one well. Did well considering opposition.—A. S. Carlos, Bijou theatre, Jeanerette, La.—Neighborhood patronage.

Worlds Apart, with Eugene O'Brien.—It pleased my audience. Did normal amount of business. Will say it is good.—George Murphy, Majestic theatre, Ft. SUMMER, N. Mex.—Neighborhood patronage.

Why Announce Your Matrimony? with Elaine Hammerstein.—Good picture full of comedy. Kept them laughing all through the picture. Acting is fine. Pleased all. Film was in poor shape. If you ever get a good print, book it.—
Anderson and Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

One Week of Love, with a special cast.
—One of the best pictures of the year. A money maker. It has a wonderful love story that it produced and has some very beautiful scenes.—H. C. Dewkell, Pastime theatre, Iowa City, Iowa.—Neighborhood patronage.

Conceit, with a special cast.—We can't get them out with Selznick pictures. Some of them have been so poor that the people have turned up their noses upon seeing the posters.—J. Keopman, Arena, Opera House, Amenia, N. Y.—Small town patronage.

Love's Masquerade, with Conway Tearce.—Star good but picture too short. Failed to please.—A. A. Aeri, Aeri's theatre, Marietta, Pa.—Small town patronage.

The Prophet's Paradise, with Eugen O'Brien.—If your patrons like oriental this will go over as it is up to the average. Business no good on this one for me. Advertising, paper, photos and slide.—K. A. Bechtdell, Opera House, Martinsville, Ill.—Small town patronage.

Out of the Snows, with a special cast.
—One-eighth of footage gone. Had some good story that it produced and has some interesting value of the picture.—George Murphy, Majestic theatre, Ft. Sumner, N. M.


After Midnight, with a special cast.
—A good story spoiled with too short an ending. Why don't they learn to put a good ending on all pictures; that is the most important part of the picture.—J. W. Beaverweight, Radio theatre, Ozark, Mo.—Neighborhood patronage.

Her Only Way, with Norma Talmadge.—Very good. My patrons like her pictures. Did good business with this one. A. S. Carlos, Bijou theatre, Jeanerette, La.—Neighborhood patronage.

Up the Road with Sally, with Constance Talmadge.—Took very well. Many good comments. Light comedy drama. Print in very good condition. A realie.—W. F. Loibl, Chimes theatre, Oak Park, Ill.—Neighborhood patronage.


Her Only Way, with Norma Talmadge.
—A fairly good offering. Nice night, but failed to draw. The high school here has something on from one to four nights a week and gets about all the house change this people make up. A Bechtdell, Opera House, Martinsville, Ill.—Small town patronage.

The Moth, with Norma Talmadge.
—Some said it was the poorest thing I ever put through my machine, while others said they liked it. Personally I didn't think it was worth a tinker's d— so there you are.—J. W. Beaverright, Radio theatre, Ozark, Mo.—Neighborhood patronage.

United Artists

A Doll's House, with Nazimova.—Handed right, this one should make you extra money. Owing to its story and author it appeals to the class that seldom comes to the "movies." For this same reason a lot of your regulars will come and rave over it because it is the kind of thing you have to do if one is to be above the masses in appreciation of the arts. The teachers of the high school and the Study Club helped me put it across and I established a box office record for Fridays with it. Make all your appeal center on the classic angle of it. A real thing. Made new patrons for me.—J. H. Cooper, Amuzo theatre, Scottville, Mich.—Small town patronage.

One Exciting Night, a D. W. Griffith production.—Played two weeks. Picture too long when people were coming. Took two and one-fourth hours. Held people in house too long; a disappointment on this account. First week fair, second week poor.—Howard Frankel, Majestic theatre, Columbus, Ohio.—General patronage.

The Nut, with Douglas Fairbanks.
—Anybody is a nut to run such rotten pictures and pay the price. A regular hold-up.—Lyric theatre, Earlville, Ill.

A Tailor Made Man, with Charles Ray.
—The film in Ray picture in a long time. This one was real entertainment. We were able to buy this picture at a reasonable price. Hiram must have a chance of heart.—E. S. Brewer, Strand theatre, Oviedo, Mich.—Neighborhood patronage.

Tess of the Storm Country, with Mary Pickford.
—The first of the Ray pictures in a long time. This is a real story. We could have bought it for less, but felt it was good enough for us to buy.—E. S. Brewer, Strand theatre, Oviedo, Mich.—Neighborhood patronage.

Universal

The Flirt, with a special cast.—One of the finest pictures we have played. While it is absolutely new, having not at this writing played San Francisco theatres, went after it hard, and believe me we did the business and the picture will back all publicity you can say for it. Universal is sure a square corporation. They didn't ask us for our house on this one. Get it and clean up as we did.—C. H. Powers, Strand theatre, Dunsmuir, Cali.—R. T. town patronage.

The Altar Stairs, with Frank Mayo.
—Program picture that drew well and pleased.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

The Altar Stairs, with Frank Mayo.

All Night, with Carmel Myers.—This one played to a good week's attendance and won favorable comments from patrons.—David Harding, Liberty theatre, Kansas City, Mo.

Under Two Flags, with Priscilla Dean.
—Business was terrible, but the picture is there. Will easily stand a raise and will be enthusiastically received by the average fan. Don't pass it up.—F. E. Sabin, Rex, Eureka, Mont.—Small town patronage.

Woll Law, with Frank Mayo.
—Too rough and no story. Would have made a fair two reel semi-Western.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Woll Law, with Frank Mayo.
—A good program picture. Did fair business on it. If you want a good program picture, book it.—Jack Snyder, Casino theatre, Richmond, Iowa.—Small town patronage.

The Black Bag, with Herbert Rawlinson.
—This was sent us as a substitute and it is above the average program picture. Has lots of action and comedy situations in it. We can recommend it.—C. H. Powers, Strand theatre, Dunsmuir, Cali.—R. T. town patronage.

A Dangerous Game, with Gladys Walton.
—A very good picture. You won't have any kicks on this one. Gladys is a crowd getter for me.—J. N. Phillips, Ideal theatre, Table Rock, Neb.—Neighborhood patronage.

The Lone Hand, with Hoot Gibson.

The Lone Hand, with Hoot Gibson.
—Pleased Saturday crowd very much. Gibson's work very pleasing and pictures have been clean and snappy. More luck

Trimmed, with Hoot Gibson.—When it comes to people who watch a popular star you have to take off your hat to Universal and Hoot Gibson. None better.—J. B. Laughlin, Bart's Mecca, Midland. Mich.—Neighborhood patronage.

Another Man's Shoes, with Herbert Rawlinson.—This is a good picture. Well played and pleases the majority of patrons.—N. H. Keller, Movieland theatre, Deep River, Iowa.—Small town patronage.

The Jilt, with a special cast.—Very ordinary program picture. Pleased about 50 per cent.—W. H. Montgomery, Royal theatre, Norborne, Mo.—Small town patronage.

The Jilt, with a special cast.—This is another good program picture that will please the majority.—H. A. Larson, Majestic theatre, Oakland, Nebr.—Small town patronage.

Out of the Silent North, with Frank Mayo.—A good picture and should go good any place. Sorry that we can't get more like it. Drew better than any picture during the month of December.—J. W. Boatwright, Radio theatre, Ozark, Mo.—Neighborhood patronage.

The Lavender Bath Lady, with Gladys Walton. Good program picture. Drew well.—H. A. Larson, Majestic theatre, Oakland, Nebr.—Small town patronage.

Paid Back, with Gladys Brockwell.—Very disagreeable picture. Didn't like it at all. Neither did my patrons. Glad it was a "one nighter." Marriage, love letters, scandal, South Seas, brute, fever, died, hiah.—R. E. Sahin, Majestic theatre, Eureka, Mont.—Small town patronage.


Her Night of Nights, with Marie Prevost.—Fair picture and did fair business although it was too long. Too bad we had to brag too much on it. Some dandy colored photos.—H. L. Fox, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

The Trap, with Lon Chaney.—Punk. I told my people The Trap would catch them and I guess they believed me when they saw it. Brothers, buy this as a program offering or just let it lay. I wish H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

The Trap, with Lon Chaney.—Not much to it. People expected more action as this is the trailer between both houses. Miller, U. S. A. theatre, Sidney, Nebr.—General patronage.

The Storm, with House Peters.—You know how 'tis, when your patrons come out laughing. A picture for any town or city. The forest fire is the best and greatest scene that I have ever seen in motion pictures.—Wapato theatre, Wapato, Wash.—General patronage.

The Storm, with House Peters.—Good picture, but rental too high for small place.—H. C. Douglas, Sherrard Opera House, Sherrard, Ill.—Neighborhood patronage.

The Storm, with House Peters.—Played this two nights to big crowds at $3 and $5. Pleased very well. Fire scene simply great.—H. A. Larson, Majestic theatre, Oakland, Nebr.—Small town patronage.

The Storm, with House Peters.—Universal has here a picture to be proud of. It is as good as any Curwood or Northern I have seen with possible exception of The River's End and Back to God's Country. The chief thing about this is the story; it's a good one. Though not as big as some specials in spectacular interest, there are lovely scenes, splendid cast, Virginia Valli is fine, fine direction, a dandy forest fire, a good scrap, laughable incidents, clever titling and in all an evening of pure entertainment. The price asked was only drawback to an otherwise 100 per cent report. It is not big enough to be rated in class with the great headliners, but it is decidedly worth booking and boosting. Try to get a reasonable price. We put on fine music and charged fifty and twenty-five cents.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Don't Get Personal, with Marie Prevost.—A good comedy drama that will please all classes.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Foolish Wives, with Eric Von Stroheim.—Had very good business on this picture. Good drawing card, but will not please all.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Headin' West, with Hoot Gibson.—Regular Western with plenty of action. This type always pleases majority here.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

Man to Man, with Harry Carey.—Pretty good, but not in it with others we have placed of this type. Little extra business and apparently pleased the most of them as I didn't hear any kicks as they left the theatre. Ocean, Redlite, Star theatre, Ryegate, Mont.—Small town patronage.

The Galloping Kid, with Hoot Gibson. —We can bank on a crowd when we put Hoot Gibson's picture out in the lobby. He always makes good.—J. N. Phillips, Ideal theatre, Table Rock, Nebr.—Neighborhood patronage.

The Galloping Kid, with Hoot Gibson.—As good as the average of "Hoot's" shows. Shown with Round 6 of Leather Pushers to good business.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The LAVENDER BATH LADY, with Gladys Walton, and THE GLUTTONOUS CAUSE, with Tom Santschi.—Used these two with Maude, the Mule in THE CABBY, in variety at a ten cent drop in prices for that night only. Made a good program. Business also good.—W. RAY ERNE, Rialto Theatre, Charlotte, Mich.—Small town patronage.

Red Courage, and The Bear Cat, with Hoot Gibson.—Not enough of the film left to tell how it was. Universal seemed to do put rotten prints. Am done.—A. R. Bird, Opera House, Arlington, la.

Moonlight Follies, with Marie Prevost.—Rainy night. Small crowd—no comment. Would not have put this on in a place where we had seen it first as there is a small section of it that we consider immorally suggestive.—C. E. Hopkins, Hopkins theatre, Cotter, Ark.—Small town patronage.

The Millionaire, with Herbert Rawlinson.—When they all applaud a picture I figure it is going good. They sure applauded this one. Plenty of action.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

The Millionaire, with Herbert Rawlinson.—Good picture from start to finish. Great business in every place. Opera House, Odell, Nebr.—Neighborhood patronage.

Confidence, with Herbert Rawlinson.—Very good comedy, with Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Dr. Jim, with Frank Mayo.—Good program.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Don't Shoot, with Herbert Rawlinson.—Better than the ordinary program picture.—Thos. G. Norton, Town Hall theatre, Allegany, N. Y.—Neighborhood patronage.

Human Hearts, with House Peters.—In my opinion this is the best heart interest picture released in many months. Business had on account of weather.—J. C. Rowton, Orpheum theatre, Quinton, Okla.—Neighborhood patronage.

The Man Who Married His Own Wife, with Frank Mayo.—Not as good as some he has made. Plot is dependent upon too many made-to-order settings. However, it is something different and there are several tense situations.—H. L. Fox, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

The Fire Eater, with Hoot Gibson.—Good show. Hoot gets the business and
EXHIBITORS HERALD February 24, 1923

This is a good picture. Book it and advertise it strongly. If they like Westerns you can't go wrong on this one. Short subject, Larry Semion in School Days. It's a scream, and you can buy them right. — Jack Snyder, Casino theatre, Afton, Iowa. — Small town patronage.

Slaves of Pride, with Alice Joyce—Miserable affair; of no interest. Heavy domestic drama. Worst picture ever run from point of view of entertainment. Philip Rand, Rex theatre, Salmon, Idaho. — General patronage.

The Little Minister, with Alice Calhoun.—This was a very good picture. Miss Calhoun is a favorite in this town. You can't go wrong on her pictures. Short subject, Big Fat Comedy. Not much good; lay off of them. — Jack Snyder, Casino theatre, Richmond, Iowa. — Small town patronage.

Trumpton Island, with a special cast.—Here's a picture that fooled us. We were afraid of it, but after seeing it. Oh, boy, what a knockout. Played two days to good business, put spot on a second day. You won't go wrong on this one. — Anderson & Weatherby, Gem theatre, Omaha, Neb. — Neighborhood patronage.

Trumpton Island, with a special cast.—The scenes in this picture are beautiful and the acting is very good, but the plot is weak. Personally we do not see why a good old Methodist bishop or Baptist elder or even a good old hooded and coated K. K. K. wouldn't look as well and act as stately as the Catholic regalia featured in so many pictures.—O. B. Sterling, Sterling theatre, Dayton, Tex. — Neighborhood patronage.


Wild Gunning, Inc.

White Hands, with Hobart Bosworth.—This is a good picture. It's an adventure picture and enough action to make it good.—H. A. Larson, Majestic theatre, Oakland, Neb. — Small town patronage.

The Old Oaken Bucket, with a special cast.—Very drabby. A very weak offering. — Tom Foster, Star theatre, Stanley, Wis. — General patronage.

The Right Way, with a special cast.—One of the most powerful prison dramas of them all. Worth all the advertising you can give it and sure to make them talk.—Bill Jones, Campbell's theatre, Spencer, Ind.

The Blot, with a special cast.—Poorest business for a long time. A good picture, but not entertaining and the name means nothing. Good for schools and churches. — P. C. Metzger, Cozy theatre, Tyndall, S. D. — Neighborhood patronage.

The Girl from God's Country, with Nell Shipman.—This is a real one. It keeps the audience on the edge of their seats.—H. C. Douglas, Sherrard Opera House, Sherrard, Ill. — Neighborhood patronage.

The Girl from God's Country, with Nell Shipman.—This girls, is good and a safe buy. Business good with plenty of rain. Many compliments from patrons.—H. F. Sembler, Colonial theatre, Radford, Va. — Small town patronage.

State Rights

What's Wrong With the Women? (Equity), with a special cast—Boyals Boys! Here is one of the best pictures that ever came down the pike. We played it two days to the best business in months and months. Story is true to life, full of heart interest and has food for thought and reflection. It's one of those pictures that each audience talks about to car advertising. Those that see it the first night urge their friends to see it next night. People can't wait over a night that have not been inside the doors for months. We carried newspaper ads, Distributed heralds. Two days before showing Crawford called and called every number in town. When the party called says, "Hello," you say, "What's Wrong with the Women?" They will say, "What." Then you repeat what you just said and hang up.—G. Steitmund, Jr., Odeon theatre, Chandler, Okla. — General patronage.


Flesh and Blood (W. P. E. C.), with Lon Chaney.—Not so good as many of the Chaney subjects. He is overdoing the crooked stunt a little. Many of his scenes are not very good. Supporting cast is very good and business of three days was fair.—Den L. Morris, Temple theatre, Bellevue, Ohio. — General patronage.

Ashamed of Parents (Warner Bros.), with a special cast.—Very good picture. Poor business.—G. Strasser, Wonder theatre, Plymouth, N. Y. — Neighborhood patronage.

Barbed Wire (Sunset), with Jack Hoxie.—Too disconnected to suit my patron. It might please an audience that doesn't care what they see so long as it's pictures.—S. G. Ihde, Photoplay theatre, Ashland, Kansas. — Small town patronage.

Barbed Wire (Sunset), with Jack Hoxie.—How this fellow ever got into the pictures is a mystery to my patrons. He may be a good fellow, but an actor—he gets little in his shows. Our show leave the theatre on him.—C. L. McDonald, Majestic theatre, Jackson, Miss.

The Crow's Nest (Arrow), with Jack Hoxie. This picture proves to the average Western fan (and the woods are full of them). Personally I thought it entirely too much overdrawn even if it

SCENES from two of the latest C. C. Burr All Star comedies which W. W. Hodkinson is distributing. At left: "A Social Error." On the right: "The Four Orphans."
was a Western. He does too many unreasonable stunts for one man.—E. C. Hove, Strand theatre, Cookeville, Tenn.—Neighborhood patronage.

The Crow’s Nest (Arrow), with Jack Hoxie.—Second of the Hoxie series and much better than the first, though both pleased good houses.—J. B. Laughlin, Barr’s Mecca, Midland, Mich.—Neighborhood patronage.

Rags to Riches (Warner Bros), with Wesley Barry.—A great picture. Boost crowd in a year; all pleased. Buy it right, boost it and make some money. It takes hodlers eight days to get them in.—R. C. Burton, Strand theatre, Ransom, Kans.—Small town patronage.

Rags to Riches (Warner Bros), with Wesley Barry.—Good picture. Very poor business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Ten Nights in a Bar Room (Arrow), with John Lowell.—Drew the best houses I have had in months and pleased every man, woman and child that saw it. Death scene of child the most touching I ever saw.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Man from Hell’s River (W. P. E. C), with a special cast.—Just fair. Failed to see why they featured Rin-tin, the dog, as he didn’t do anything at all until the last two minutes of the feature.—C. L. McDonald, Majestic theatre, Jackson, Miss.

Why Girls Leave Home (Warner Bros), with Anna Q. Nilsson.—Boys, you should have seen this Thursday. The picture is there and over. Used trailer to advertise it three weeks in advance. If they had run a good ad before these are best advertisers.—R. C. Burton, Strand theatre, Ransom, Kans.—Small town patronage.

A Dangerous Adventure (Warner Bros), with Grace Darmond.—The guy that sold this sure had sand. It’s the biggest frost in all the land. It’s a picture that our crowd wanted badly. Lay folks, lay off.—V. G. Bollman, Castalia theatre, Castalia, Iow.—General patronage.

Parted Curtains (Warner Bros), with a special cast.—Here is a mighty fine picture. Seemed to please all of a small crowd we had. Rate a dime. Can’t wait up that idea years ago. We just keep open for the fun we have now.—R. C. Burton, Strand theatre, Ransom, Kans.—Small town patronage.

Judgment (Arrow), with Ellen Richter.—A very good period picture with artistic acting all the way through, but too high class to be appreciated by the average country town audience.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Sunset Jones (American), with a special cast.—A good Western that is somewhat slow in some parts, but Charles Clary’s acting and the story make up for it. Pleased a good Saturday attendance.—Anderson & Weatherby, Gem theatre, Omak and get Neighborhood patronage.

A Motion to Adjourn (Arrow), with Roy Stewart.—A good comedy drama that will please a not too exacting audience.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Heart of a Texan (Pinnacle), with Neil Hart.—This is a class of a picture that will please. Good clean story of the out-of-doors. If you want a picture with action and thrills get these Neal Hart pictures and you will not be disappointed.—D. Filizola, Empress theatre, Fort Scott, Kans.—General patronage.

The Splendid Lie (Arrow), with Grace Davison.—A good program picture that will please the average audience.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Boomerang Justice (Russell), with George Larkin.—It is a different Western, moves fast. Have shown pictures of all leading stars in Western pictures and this is as good as any of them.—George Murphy, Majestic theatre, Ft. Sumner, N. M.

A Stranger in Canyons Valley (Arrow), with Edythe Sterling.—A good entertaining Western with a good star who rides and acts as well as some of the best Westerns we have seen.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—This picture should be played in every town, especially the small town theatre. Make them give you this picture so you can play it. You will have to get them to give you something some time so don’t let them rest until you get this picture.—S. A. Béane, Star theatre, Jasper, Ind.—Neighborhood patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—A fair picture and will bring out a lot of people who are not regulars. The story goes over fairly well. Will make money for you.—L. A. Filliol, Photo Play theatre, Grand Rapids, O.—Neighborhood patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—Best drawing card we have had in two years. Old ladies came out to see the “Wandering Boy.” Advertise it well and you won’t go wrong.—A. F. Affelt, Liberty theatre, St. Louis, Mich.—Neighborhood patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—Played two days following Who Are My Parents? to better business. Good drawing card.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—Boost this, Fellow Exhibitors, and show your patrons a good clean picture. Good title, attractive advertising. All there. Received nothing but favorable comments after a raise in admissions.—O. B. Sterling, Sterling theatre, Dayton, Tex.—Neighborhood patronage.

The Unknown (Goldstone), with Richard Talmadge.—This is a good idea, to feature a troop of acrobats and still have a little story.—Dan Buss, Star theatre, Tonawanda, N. Y.—Neighborhood patronage.

Dangerous Paths (Arrow), with Neva Gerber.—Seemed to please the majority of my patrons, but personally I thought it was very poor, very cheap and trashy.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Shadows of the West (Pioneer), with Hedda Nova.—A nice picture of the West also dealing with the Jap problem as you find it today. If your patrons like this style of picture you can’t go wrong on it. Had several nice comments on it.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

The Curse of Drink (Bond), with a special cast.—Very good picture, Good business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

A Man Worth While (Pioneer), with Romaine Fielding.—A fairly interesting story of the Northwest, but failed to draw. Advertising papers, photos and Titles.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

The Ranger and the Law (Graphic), with a special cast.—Good Western. Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Love’s Protege (Pioneer), with Ora Carew.—Opinion divided on this one.
Personally I thought it poor, but a few women, I am told, enjoyed it. I wouldn't advise anyone to use it unless absolutely necessary.—S. G. Ilhe, Photoplay theatre, Ashland, Kan.—Small town patronage.

Rangeland (Steiner), with Neal Hart. —Just average Western. Same old stuff that we have seen for a couple of years. George Murphy, Majestic theatre, Ft. Sumner, N. M.

The Heart of a Texan (Steiner), with Neal Hart. —Good story, good photography. Fairly fast paced, and average Western.—C. E. Liminger, Grand theatre, E. Palestine, Ohio.—General patronage.

Black Panther's Club (Equity), with Florence Reed.—No business on this. Heard a few good comments. Picture lavishly made, but something lacking.—W. W. Loth, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

His Enemy the Law (Triangle), with Jack Richardson.—If this had been made by a modern concern and released this year it would have been a special. As it is, it is a $6.60 program picture and a mighty good one.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Go-Get-'Em Hutch (Pathé), with Charles Hutchison.—Are on Episode No. 6 and business is way off. Just a series of stunts around a bunch of ships. Good business in H. H. Broads, Palace theatre, Thomas, Okla.—Neighborhood patronage.

The Timber Queen (Pathé), with Ruth Roland.—We are up on No. 12 and business is getting better. This is about the best one to date. The people are starting to be fed up with Robinson Crusoe, which sure set the serial business back a lot.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

In the Days of Buffalo Bill (Universal), with Art Acord. Started off hot, but falling off. Too much history. Won't producers ever learn people do not go to the theatre to learn.—E. C. Liminger, Grand theatre, E. Palestine, Ohio.—General patronage.

White Eagle (Pathé), with Ruth Roland.— Held up to fair business. Just fifteen weeks around an old hill full of caves. I don't see why they came to see it.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Short Subjects
De Haven Comedies (F. B. O.), with De Haven.—Like the Plum Center Comedies, these are brand new and easily 100 per cent. Better than former releases by other concerns with this team. Get Twin Husbands and tell musicians to take a rest, as music will not be heard.—Harry Husted, Fox theatre, Bishop, Calif.—Neighborhood patronage.

De Haven Comedies (F. B. O.).—Have used two of them and received two of the best business of the year.—A. A. Spradling, Opera House, Merna, Neb.—General patronage.

Educational Comedies.—All good. Best average satisfaction with old and young we have had in nine years at bat.—Harry Musellmann, Auditorium theatre, Osceola, Neb.

Educational Scenics and Outings.—These are good, educational and entertaining.—Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

Fun from the Press (Hodkinson).—A splendid reel with lots of catchy rhymes. Will get lots of laughs and will fit in well with most programs.—Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

International News (Universal).—I ever saw, although I never showed but one other news.—Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

The OLD SEA DOG (Pathé), with Snub Pollard.—We call this a good comedy, at least our past and present. Not as far out as it seems silly, but if it wasn't it might have been a dummer, who knows?—CLYDE ALLEN, Casino Theatre, Awtwerp, N. Y.—Neighborhood patronage.

The Leather Pushers (Universal), with Reginald Denny.—These Leather Pushers are great. Get them in on the first round of the new series, and you will like them. They will bring extra business.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

The Leather Pushers (Universal), with Reginald Denny.—Have played second Round of the new series and find that they are still as good as they were in the first six, and that's going some. The best pugilistic two-reelers ever made. Get them out on the First Round and they will be the big draw this year.—H. Holland, Bishop theatre, Bishop, Calif.—Neighborhood patronage.

Mermaid Comedies (Educational).—Fifty-fifty, with Reginald Denny.—Julius Schmidt, Grand theatre, Breese, Ill.—Neighborhood patronage.

Our Gang Comedies (Pathé), with Our Gang.—Why pay a little royalty when these make old and young roar? Try a few and find out. You don't have to mortgage your theatre.—Bill Jones, Campbell's theatre, Spencer, Ind.

Our Gang Comedies (Pathé), with Our Gang.—These are very good comedies and draw out extra attendance.—A. K. Koth, Crooked Creek, Nebr.—Small town patronage.

Plum Center Comedies (F. B. O.), with Dan Mason.—Run this house thirteen years and know that the best comedies I have shown. Exceptionally fine for small towns. Price right, pictures clean and appealing.—Start with Pop Tuttle's Movie Queen.—Harry Holland, Bishop theatre, Bishop, Calif.—Neighborhood patronage.

Son Comedies, with Larry Semon.—This boy sure delivers the stuff that brings them in. Only good comedy I have been able to buy and break even last year.—I don't ask all your receipts for these.—R. C. Burton, Strand theatre, Ransom, Kan.—Small town patronage.

Sennett Comedies (First National).—Great ones to let alone. The poorest Sennetts (also applies to Turpin's) I've ever seen. Have used three. Every print in town. Better to get a second or third print after the first one is gone.—B. S. Meineke, Orpheum theatre, Scottville, Mich.—Large town patronage.

Sport Revue (Goldwyn).—Exactly as title implies, highly interesting, entertaining and instructive, making a splendid filler.—Harry Husted, Fox theatre, Bishop, Calif.—Neighborhood patronage.

Toonerville Trials (First National).—First Toonerville we have used and it gave good satisfaction. Educational com-
Start Making Money Now with
DAN MASON
“Pop Tuttle’s Pole-Cat Plot”

PLUM CENTER COMEDIES

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DAN MASON
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Paul Gerson Pictures Corp.
Directed by ROBERT EDDY
Distributed by FILM BOOKING OFFICES, of America, 723 Seventh Ave., New York

Scoring Hits Everywhere!

Making a bull’s eye on the good old dollar mark wherever they are shown—that’s what these marvelous Plum Center Comedies are doing. Every one of them is sure-fire—built by men who know. That’s why every Plum Center Comedy is a box-office brother to the best feature you can get. Book them all and watch your profit barometer rise every time you show one—start TODAY!—NOW!

You Can’t Go Wrong on a Plum Center Comedy
The Two Traders (Pathe), an Aesop Fable.—The cat is in this, too, but it's very entertaining. The kids all enjoyed it.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Choose Your Weapons (Educational), a Christie comedy.—Very enjoyable. It resembled a medal of all the big costume plays in vogue, jumbled into slapstick.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

The Getaway (Universal), with Neal Hart.—We have been using these two reel Westerns for some time and they are getting better. The 1922-23 releases are fine. They can be bought very reasonably.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

The Haunted House (Metro), with Buster Keaton.—Went over fine. Patrons like Keaton comedies.—Veteran Star theatre, Durham, Utah, Canada.—Neighborhood patronage.

Henpecked (Universal), with Lee Moran.—These Comedy Series give you the best variety of comedies you can buy. My patrons like them.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Special Delivery (Fox), with Al St. John.—As good as the Lloyd comedies. Al St. John does some great stunts in this picture.—Custer Carland, Victoria theatre, Frankfort, Mich.—General patronage.

The Bell Hop (Vitagraph), with Larry Semon.—We pay more for Semon comedies than any others because we know that Semon will bring out more people than any other two reel comedy. This was no exception.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

A Rambling Romeo (Educational), with a special cast.—A neat and clever two reel comedy of good entertainment value. Not a roof raiser, but a dandy plot comedy of the best class well acted and directed.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

That Son of a Sheik (Educational), a Christie comedy.—If you have played The Sheik don't fail to play this comedy. It's great.—Lyric theatre, Crete, Neb.—General patronage.

The Newly Rich (Pathé), with Snub Pollard.—A real comedy. Two reels of good honest funny business. As good as a lot of so-called 'special' comedies and don't cost but a third as much. Snub and his gang have a terrible time in this.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—Neighborhood patronage.

Golf (Vitagraph), with Larry Semon. Another Semon knockout. Everybody well pleased. Brought roar after roar from audience. If you haven't run any Semons try 'em, they are great.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

Supply and Demand (Pathe), with Johnnie Jones. Should be called a drama or comedy-drama. Not up to Our Gang stuff. The kids are okay, but story not humorous enough.—Bill Jones, Campbell's theatre, Spooner, Ind.

My Hero (Fox), with Lupino Lane.—The part can certainly put it over them all. They are among the best.—Lyric theatre, Earlville, Ill.—Neighborhood patronage.

Get Out and Get Under (Pathé), with Harold Lloyd.—Most folks say they like Lloyd better than any other comedian, but he doesn't draw any better. I can't get enough extra people in to pay the difference in film rental.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

The High Sign (Metro), with Buster Keaton.—Buster is sure pleasing. This one is the best yet.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Hokus Pokus (Educational), a Christie comedy.—One of the best of this brand. Has a plot, some slapstick, and a thrill or two.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

You and Me (Universal), with a special cast.—This is a real comedy for the kids. Grown ups will chuckle at this comedy. Some good acting for the cast, which are all children.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Shipwrecked Among Animals (Universal), a comedy.—These are the comedies they like. House in a room from start to finish.—J. B. Laughlin, Bart's Mecca, Midland, Mich.—Neighborhood patronage.

Hello! Mars (Universal), with a special cast.—This comedy is impossible, but it sure gets the laughs. I had them coming back to see it over and over again.—Century Comedies are pleasing my people.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Pop Tuttle's Movie Queen (F. B. O.), with Dan Mason. These comedies were enjoyed by everybody. Sub-titles very good.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

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the most brilliant picture of her career

Story by Wyndham Gittens
Directed by James W. Horne

LIKE a rare piece of exquisite tapestry that leaves its impression forever in the memory of lovers of the beautiful, so will this wondrous photodramatic masterpiece be remembered for years to come.

It is a production for people who appreciate the finer things of life. It is bigger, better, finer in every sense and particular than any motion picture of its kind.

Here is the rare jewel of magnificent drama that will make YOUR theatre the mecca of thousands—who will be given a new enthusiasm for picture-going. Gentlemen, this is one of the finest productions you've ever been offered. You owe it to the prestige of your theatre, as well as to your certain profits, to book it and boost it to the limit. Proudly distributed by FILM BOOKING OFFICES of America, Inc.
Equipment Men Set Date for National Convention in July

Motion picture equipment dealers and manufacturers from all parts of the country will gather at Chicago July 12, 13 and 14 for the national convention of the Association of Motion Picture Equipment Dealers of America, which will be held at the Congress Hotel. This date was decided upon at a conference of the board of directors held in Chicago on Thursday, Friday of last week.

Seven of the officers of the association, which was formed at Indianapolis last July, were present at the meeting, the remaining two being unable to attend because of engagements. These, however, forwarded papers to be read at the sessions.

A number of important matters affecting the distributors and manufacturers were discussed and prepared for presentation at the national convention, which it is expected that virtually every equipment distributor in the country will be present. According to Leo E. Dwyer, president, the organization has gotten a strong start in the six months of its existence and is functioning in a manner that indicates rapid progress and growth.

B. A. Benson of the Amusement Supply Company, Chicago, and others will shoulder the responsibility of carrying out the details in connection with the forthcoming national conference and a "round of action and entertainment from start to finish" is promised.

Those who attended the directors' meeting were: Leo E. Dwyer, Theatre Supply Company, Cincinnati; B. A. Benson, Amusement Supply Company, Chicago; Otto Dieckman and Harry Bugie of Dwyer Brothers, Cincinnati; Harry Dutton, Equipment Supply Company, Chicago; Joe Hornstein, Hollens Cine Equipment Company, St. Louis, and C. E. Cornwall, Charleston Electric Supply Company, Charleston, W. Va.

Other equipment dealers, who sent papers to be read at the meeting, were William Oltkow, Southern Theatre Supply Company, Atlanta; Sid Lewis, Rialto Theatre Supply Company, Minneapolis; H. G. Mohrbach, Denver Theatre Supply Company, Denver; Henry J. Smith, Hollis Smith-Morton, Pittsburgh; C. D. Strubel, Yale Theatre Supply Company, Kansas City, Mo.; Samuel Lewis, Lake Theatre Supply Company, Salt Lake City; W. C. Denney, Argus Enterprises, Cleveland, and Harry K. Lucas, Lucas Theatre Supply Company, Atlanta, Ga.

The slogan "Good projection is your main asset" was adopted at the meeting.

THEATRE CONSTRUCTION AND EQUIPMENT

Small Theatre Requirements

Building Suggestions Which Are Recommended for Houses Having a Seating Capacity of 300 or Less

SAFEY factors and efficient arrangement in small playhouses is no less important than it is in the larger theatres. While a small playhouse does not involve as many phases which make precaution as necessary as the larger houses, there are nevertheless, a number of important things which must be kept in mind regardless of the size of the theatre.

In a special division devoted to theatres having a seating capacity of 300 or less, a number of items are pointed out in the building code recommendations by the National Board of Fire Underwriters. The recommendations of this body are as follows:

1. No motion picture machine shall be installed or operated in any building that does not abut directly upon a street; nor shall any machine be operated in connection with any exhibition room contained in a building occupied as a hotel, tenements, etc., unless there is a separate means of egress where the exhibition room and motion picture machine are separated from the rest of the building by unperforated fireproof walls and floors and in no case shall the main floor of such exhibition room be more than 4 feet above or below the adjoining grade level. To overcome any difference of level on the ground floor, the aisles may be covered by a floor of not less than one foot in ten feet. No steps shall be permitted. Exit doors shall be at the same level as the sidewalk.

2. If the walls of the auditorium contain wooden studs, they shall be protected with metal lath and not less than 3/4 inch of cement or cement-tempered plaster, or be covered with 1/2-inch plaster boards and plastered with 1/2 inch of plaster or covered with metal. The joints shall be properly filled with mortar. The ceilings of all such auditoriums having wooden construction, and the ceilings of any basement or cellar which may exist under such auditoriums, shall be protected with metal lath and cement plaster or with 3/4-inch plaster board and covered with plaster or metal as above specified for protection of walls.

3. All motion picture exhibition rooms shall be provided with at least two separate exits, one of which shall be in the front and the other in the rear, both leading to unobstructed outlets on the street. The aggregate width in feet of such exits shall not be less than one-twentieth of the number of persons to be accommodated therein. An exit shall be less than 5 feet in width, and there shall be a main exit of not less than 10 feet in total width.

If an unobstructed exit to a street can not be provided at the rear of such buildings, either an open court or a fireproof passage or corridor shall be provided from rear exit to the street front, of at least 4 feet in width for exhibition rooms accommodating fifty persons or less, and 6 inches additional for each additional fifty persons accommodated by such room. Such passage shall be constructed of fireproof material and shall be at least 10 feet high in the clear. The walls forming such passage shall be at least 8 inches thick of brick or other approved fireproof material. If there be a basement the wall on the auditorium side shall extend at least 6 inches below the cellar bottom or may be carried in the cellar on iron columns and girders properly fireproofed. The ceiling of said passages and there shall be a fireproof floor shall be of fireproof construction.

If unobstructed rear exit or exits to a street are provided, the said exit or exits shall be of the same total width required for the front court, not less than 4 feet, and shall be kept free and securely fastened to the floor. They shall be so arranged that there will be not more than ten seats in a line between aisles, nor more than four between any seat and an aisle. All aisles shall lead directly to exits and all exits shall be directly accessible to aisles. No aisles shall be less than 3 feet in width where it begins, and shall increase in width toward the exits 3 inches for every 10 feet in length. All exit doors shall be arranged to swing outward and be provided with fastenings that can be opened readily from the inside without the use of keys or any special effort. Such doors shall not be locked when the room is open to the public.

Every exit doorway leading from the room shall have over the same on the auditorium side the word "EXIT" in letters not less than 6 inches high, or an illuminated sign with letters of the same height. Where illuminated signs are not provided there shall be at least one green light over each exit doorway. The exit doorways shall be numbered with figures not less than 6 inches high. Lights used in marking exits or lighting passageways, stairways or balconies leading from them shall be of the type not likely to start wires, switches or fuses located in room, compartment, booth or enclosure containing lights used in marking exits or lighting passageways, stairways or balconies leading from them, and shall be controlled from the ticket office.
If it is in the negative, you will get it in the print, on

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Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
New Projects

Jasper, Ala.—Joe Johnson of Dora has purchased property here on which he will construct a theatre to cost $35,000. J. J. Price, architect, of Birmingham, has been engaged to draw plans.

Salem, O.—Salem Theatres Company has been incorporated with a capitalization of $150,000 by A. H. Kennedy, real estate and insurance dealer and C. V. Rakestraw, owner of the State and Grand theatres. Numerous improvements are planned for both of these houses.

Galva, Ill.—Plans for a new theatre here, started by the late John Best will be completed and the house erected by his heirs.

Huntington Beach, Cal.—A new theatre to cost $50,000 is assured for this city. W. J. Elliott and D. W. Huston having received the necessary funds. Plans have been drawn.

Mt. Pleasant, Ia.—The lower floor of the Masonic building here will be remodeled into a motion picture theatre, the work to start about May 1.

Little Falls, N. Y.—Architect James C. Cummings, 510 State Bank Bldg., Troy, N. Y., is preparing plans and will soon receive bids for the new theatre to be erected here by William Berenstein, New York City.

Jacksonville, Fla.—It is rumored here that Marcus Loew is planning the erection of a pretentious theatre in Jacksonville.

Omaha, Nebr.—A. H. Blank enters

prises will erect a $1,000,000 theatre in Omaha in the near future the company has announced. It will seat 3,000. The company already has the Strand and Rialto here.

Kansas City, Mo.—A combination theatre to cost $150,000 will be built at Broadway & Westport avenue according to announcement made by Westport Improvement Association by Frank P. Clure, 4203 Holmes street, theatre builder and one of the promoters.

Superior, Wis.—Foster and Kuehling, owners of the Princess theatre have announced that they will build a new playhouse here. An architect will be engaged soon to draw plans.

Aberdeen, Wash.—A theatre is to be erected here at Broadway and Wishkah street by Harry Andrews and associates.

Muskogee, Okla.—Dan Myers, former owner of the Broadway and Strand theatres, will build a new playhouse at 29th & Broadway.

Jefferson, Mo.—F. Harper, owner of the Dome theatre and the Merchant's Bank Building has announced that he will convert the first floor of this building into a first class theatre next fall.

Fairbury, Nebr.—Pike & Magnies have completed plans for the erection of a theatre to cost $20,000 here.

Syracuse, N. Y.—Robbins Enterprises of Utica is negotiating for the purchase of the Grand Opera House here. If the deal goes through the old theatre will be razed and a new playhouse and block erected.

Corinth, Miss.—A theatre to cost $200,000 will be built here by B. F. Lid- don, owner of the Gem theatre, who has purchased a site 50 by 200 feet. Plans have not been drawn.

St. Louis, Mo.—Razing of property on Eighth street and Washington avenue has been started for the construction of the new $1,000,000 Loew theatre which will seat 3,400.

Waterloo, Ia.—The Regent theatre here has been purchased by the Beck- Walker Company of Mason City. The house will be remodeled, work to start early in March.

Beaumont, Tex.—The interior of the Kyle theatre here was recently damaged to a considerable extent by fire and rebuilding is planned for the near future.

Ownership Changes

Princeton, Mo.—P. O. Jones of Carrolton, has purchased the Grand theatre here from斯玉 tragedy of E. A. Donahue. Improvements are planned.

Madison, Wis.—J. A. Keyes, who owns a number of theatres in Indiana, has pur- chased the Grand theatre here from Paul Morgan.

Kansas City, Mo.—The Olive theatre, St. Joseph, Mo., has been purchased by Mr. Meade of the Elks and the West- Baxter Springs, Kan., has been acquired by Robinson & Garber.

Cortland, N. Y.—Michael Bloom of Fulton, N. Y., has purchased the Cort- land Opera House from J. S. Burnham.

TWO LETTERS OF INTEREST

L. Jones, of the Star theatre, Madal, Idaho, mail the following interesting suggestion regarding radio:

"If you operate a theatre where radio is a new thing Tent The" the S. E., one week. Then advertise radio concerts with pictures. I got wonder- ful results."

From Corinth, Mississippi, we are in receipt of the following commu- nication:

"B. F. Iddon, owner of the Gem theatre, has purchased a lot 50 by 200 feet for the purpose of erecting a the a tre some time this spring to seat 1,200 to 1,400. No definite plans have yet been made, the de- tails of construction being under consideration."

Million Dollar Loew

Theatre Project at
St. Louis Is Begun

Wrecking of the colonial building on the site of the new Loew State the- atre is complete Eighth street and Washington avenue, St. Louis, Mo., is now under way Very shortly after the clearing of the ground, construction work will start. Marcus Loew was in St. Louis last week arranging the details for the new house, which will seat 3,400. It is estimated to cost $1,000,000.

The site has a frontage on Washington avenue of 135 feet by a depth of 167 feet. At first the structure will be only three stories high, but will be fixed so that four additional stories may be added later. On the Washington avenue side there will be four large and one small store room.

The lobby leading from Washington avenue to the grand stairway, 100 feet back, is to be 40 feet wide and two stories high. The stairway will be 20 feet wide and of marble and bronze and lead to a bridge entering the theatre on the mezzanine floor with its 37 by 100 foot promenade. The rotunda is to be circular and large The theatre will include a nursery and hospital Thomas W. Lamb, New York City, is the architect.

Illustrated folder sent on request

FRANK E. PLOOMAN CO.
400 N. Michigan Ave.
CHICAGO

Effective directional signs help to clear lobbies quickly and enable you to handle more people in the rush hours. Plowman GLO-LETR signs for aisles, rest- rooms, checkrooms, bal- conies, telephones etc. are the best for this purpose.

1,800 Seat House to Be
Erected in Kansas City

A new motion picture suburban house fireproof and with a seating capacity of 1,800, will be erected at Thirty-sixth street and Broadway, Kansas City, Mo. by E. J. Willett and others. The new house, which will be named the Broadway theatre, will cost about $350,000, including store room space, and will have a frontage of 192 feet on Broad- way. The theatre, the main floor, balcony, foyer, children's play room, lobbies and lobbies will be in Georgian detail.

A modern cooling system will be installed, in addition to a heating and ventilating system. The house will be of reinforced concrete. The architects, Olde & Gornall, are preparing the plans which will be ready in time to prevent any interruption in a continuous con- struction program.
Valentino to Talk at
Delmonico in St. Louis
On “Americanization”

ST. LOUIS, MO., Feb. 12.—Mr. and
Mrs. Rudolph Valentino have been
booked for a six days’ run at the Del-
monico theatre, St. Louis, scheduled to
start today. Valentino is scheduled to
deliver an address on “Americanization,”
while his presence will give a solo
dance. They will be accompanied by
their own orchestra.

Valentino’s Americanization speech was
prepared for use in raising funds for the
Italian-American Republican National
party, an organization interested in the
Americanization of Italians.

RALPH SIMMONS, Hodkinson manager,
had the right idea about this Winter
weather. He says all exhibitors and ex-
changes ought to move south in the winter
and back to Chicago in warm weather.

ROY ALEXANDER, Universal’s peppy man-
ger at Kansas City, reports that his mother is
quite ill.

The Chicago & Altam Railroad, which is
showing motion pictures to its patrons on
the limited trains between Chicago and St.
Louis, has contracted to take the entire
Universal service beginning March 1.

Joe SMITH, the genial poster boy in Uni-
versal’s exchange, is passing out the cigars.
It’s a girl and both boy and Mrs. Smith are
doing nicely.

A new 400 seat house, the Court theatre,
will soon open at Danville, Illinois, under Man-
ger Davidson.

JACK ST. CLAIR’s joke about burying the
five film salesmen took first prize in the
oratory contest last Saturday night at the
La Salle, when the Universal bunch got
second.

En. BRICHTO, former city salesman,
First National, is now covering the middle
southwestern territory in Illinois for First
National.

J. M. JACOBY is handling the Warner
Brood products exclusively out of the First
National exchange.

Ask “Bill” DANZGER to tell you about
his experience while in Freeport, Ill., re-
cently where he put over “When Knight-
hood Was in Flower” at John Dittman’s
Lindbergh theatre for Paramount. It’s worth
listening to.

WALTER HYLAND, who is always pulling
strings around the Universal exchange in
the shape of service, scored again with In-
ternational News pictures of the Ski jump-
ing at Gary, Ill., on Saturday, Jan. 21, these
being shown through Mr. Hyland’s enter-
prise on Jan. 22, in all the theatres here-
abouts.

A. J. OERISK, of Whiting, Ind., will open
his new Capitol theatre, seating 1,000 peo-
dons, on March 1.

Zionsville, Ind.—G. S. Binley has pur-
chased the Swain theatre here which he
has renamed the Zionsville theatre.

Which Wins?

Last Saturday marked the close of the
Great Mustache Contest between
Charlie Miller (left) and A. G. Spencer
(right). F. B. O. salesmen, and to avoid
splitting hairs, as it were, the judge of
the contest (which is ourself) decided
it was a draw. The money—$25
which was posted some time ago, is to
be used in a good cause, namely, to
buy the judge a dinner.—J. R. M.

Post Office Asks
Film Shippers Aid

The Post Office department has sent out
the following notice directed to ex-
hibitors:

As a general rule, motion picture films
are moving on a regular schedule from
place to place for exhibition and display
on previously arranged dates, and failure
to arrive at destination on time not only
seriously inconveniences the addressee,
but entails a consequential loss upon the
shipper, as the films are exhibited upon
a rental basis.

We are requested by the Post Office
Department through the Chicago Post-
master to advise exhibitors of the fact
that parcels of films when remailed must
bear legible addresses, and that if the
old labels are not removed the new
label or address should be so placed as to
completely obscure or obliterate the origi-
nal address.

With this cooperation on the part of
exhibitors, the mis-sending of film parcels
should be reduced to a minimum.

Narrow Escape

Erwin Wagner, employed to change
the lamps on the immense sign of the
Chicago theatre, had a narrow escape
from death last Thursday, when he fell
from the top of the 90-foot sign. His
foot caught in a rope, however, and he
hung forty feet above ground until the
fire department rescued him.

Returns to L. A.

P. A. Powers, director general of Film
Book Offices studios, Los Angeles, who
returned to California after a month’s
sojourn in New York, spent last Wed-
nesday in Chicago with local manager J. J.
Sampson.

Metropolitan Company
In Detroit Moves Into
Film Building Quarters

DETROIT, MICH., Feb. 13.—In order
to care for its growing business, Metro-
politan Motion Picture Company, pro-
ducers of industrial, educational and ad-
vertising motion pictures, has moved into
new and larger quarters in the Film Build-
ing here. The deal was headed by Maurice Caplan and in addition to
handling commercial photography pro-
duces the Detroit Free Press Film
Weekly, which is now being used at theatres
throughout the state.

This enterprise, which has grown to
its present proportion, was started here in
1914 as an advertising slide business
by Mr. Caplan. Two years ago with
George Weeks and Robert S. Bailey the
Metropolitan Company was formed. Mr.
Caplan has since purchased the interest
of his partners and is now sole owner.

III. M. P. T. O. Aids
U. S. Dept. of Justice

Owing to numerous complaints in re-
gard to the activities of the American
Society of Authors, Composers and Pub-
lishers, in Illinois, the M. P. T. O. of
Illinois has arranged with the U. S. de-
partment of Justice to get the answers to
questionnaires now being distributed to
exhibitors through the state.

The attorney general is ascertaining
whether or not the A. S. A. C. P. have
violated the federal laws, namely, the re-
straint of interstate commerce through
their activities.

Every exhibitor is urged to answer the
questionnaire at once and return it to the
office of the I. M. P. T. O.

Tiffany Official Here

M. H. Hoffman, general manager of
Tiffany of Justice Productions to get a look at the
local Metro exchange last Thursday.

Miss “Babe” Hopkins has been appointed
private secretary to C. C. Wallace, Para-
mount manager.

Frank Mantzke of the American Releas-
ing Corporation has a banner 60x10 read-
ing “The Gumbate” on display at the
Coliseum six-day bicycle race. This ban-
ner will be seen by more than five thousand
people. A good medium for advertising the
d big super-special, we call it.

F. T. Welter of the Grand Opera House,
Wausau, Wis., announces he has recently
taken over this house from C. S. Cone and
is remodeling same. Mr. Welter was for-
merly at Sturgeon, Bay, Wis.

Huntsville, Ala.—Charles A. Crute,
manager of the Lyric theatre, has
acquired full ownership of the house and
is planning many improvements for the
house.

Eureka, Cal.—The Rialto, Orpheus and
State theatres here have been acquired by
George M. Mann and Frederick Frisk of
San Francisco from W. H. Clark and
Howard Clark, the latter to manage the
houses.
CHICAGO PERSONALITIES

By J. R. M.

SID MEYER, manager of Fox exchange, made a business trip to Milwaukee last Wednesday, returning Thursday.

The D. & F. combination of Fox salesmen (Delaaney and Flaherty) is proving a hard one to side-step. Both are now working the North and West city territory.

MILTON FELD, managing director of the Newman theatre, Kansas City, had the noted K. C. artist "Debauer," draw a beautiful portrait of F. B. O.'s exploiter, Louis Kramer, in pastel, and label it "he of the refined bull." The picture now occupies a prominent place on the mantel of the Kramer domicile.

MAX WEINTZEN, owner of the Fontanelle Feature Film Co., Omaha, Neb., stopped off in Chicago last week to call on Sid Meyer, of the Fox exchange.

Oscar Osbourne, Metro manager, Omaha, Neb., has been transferred to Cincinnati.

RICHARD A. HEALY of the Monogram, Marion and Casino theatres, has developed into a regular radio bound, it is said. "Dick" has three sets in his home at 55th and Sullivan streets, and when he gets them all tuned up you can hear music in seven different languages. It's a case of "three o'clock in the morning" every time Charlie Miller, the F. B. O. salesman, drops in to see "Dick" because you can't leave 'til the last concert's been sung.

Bill Hollander denies that he arranged the spectacular fall of a sign boy last Thursday from the top of the Chicago theatre sign, and had him hang twenty minutes head down for the benefit of the crowd.

SAMUEL McINTYRE, metro manager, Omaha, was a Chicago visitor last week. Mr. McIntyre was en route to Omaha, Neb., from Atlanta, Ga., having just been transferred back to his old stamping grounds.

JACK MCDERMOTT writes us that he would like to hear from some Chicago Loop hounds. He's back with Consolidated Film & Supply Co., "the Universal of the South," as Jack puts it, writing publicity. He asks "How does Jack Willis do it?" Says he learns he's still up and kicking. "It must be that smiling disposition." 

FRANK ISMAEL, Metro salesman, was bitten by the fly bug and after a week's battle, is back on the job.

WALTER BEADELL has taken over the Avenue theatre, 3112 Indiana ave. He will play pictures and vaudeville.

Another theatre for colored patrons is being built at Thirty-first and State streets. It will be known as the Booker T. Washington, and will open about March 1.

S. A. SHIRLEY, district manager of Metro, is back after a trip through his territory.

ERNIE KEE of the Park Manor theatre, got a haircut last week. The thing worried the Universal boys, so rather than up-set 'em he had it done.

E. H. CHRISTIE of the Christie Bros., owners of the Elmo theatre, has purchased the Ben Hur theatre, Cicero st. and Jackson blvd.

FRANK MANTZKE, resident manager, American Releasing Corporation, has just returned from Ft. Wayne, Ind., closing a contract for George Belsan and his entire company to play week of March 16.

American Releasing Corporation's Chicago office closed down a few weeks back. R. Lubliner & Trinz and Ascher Bros., for "What Fools Men Are" and Betty Hylte's first picture under the American Releasing banner, "The Rich." 

The New Lincoln theatre, Lincoln, Ill., under Manager Beines opened on Lincoln's birthday, Feb. 12, with "Quincy Adams Sawyer." 

Jack Schwartz finally got out of Erie.

Ben Reingold, resident manager of Goldwyn, says the Chicago office is making history these days, having broken all records for business on current productions. January was the biggest month in the history of the office.

Walter Neiland, Goldwynner, with the assistance of Saml. Gerts, is certainly telling the restaurant patrons of Milwaukee and our fair city about "The Stranger Banquet." Two hundred Chicago restaurants are using special menu cards, napkins and toothpicks, and 47 eating houses in Milwaukee.

At a prize fight in Milwaukee last week Walter Neiland was hired to announce the contestants, but was so imbued with his product he announced the coming of several Goldwyn pictures at the Merrill theatre, before he announced the prize fights.

SAM SHURMAN, former sales manager Chicago office of Goldwyn, has been promoted to resident manager of the Milwaukee office. On Saturday the Chicago boys presented him with a nifty smoking outfit. He takes charge of this new office Feb. 13.

Al Solber, the First National publicist, is to have an assistant bowler and exploiter. Hal Oliver, erstwhile Boston rep of First National, will arrive on Friday and the entire Eddie Cantor show will be at the train to meet him.

Joe Lyon's face was wreathed in smiles last week when he returned to the Fox exchange with a contract in his pocket that meant real dough. He signed up the Pastime theatre, John R. Thompson's Madison street house, for all the Fox features. Atta boy, Joe.

WILLIAM HEISENBERG, owner of the Colonial theatre, Danville, Ill., was a caller at the Fox exchange last Wednesday.

I. Gettelson, in charge of country sales, F. B. O., is looking for more key cities to conquer. He's sold "The Third Alarm" in so many of them, it sounds like a fireman's nightmare, out in the country.

Al Solber, First National's boy wonder, is telling Quincy, III., about "Oliver Twist" this week, and also Ferriornans about "The Hottentot" in his own dignified way.

Exhibitors hereabouts are guests of the Chicago theatre management, to see "Mighty Lak'a a Rose" all this week.

CHICAGO UNIVERSAL SALES STAFF GREETS Wm. Duncan and wife—as he passed through en route to California to make a new type of chapter play. Those in the group are: Front row (left to right)—Harry Igel, F. O. Nielsen, Louis Laemmle, Mrs. M. V. Bennett, Princess theatre, Whiting, Indiana—signing contract for Herman Stern, Chicago manager—Mrs. Duncan to the right of Mr. Stern, William Duncan, I. Leserman and Master Richard Laemmle, son of Louis Laemmle.


Last row (on table)—Harry Phillips, Carl Leserman and J. P. Denton.
GUIDE to CURRENT PICTURES

AMERICAN FILM COMPANY

State Rights Productions
The Loggers of Heli-Boarin' Mountain, five reels, Helen Holmes; Six To See, five reels, with Frank Borzage.

AMERICAN RELEASING CORP.

Tommy's Quest, six reels (Dirigi Prod.).
Fool's Fortune, six reels (Davis Chauvet).
The Romantic, five reels (Frothingham Prod.).
Queen of the Moulin Rouge, seven reels (Pyramid Prod.).
The Sign of the Rose, six reels (George Beban).
When the Desert Calls, six reels (Pyramid).
Man with the Scarlet Claw, five reels (Lajos Vajda Prod.).
The Challenge, five reels (Dolores Cassinelli).
The Valley of Shadows, six reels (The Plate Prod.).
The Other Side, six reels (Hugh Dierker).
The Derringer, six reels (Sacramento Prod.).
At the Cross Roads, six reels (Seena Owen).
The Danger Point, six reels, Carmel Myers.
The Marriage Chance, six reels, All-Star cast.
Beyond the Jordan, Biblical, one reel.
The City of the Sun, six reels (Shanghai Prod.).
What Fools Men Are, six reels (Terror Ville Prod.).
Heart Affame, Reginald Barker Prod., 8110 feet.
An Easy Life, six reels, all star cast.
That Woman, six reels, Catherine Calvert.
Voice of the Land, Biblical.
Solomon in the Desert, six reels (Strass Prod.).
The Grab-stake, eight reels, Nell Shipman.

ARROW FILM CORP.

Price of Youth, five reels, Neva Gerber.
The Innocent Cheat, six reels, Roy Stewart.
Chung Lightening, five reels, Ann Little.
A Motion to Adjoin, six reels, Roy Stewart and Georgia LaMonte.
Back to Yellow Jacket, six reels, Roy Stewart and Georgia LaMonte.
Champion of Rome, six reels, Florence Vidor.
The Broken Silence, six reels, Zena Kene.
The Solution, Florence Vidor, James Davidson.
The Double-O, five reels, Jack Heste.
Lost in a Big City, eight reels, John Howell.

ARTCLASS PICTURES CORP.

After Six Days, ten reels.

ASSOCIATED EXHIBITORS

Distributed through Park Exchanges

Don't Doubt Your Wife (Leah Baird), five reels.
Last of the Gods, five reels, Helen Holmes.
Silas Marner, seven reels, All-Star.
The Real Adventure, five reels, Florence Vidor.
When the Devil Drives, five reels, Leah Baird.
Dark to Dawn, five reels, Florence Vidor.
When Huband Decides, six reels (A. F. Beck Prod.).
Grandma's Boy, five reels, Harold Lloyd.
The Heart of the Navy, five reels, All-Star.
Conquering the Woman, six reels, Florence Vidor.
A Walk of Divorcence, six reels, Constance Binney.

PLAYGEORES PICTURES, INC.

The Man She Brought Back, five reels.
Face to Face, five reels.
Through the Storm, six reels.
The Isle of Doubt, six reels.
Her Majesty, six reels.
The Woman Who Came Back, five reels, special cast.
The Man and the Moment, five reels, special cast.
The Time, five reels, Wyndham Standing.
A Pasper Millionaire, five reels, special cast.

ASSOCIATED PHOTPLAYS, INC.

Crossing Trails, five reels, with Pete Morrison.
Ghost Light, five reels, with Helen Holmes.
Too Much Married, five reels, with Mary Anderson.

C. B. C. FILM SALES

The Victim, six reels.
Dangerous Love, five reels.
The Korean, five reels (Norms Talmadge re-issue).
Cato of the Bean Field, five reels, Roy Stewart.
Life's Greatest Question, six reels, Roy Stewart.
Man To Man, five reels, all-star cast.
Only A Shop Girl, seven reels, All-Star cast.

EQUITY PICTURES

Straight From Paris, five reels, with Clara Kimball Young.
Charge It, five reels, with Clara Kimball Young.
Where is My Wandering Boy Tonight?, six reels, Cullen Landis.
What No Man Knows, Clara Kimball Young.
The Worshy Madame, Clara Kimball Young.
What's Wrong With the Woman, special cast.

FAMOUS PLAYERS-LASKY

Blood and Sand (Roland Valentino-Prod Nible Prod.), 810 feet.
The Valley of Silent Men (Cosmopolitan Prod.), 541 feet.
The Seven C's (Dorothy Dalton-Irwin Willat Prod.), 5437 feet.
While Satan Sleeps (Jack Holt), 8085 feet.
Manstalker (Cecil B. DeMille Prod.), 9061 feet.
Missing Millions, 5870 feet (Alice Brady).
Above All Law, 7127 feet.
Pink Gods, 7062 feet.
The Old Homestead, 7606 feet, all star.
Face in the Fog, 6995 feet (Lionel Barrymore).
Burning Sands, 6919 feet (Geo. Melford Prod.).
The Ghost Breaker, 5150 feet (Wallace Reid).
(Cowboy and the Lady, 4018 feet (Mary Miles Minter).
To Have and to Hold, 7318 feet, Bert Lytell.
When Knighthood Was In Flower, 11618 feet (Marion Davies).
The Man Who Saw Tomorrow, 6993 feet (Thomas Meighan).
On the High Seas, 8050 feet (Dorothy Dalton-

FOX FILM CORPORATION

FILM SPECIALS

The Fast Mail, 4880 feet.
River Wings, 8271 feet.
Monte Cristo, 9283 feet.
A Fool There Was, 6004 feet.
Nero, 11500 feet.
Lights of New York.
Who Are My Parents?, 8361 feet.
My Friend, the Devil, 5555 feet.

WILLIAM FARNUM SERIES

A Stage Romance, 6418 feet.
Shackles of Gold, five reels.
Moonshine Valley, 5079 feet.
Beyond Compromise, five reels.
Brass Commandments, five reels.

TOM TIX SERIES

Chasing the Moon, five reels.
Up and Going, five reels.
The Fighting Street, five reels.
Just Too Hot, 4452 feet.
Do or Dare.
Arabia, five reels.
Catch My Smoke, five reels.

WILLIAM RUSSELL SERIES

Money to Burn, five reels.
The Crusader, 4780 feet.
Mixed Faces, five reels.
The Great Night, five reels.
Man's Size, five reels.

FIRST NATIONAL

Gas, Oil and Water, five reels, Charles Ray.
Smlin' Through, eight reels, Norma Talmadge.
The Inhedral, six reels, Katherine MacDonald.
The Woman He Married, seven reels, Anita Stewart.
The Deuce of Spades, six reels, Charles Ray.
The Primitive Lover, six reels, Constance Talmadge.
The Half-Breed (Morocco), 6146 feet.
Slippy McGee (Morocco), six reels.
Smudge (Charles Ray), five reels.
Crossroads of New York (Mack Sennett), six reels.
Domestic Relations (Katherine MacDonald), five reels.
Rose O' the Sea (Anita Stewart), seven reels.
Sonny (Richard Barthelmess), seven reels.
One Clear Call (John M. Stahl), eight reels.
Fools First (Marshall Neilan), six reels.
The Maquerader (Guy Bate Post), eight reels.
Hurricane's Gal (Dorothy Phillips), eight reels.
Atlas Julius Caesar, Charles Ray, 6100 feet.
Lorna Doone, Maurice Tourneur, 6083 feet.
Huston's Gal, Dorothy Phillips, 7441 feet.
The Maquerader, Guy Bate Post, 7835 feet.
Rose of the Sea, Anna Stewart, 6037 feet.
East In West, Constance Talmadge, 7837 feet.
The Light in the Dark, Hope Hampton, 7500 feet.
Skin Deep, Ince Prod., 5500 feet.
The Bond Boy, Richard Barthelmess, 9002 feet.
The Eternal Flame, Norma Talmadge, 1450 feet.
The Electric House, Buster Keaton, 2231 feet.
Step Forward, Turpin-Sennett, 1737 feet.
The Woman He Married, Anna Stewart, 6965 feet.
The Blacksmith, Buster Keaton, 1746 feet.

SHIRLEY MASON SERIES

Very Truly Yours, five reels.
The New Teacher, 4453 feet.
Youth Must Have Love, five reels.
Shirley of the Circus, five reels.
Pawn Ticket, 210 feet.

DUSTIN FARNUM SERIES

Iron to Gold, five reels.
Outhoubound, 4683 feet.
Yosemite Trail.
While Justice Waits, five reels.
Three Who Pailed, five reels.

CHARLES JONES SERIES

Riding with Death, five reels.
Pardon My Nerve, five reels.
Western Speed, five reels.
West of Chicago, 4094 feet.

JOHN GILBERT SERIES

Honor First, 2375 feet.
In Calver's Valley.
Love Gambler, five reels.
A California Romance, five reels.
Boss of Camp 4, five reels.
The Footlight Ranger, five reels.

20TH CENTURY BRAND

Whatever She Wants. (Eileen Percy).
Smiles Are Trump (Mauriceyn) five reels.
Extra Extral! (Walter Murphy), five reels.
GOLDWYN PICTURES CORP.

Always the Woman, Betty Compson, 6,650 feet.
Rememberance, All-Star, 5,650 feet.
Sherlock Holmes, John Barrymore, 6,000 feet.
Brothers Under the Skin, Special Cast, 6,965 feet.
Hungry Hearts, L. C. Bates, 6,640 feet.
Broken Chains, Special Cast, 6,190 feet.
A Blind Burglar, Tom Champlain, 4,473 feet.
The Stranger's Banquet, Marshall Neilan Prod., 8,521 feet.

GRAPHIC FILM CORP.

Shall Not Love, six reels, All-Star Cast.
The Fountain of Youth, six reels, All-Star Cast.
Wildness of Youth, six reels, Virginia Pearson.

W. H. HODKINSON CORP.

A Certain Rich Man, six reels, Claire Adams.
Heart's Haven, six reels, Claire Adams.
The Grey Dawn, six reels, Claire Adams.

HUGO BALLIN PRODUCTIONS

East Lynne, seven reels, All Star Cast.
The Journey's End, All Star Cast.

TILFORD CINEMA STUDIOS

Slim Shoulder, six reels, Irene Castle.

BERG-KAHLEY PRODUCTIONS

Free Air, six reels, Marjorie Seaman.

HOLLANDIA FILM CORP.

Bulldog Drummond, six reels (Carolyn Blackwell & Evelyn Greetley).

JANS PICTURES, INC.

Wings of Pride, five reels.
Men and Woman, five reels with Diana Allen.
The Amazing Lovers, five reels with Diana Allen.

AL LICHTMAN CORP.

Rich Men's Wives.
Shadowa.
Thorns and Orange Blossoms.
The Hero.
Are You a Failure?

MARTIN PICTURES CORPORATION

Clara Ingram Prod., 10,667 feet.

THE FIVE DOLLAR BABY, Viola Dana, 6,000 feet.
The Prisoner of Zenda, Rex Ingram Prod., 9,467 feet.
The Face Between, Bert Letell, 5,000 feet.
The Hands of Nara, Clara K. Young, 6,000 feet.
Broadway Rose, Mae Murray, 727 feet.
June Madness, Viola Dana, 5,600 feet.
Trilby, Viola Dana, Rex Ingram Prod., 9,600 feet.
A Punished Prince, Bull Montana, 2,000 feet.
Fifteen Minutes, Mae Murray, 5,000 feet.
Mud and Sand, Laurel Comedy, 2,000 feet.
Love in the Dark, Viola Dana, 6,000 feet.
Quincy Adams Sawyer, star cast, 7,200 feet.
Tell of the Sea, Anna May Wong, 6,000 feet.
Peg O' My Heart, Mabel Terry, 1,900 feet.
The Pest, Stan Laurel, 3,000 feet.
Gloria, Shellac, 5,000 feet.
Hearts Aflame, Regular Barker Prod., 810 feet.
The Forgotten Law, Milton Slins, 6,000 feet.

NAZIMOVA PRODUCTIONS

Madasma, seven reels with Nazimova.
Bilions, six reels with Nazimova.
Sally, six reels with Nazimova.
Beginning, six reels with Nazimova.

TYPHOON PRODUCTIONS

Pecos Alley, eight reels, Mae Murray.
Paradise eight reels, Mae Murray.
A Broadway Rose, six reels, Mae Murray.

NATIONAL EXCHANGES, INC.

Welcome Children, five reels, Elsie Albert.
Shadows of the West, five reels, Hedda Nova.
The Lotus Blossom, six reels, Tilly Marshall.

PATHE EXCHANGE, INC.

Dr. Jack, Harold Lloyd, 4,700 feet.
The Adventurer, six reels (Arthur F. Beck Prod.).
The Power Within, six reels. (Achievement Films).
Anoosh of the North, six reels (Freres).

PACIFIC FILM CO.

The Call from the Wild.
The fatal Shot.
The Alibi, Mabel Lanyard.
The Girl from Rocky Point.
The Forest King.

PRODUCERS SECURITY CORP.

When Dawn Came, six reels.
Diane of Star Hollow, six reels.
The Right Way, eight reels.
The Soul of Man, seven reels.
Squire Flint, five reels.
Welcome to Our City, five reels.
The Environists, Ringling Bros.
Mr. Potter, Texas, six reels.
Trail of the Black Falcon, six reels.
The Man Who Paid five reels.
Ivan's Comedy, Mabel Lanyard, six reels.
City of the Giants, 3 reels.

FILM BOOKINGS OFFICE

The Son of the Wolf, five reels.
The Fatal Marriage, five reels (Gish-Reid release).
The Undertaker, five reels.
Dora May.

The Headless Horseman, six reels (Will Rogers).

HOLLANDIA FILM CORP.

Bulldog Drummond, six reels (Carlyle Blackwell & Evelyn Greetley).

JANS PICTURES, INC.

Wings of Pride, five reels.
Men and Woman, five reels with Diana Allen.
The Amazing Lovers, five reels with Diana Allen.

LEWIS J. SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES

Why Announce Your Marriage? five reels.
Reckless Vengeance, five reels.
Evidence, five reels.
Under Oath, 617 feet.

EUGENE O'BRIEN STAR SERIES

The Prophet's Parable, five reels.
Chasing the Sea, six reels.
John Smith five reels.

CONWAY TEEAR STAR SERIES

The Man of Stone, five reels.
A Wide Open Heart, five reels.
The Renter, five reels.

SPECIAL PRODUCTIONS

Who Am I? (All Star Cast).
Conspire, (All Star Cast).
A Wife's Hour, (All Star Cast).
Reported Missing, seven reels.
Reported Missing (Gwen Moore), 6,900 feet.
Pawed (J. Parker Reed), 4,913 feet.
One Week of Love (Hassan in Tariel), 7,000 feet.

UNITED ARTISTS CORPORATION

Way Down East, eleven reels (D. W. Griffith).
Dressel, seven reels, George Arliss.

I accuse, eight reels (Abel Gance production).
Iron Trail, seven reels (Rex Beach).
Little Lord Fauntleroy, fourteen reels.
The Three Musketeers, twelve reels.
A Doll's House, seven reels, Nazimova.
The Gaiety, ten reels, George Arliss.
Fair Lady, seven reels (Rex Beach).
Ophelia, eight reels (D. W. Griffith).
The Three Must Get Theres, three reels, Max Lieb.
The Man Who Played God, six reels, George Arliss.
Robin Hood, ten reels, Douglas Fairbanks.
The Great Storm, five reels, Mary Pickford.
Tailor-Made Man, nine reels, Charles Ray.
Garrison's Finale, eight reels, Jack Pickford.

UNIVERSAL ATTRACTIONS

The Lavender Bath-Lady, five reels, Gladys Walton.
The Altar Stairs, five reels, Frank Mayo.
Forsaking All Others, five reels, All-Star cast.
One Wonderful Night, five reels, Herbert Rawlinson.
A Dangerous Game, five reels, Gladys Walton.
The Flaming Hour, five reels, Frank Mayo.
The Ghost Patrol, five reels, Ralph Graves and Besie Love.
Killed Couragie, five reels, Hoot Gibson.
The Scarlet Car, five reels, Herbert Rawlinson.
The Ghost Pawn, five reels.
The Power of a Lie, five reels, all-star cast.
The First Derailment, six reels.
The Love Letter, five reels, Gladys Walton.
The Gentleman From America, five reels, Edward Gibson.
The Prisoner, five reels, Herbert Rawlinson.

UNIVERSAL-JEWEL PRODUCTIONS

Conflict, six reels, Priscilla Dean.
The Fox, seven reels, Charles Chan, Wild Honey, six reels, Priscilla Dean.
Fifteen Minutes, six reels.
A Stoic Woman, six reels.
Miss Simpson, six reels.
The Storm, eight reels.
House Peters.
Human Hearts, eight reels.
Under Two Flags, seven reels, Priscilla Dean.

VITAGRAPHE

EARL WILLIAMS PRODUCTIONS

Lucky Carson, five reels.
The Man from the Million Street, five reels.
Reckless Souls, five reels.
Fortune's Mark, five reels.
You Never Know, five reels.

CORINNE GRIFFITH PRODUCTIONS

Received Payment, five reels.
Island Wives, five reels.
A Virgin's Sacrifice, five reels.
Divorce Coupons, five reels.

ALICE CALHOUN PRODUCTIONS

The Little Minister, six reels.
The Angel of Crooked Out, five reels.
The Girl in His Room, five reels.
A Girl's Desire, five reels.
The Flirt, eight reels, all star cast.
The Little Woodcut, five reels.

WILLIAM DUNCAN

The Silent Voice, five reels.

VITAPHONE SUPER-FEATURES

The Sheik's Wife, six reels.
Too Much Business, seven reels.
My Wild Irish Rose, five reels.
The Ladder Jinx, six reels.
The Minister and Miss Kinman, six reels.
A Front Page Story, six reels, special cast.

WARNER PICTURES

Ashamed of Parents, all-star cast, six reels.
Parted Curtains, Henry B. Washall and Mary.
A Dangerous Adventure, Grace Darmond, seven reels.
Rags to Riches, Wesley Barry, seven reels.
Little Heroes of the Street, Wesley Barry, seven reels.

WESTERN PICTURES CORP.

Honeymoon Ranch, five reels, Allen Ray.
West of the Rio Grande, five reels.
Alcor, Partners of the Sunset, five reels.
Allen Ray, Lady Luck, five reels.
Allen Ray.
EXHIBITORS
HERALD

WHILE PARIS SLEEPS

A Picture That Lines Them Up!
This "big profits" production with its three powerful "extra business" names is proving a cleanup for exhibitors.

BOOK IT TO-DAY for an Early Play-date.

HODKINSON PICTURES

with LON CHANEY

a. MAURICE TOURNER Production

March 3, 1923
The New Leather Pushers are cleaning up all over the country.

"Never a Big Picture made to compete with them"

Im Leather

"Any Exhibitor not booking New Leather Pushers is a big loser. Drew crowds to our theatre so tremendous that we could not handle all"

ASCHER'S MERRILL
MILWAUKEE

"They'll make you friends"

"It's really remarkable, worth anybody's time and money"

WHITEHOUSE THEATRE
MILWAUKEE

MAJESTIC THEATRE
LEXINGTON, NEB.

Mae Tinee
CHICAGO DAILY TRIBUNE

"No Exhibitor should lose an opportunity to book them"

CALEIFORNIA THEATRE
SAN FRANCISCO

"After they see the first round you won't have to tell them anything, they'll come back for more"

FILM DAILY

"This series is quite as fascinating as the first serie I, for one, rejoice that they are back"

ROB. REEL
CHICAGO EVE. AMER.

"Really great. We are sure you will fall for them as hard as we do"

EXHIBITORS TRADE REVUE

Starring

REGINALD DENNY

With Original Cast including HAYDEN STEVENSON

STORIES BY
H C. WITWER

PRESENTED BY
CARL LAEMMLE

DIRECTED BY
HARRY POLLARD

UNIVERSAL JEWEL

COLLIERS SERIE
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GATHERS THE BEST NEWS FIRST!

Advertised every day in Newspapers to over 8,000,000 readers

International News

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By Showmen Who Know!

“In a class by itself. Best by far!”
MARLOW THEATRE, Helena, Mont.

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FISCHER THEATRES, Appleton, Wis.

“A most necessary part of our program!”
SMOOT AMUSEMENT CO., Parkersburg, W. Va.

“Far superior. I treat it as a feature.”
KINEMA THEATRE, Salt Lake City, Utah.

“The best news reel before the public today.”
RIALTO THEATRE, Atlanta, Ga.

“It beats our daily newspaper.”
NEW REGENT THEATRE, Harrisburg, Pa.

“The very best news reel on the market.”
STRAND THEATRE, Akron, O.

“Stands pre-eminently alone!”
STANDARD THEATRE, Cleveland, O.

International Facts

More than 1200 subjects were included in the 1,684,210 feet of negative—316 miles—shot by INTERNATIONAL NEWS during 1922!

More than 4,000 miles of positive film were required to get the NEWS FIRST to INTERNATIONAL subscribers!

It required 22,224 reels to carry this positive—1.5 miles of reels if laid side by side! These reels, placed one on top of the other would have made a tower 4.7 times as high as the Woolworth Building in New York City!

With 16 frames to the foot, every man, woman and child in the United States could have been presented with three frames as a souvenir of the greatest news gathering organization in the world!
Mr. Hiram Abrams,
United Artists Corp.,
728 Seventh Avenue,
New York, N.Y.

Dear Mr. Abrams,

I am sure you will appreciate a line relative to the exhibitor's value of "One Exciting Night."

Personally I think it is one of the best pictures I have ever seen, and I have yet to find one patron of our theatres who is not thoroughly satisfied in every way. The exploitation possibilities are numerous and with the splendid assistance that you have given our publicity department we have put over campaigns that made the public go into the theatre and see a picture that more than measured up to everything that you or we said about it.

"One Exciting Night," in my judgment, is a 100 per cent box-office draw and will get money for any exhibitor, be he per anywhere who puts behind it and lets his public know that he has a regular picture.

I hope we may have the pleasure of playing a lot more Griffith subjects, and if they are as good from every standpoint as "One Exciting Night," we will be more than satisfied.

With kindest personal regards, believe me,

Very cordially yours,

D. W. Griffith

D. W. GRIFFITH'S
"One Exciting Night"
BIGGEST PICTURE SENSATION EVER EXHIBITED

DOUGLAS FAIRBANKS IN ROBIN HOOD

Directed by
ALLAN Dwan

UNITED ARTISTS CORPORATION

"MARY PICKFORD - CHARLIE CHAPLIN - DOUGLAS FAIRBANKS - D.W. GRIFFITH

MIRA M. DAVIS PRESIDENT"
SFA94 41 NL
1923 FFB 5 AM 6 14
ALLIED PRODUCERS AND DISTRIBUTORS CORP
729 SEVENTH AVENUE NEW YORK N Y
SUZANNA OPENED HERE YESTERDAY TO CAPACITY BUSINESS
AND TODAY IS TOPPING ALL OTHER ATTRACTIONS STOP
TODAYS BUSINESS IS THE BEST IN THE PAST TWELVE
MONTHS AND THE CITY OF SAN FRANCISCO IS TALKING OF
BUT ONE THING SUZANNA SUZANNA SUZANNA STOP
CONGRATULATIONS
M L MARKOWITZ

MACK SENNETT
presents
MABEL NORMAND
in "SUZANNA"

Directed by F. Richard Jones

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
© Osenyi Office leased to each United States Corporation Exchange
Nazimova in "Salome"

Direction by Charles Bryant

"Startlingly different from anything we have ever seen, on the screen or off."—N. Y. Herald.

"Do not miss 'Salome,' whatever you do. It is beautiful and fascinating."—N. Y. Tribune.

"Comes to the screen with every stamp of being a success."—N. Y. Globe.

"We agree with the National Board of Review. Nazimova's screen version of 'Salome' is well worth waiting for."—N. Y. Evening World.

"The most unusual picture of the current season."—N. Y. Telegram.

"The sensation of the week. This is Nazimova's triumph. Never better acting on the screen."—San Francisco Examiner.

"Will be remembered a long time by all who see it."—San Francisco Bulletin.

"Unlike any photoplay you have ever seen. Nazimova is even more exotic than usual."—Los Angeles Examiner.

"Strikingly different, but a departure that is bound to rouse widespread interest."—Los Angeles Herald.

"The mere mention of the name 'Salome' is still sufficiently potent to cause a rush to the theatre."—Los Angeles Times.

"A startling departure from the ordinary cut-and-dried celluloid adventure."—Los Angeles Express.

Different, Fascinating
Beautiful and Unusual

Allied Producer and Distributor Corporation—
729 Seventh Avenue, New York City
—A Branch Office located in each United States Corporation Exchange—
Who’s Doing the Big Things in this Industry Today?

What company is smashing through to big success at the box-office?
What company is stepping out and corralling the greatest directors and players?
What company owns the biggest story vehicles?
What company is being most talked about by exhibitors? By critics?
Who’s doing the Big Things Anyway?

SMASHING through to real money—watch “The Christian” pile up profits! It’s taking the country by storm. Look around and see what pictures are turning in the big money. Neilan’s “The Stranger’s Banquet,” Holubar’s “Broken Chains,” R. A. Walsh’s “Lost and Found,” “A Blind Bargain”—what company has the line-up of box-office attractions that picture for picture are the best buys offered to exhibitors today?
What company has brought together the greatest aggregation of talent ever assembled under one banner? The Giant Directors of the industry are in this gathering: Marshall Neilan, von Stroheim, Rupert Hughes, Allen Holubar, Maurice Tourneur, Hugo Ballin, R. A. Walsh, Clarence Badger. And to this notable list is now added Victor Seastrom, Europe’s foremost director. Look over these players, at the height of their popularity: Pola Negri, Mae Busch, Claire Windsor, John Barrymore, Lon Chaney, Colleen Moore, Cullen Landis, Claude Gillingwater, Blanche Sweet, Antonio Moreno. You know what they mean in a cast of players. Add to these Frank Mayo, Conrad Nagle and Hobart Bosworth!

Marshall Neilan’s greatest picture
THE STRANGERS’ BANQUET

Allen Holubar’s BROKEN CHAINS
The Chicago Daily News Prize Winning Story

Rupert Hughes’ GIMME!
A story of married life

Maurice Tourneur’s production of THE CHRISTIAN
by Sir Hall Cain

When you say “Goldwyn” you mean...
THE shopping public that looks for names in electric lights! Who’s giving them the biggest names in the entire field of motion pictures? These are big things in store for exhibitors: Erich von Stroheim’s “Greedy Wives;” Pola Negri’s latest sensation “Mad Love;” Marshall Neilan’s biggest offering “The Eternal Three;” Hugo Balin’s knock-out, the immortal “Vanity Fair;” King Vidor’s production of “Three Wise Fools;” Elmer Glynn’s “Six Days;” the famous stage success “The Merry Widow” directed by von Stroheim.

Big things! There’s only one “Ben Hur,” the most prized moving picture vehicle in the entire world. Everybody’s waiting to see it on the screen. There’s no subject in pictures more talked about than who will direct it! You know the company that bought it. You know the company that believes no vehicle is too big to use, if it means success to exhibitors. You know who coined that slogan: Big Pictures Pay Big Profits. You know the company that’s stepping right out and doing things—

That’s GOLDWYN!

R. A. Walsh’s
Lost
And Found
on A South Sea Island

Lon Chaney
in a story of love and thrills—
A BLIND BARGAIN

RED LIGHTS
Directed by Clarence Badger

Marshall Neilan’s
The ETERNAL THREE

Erich von Stroheim’s
GREEDY WIVES

Rupert Hughes’ SOULS FOR SALE

Pola Negri in
MAD LOVE
Her Greatest

Hugo Ballin’s
VANITY FAIR

the Company that’s Doing Things!
Burr Nickle Presents

The First of
12 Powerful Pictures

"SUNKEN ROCKS"

with

ALMA TAYLOR

From the Story
by E. Temple Thurston

FIRST THREE
NOW READY

"SUNKEN ROCKS"
A Mystery Drama from Story by E. Temple Thurston.

"TANSY"
An Entrancing Romance Making Life out of Love from the Novel by Tickner Edwards.

"BARGAINS"
A Dramatic Story with a "Punch," from the Stage Play by Edward Irwin.

"ONCE ABOARD THE LUGGER"
From the Popular Humorous Novel by A. S. M. Hutchinson (Author of "If Winter Comes" and "That Freedom")

THE FIRST FEATURES PRODUCED WITHOUT THE AID OF "MAKE-UP," GIVING THE UTMOST OF NATURALNESS WITH PERFECT PHOTOGRAPHY

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BURR NICKLE PRODUCTIONS
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Also a Series of "Different" Two-Reelers—"PEOPLE and THINGS"
Principal Pictures Corp.
present

ENVIRONMENT
by HARVEY GATES
starring
ALICE LAKE
and
MILTON SILLS
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Personally produced and directed by Irving Cummings

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Offers This Extraordinary Box Office Attraction
DOROTHY PHILLIPS
BY ARRANGEMENT WITH ASSOCIATED FIRST NATIONAL PICTURES INC.
IN "The World's a Stage"

Elinor Glyn's version of the romance of a screen star
The Picture That Will Give Millions Their ONLY CHANCE
To Learn from the Great Teacher Himself The Truths That Have Startled the World

"THE MESSAGE OF EMILE COUÉ"

Presented by E.W. Hammons
Produced by Motion Picture Arts, Inc.
Directed by John L. McCutcheon

M. COUÉ PERSONALLY APPEARING IN HIS ONLY MOTION PICTURE
EXCHANGES ALREADY FLOODED WITH BOOKINGS
Act At Once If You Would Profit By The GREATEST SHORT SUBJECT BOX OFFICE ATTRACTION EVER PRODUCED

"Now all those who offered $200 or less for a ticket will be able to have Coué's services for four bits or less."
—CLEVELAND PLAIN DEALER

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President
“BELLA DONNA” is the ONLY American picture Pola Negri has yet made. ALL of her other pictures were made in Europe.

In “Bella Donna” you’ll see a new and undreamed of Pola Negri—a star of first magnitude in a production made with all the resources that only Paramount can supply.

Miss Negri’s second American picture will be “The Cheat,” a George Fitzmaurice production adapted by Ouida Bergere from the story by Hector Turnbull.

POLA NEGRI

IN A

George Fitzmaurice

PRODUCTION

“BELLA DONNA”

A Paramount Picture
How's this for an eye-catching ad?

It's the four column press book ad on "The White Flower."

You can imagine how it would stand out in your local paper, can't you?

It dominates the page, it arouses interest, it sells the picture.

Paramount press book ads are used by the largest and smallest theatres in the world. You get them in all sizes, in cut or mat form, at your exchange.
Coincident with the first showing of "The Beautiful and Damned" at Loew's Warfield, Saturday night, January 13, the sidewalks were jammed with crowds both above and below the theatre. The line, four deep, extended up Market Street and around the corner of Taylor Street to Turk. This is unusual, to say the least, to draw such a crowd the first night. But Sunday night following, the same situation was duplicated. This still more unusual.

—Independent Exhibitor,
February 1, 1923
Coming Warner Bros. 18 ‘Classics of the Screen’

From Atlanta

From Providence

EXHIBITORS HERALD
March 3, 1923

THE WIZARD

THREE RECORD WEEKS AT

PROVIDENCE, R. I. — (Special) — Warning Brothers’ “Beautiful and Damned” came within an ace of setting the Metropolitan Theatre last week. This Georgian metropolis turned out en masse for this production, which was highly praised by the press.

ATLANTA — (Special) — Warner Brothers’ “Bless This House” has firmly established for itself a firm place in the public favor. The popularity of the motion picture is so strong that it has compelled the theatre to hold it over for extended runs.

ORIGINALLY BOOKED FOR ONE WEEK, ONLY MANAGER TOM GOLDBERG WAS TWICE COMPULSORY TO HOLD IT OVER FOR EXTENDED RUNS.
The romance of a beautiful heiress and a poor boy who believes the girl's family responsible for the failure and disappearance of his father.

A broken engagement, a hero crushed by his father's disgrace, a heroine struggling under the sting of her lover's reproach, a villain scheming to marry her money and a child help untangle the affair, gives to "Clouded Name" enough romantic mystery, plot, suspense and thrills suit every audience.
The artistry of "The Tents of Allah" is comparable to the pictorial perfection of "Douglas Fairbanks in Robin Hood."

Massive walls and towers, graceful mosques and minarets; exotic Morocco with all its lure and bizarre beauty. The extravagant luxury of the Sultan's palace; the slinking squalor of narrow, water-front cafes. Cloud-banked skies and wind-swept wastes. Life with the wandering tribes of desert bandits, plunderers of caravans.

Scale of wild adventure and intrigue. Fero- cious fighting, passionate romance, powerful drama, glorious entertainment.

Beautiful, stirring and distinctly different.

'The Tents of Allah" boasts of Monte Blue in a characterization which rivals his marvellous Danton in D. W. Griffith's "Orphans of the Storm"; Mary Alden in her greatest mother role, different and romantic.

It presents a supporting cast of tremendous dramatic talent: — Mary Thurman, Macey Harlam, Sally Crute, Frank Currier, Charles Lane, Martin Faust and others.

It reveals the adventures and romance of an American girl who brought seven years' bad luck to Morocco and of a daring young desert bandit who plundered caravans for riches but who had never stolen a woman.

Written and Directed by Charles A. Logue
"You have seen John M. Stahl's 'The Dangerous Age.'

"Watch for his next big production

'Daughters of the Rich'
An All Star Attraction Now in the Making

"It will be presented through Associated First National"

Louis B. Mayer.
Entitled

"Othello"

at

Criterion Theatre

February 25th
"Othello"

Desdemona
Othello
Iago
Brabantio

Printed by
George Routledge

Publisher and Printer: George Routledge Ltd.
Routledge & Sons, Printers, Ltd.
Eton G., Windsor
P.S. Harrison Never Wrote a Stronger Review on a Picture Than This One

Feb. 10, 1923  HARRISON'S REPORTS

"The Bohemian Girl"—Ivor Novello and Gladys Cooper

Great moving picture successes are usually ushered into the motion picture market with flares and trumpets. Occasionally, however, one comes into it unannounced. Such "The Bohemian Girl" seems destined to be; for it possesses a combination of elements that are rarely found in one picture; elements that appeal to the cultured class as well as that move the multitude; to the foreigners as well as to the native born Americans.

To cultured people this picture will have a strong appeal, because there is hardly a person of this class with even a trace of love for music, but has either attended the opera, upon which the picture has been based, or been charmed by its sweet strains of music played by a band or by an orchestra.

The multitude it will move, because of the abundance of human interest in it, particularly in the second half. The father's finding of his long lost daughter, for example, who was stolen from him by a band of gypsies when a baby, cannot help but move such people, as it will the cultured ones; the passion ate but true love hero and hero feel for each other, the heroine's love not diminishing even after she has found her parents and been restored to her rank, is bound to win the admiration of everybody; the revelation to the hero and to the other characters that the hero is not a gypsy but a Polish nobleman, too, will touch and please.

"The Bohemian Girl," founded on the opera by William Balfe, deals with a young Polish officer, who escapes the Austrians, conquerors of his country, with his life. In Bohemia, he joins a band of gypsies. He saves the little daughter of an Austrian nobleman. Invited to a dinner, and asked to toast the Emperor, he is not harmed, but ordered to leave. His gypsy companion, however, is imprisoned. The Gypsy escapes, and takes the nobleman's little daughter along, whom he raises. Years afterward the hero and the stolen girl, heroine, fall in love. But the queen of gypsies, being herself in love with the hero, plans to bring about a break in the nobleman's match. They are again camping near the nobleman's grounds. The queen gives the heroine a memento, stolen by the gypsy, which the heroine wears. This stolen memento brings关于 the arrest, but also to her recognition by her father. The father refuses to his daughter permission to marry the man she loves, whom he thinks a con to marry the man she loves, the hero, angered at the insult, reveals that he is not a gypsy, but a Polish nobleman.

The father now consents to their marrying.

"The picture has been produced in England. Mr. Novello is as sympathetic and a capable an actor as Novello is as sympathetic and as capable an actor as Gladys Cooper. The picture has been there is on the screen today. Some of the settings are magnificent.—American Releasing Corp., Feb. 14; 6,462 ft.; 73 to 92 min.

"The Sweetest Romance Ever Screened"
The attractive 1-sheet posters shown here are available at all Fox Exchanges.

The season's supreme short subject successes.

FOX
EDUCATIONAL ENTERTAINMENTS

New, unique and interesting -- they have found a permanent place on the programs of America's largest theatres.

BOOK NOW

THE LATEST SIX OF THESE EXCEPTIONAL ENTERTAINMENTS

WILD WATERS
SCHOOL DAYS IN JAPAN
AN ALASKAN HONEYMOON
ALGERIA
CRYSTAL JEWELS
SENTINELS OF THE SEA

HAVE YOU PLAYED THESE RECENT RELEASES?

ALLIGATOR HUNTING AND FARMING
THRILLS AND SPILLS
VOLCANOES OF THE WORLD
OLD SPAIN
PEKIN DUCKS
BITS OF EUROPE
WATER SPORTS
A STORY OF ICE
ANCIENT ROME
CAMPHOR
BIRD LIFE
THE RUNAWAY DOG

FOX FILM CORPORATION
Soon—IF WINTER COMES
WILLIAM FOX WONDER PICTURES

The Town that Forgot God
A RECORD BREAKER

AND

THE SIX OTHER NEW SUPER-SPECIALS

The Village Blacksmith
A THRILLING MELODRAMA FROM LONGFELLOW'S FAMOUS POEM

The Custard Cup
With Mary Carr. A DRAMA BUBBLING WITH JOY

Inupino Lane in 5 REELS OF FUN

A FRIENDLY HUSBAND

The Face on the Barroom Floor
A THRILLING ROMANTIC MELODRAMA

The Net
A STORY OF THE MADNESS OF MODERN YOUTH

Does it Pay?
1923 DRAMA WITH HOPE HAMPTON

FOX FILM CORPORATION

Soon—IF WINTER COMES
"The Last Hour"

32 FIRST
New En
Edward
Prod

Adapted from "Blind Justice" by Frank R. Adams

If you wait 'till the last minute
the Last Hour will be gone.

NOW BOOKING THROUGH

Metro Film Exchange
1321 Vine St., Philadelphia, Pa.
For Eastern Pennsylvania and Southern New Jersey

All-Star Features, Inc.
Louis Hyman
209 Golden Gate Ave., San Francisco
For San Francisco and Los Angeles

De Luxe Feature Film Company
308 Virginia St., Seattle, Wash.
For Oregon, Wash., Montana, Idaho and Alaska

MASTODON FILMS, Inc., C. C. Burr, Pres., 133-135-137 W. 44th St., New York
March 3, 1923

EXHIBITORS HERALD

with

MILTON SILLS
CARMEL MYERS
PAT O' MALLEY

ALEC FRANCIS
WALTER LONG
JACK MOWER

RUN THEATRES

land's Best, Book

Sloman's

ACTION

Directed by
Edward Sloman

If you wait 'till the last minute
the Last Hour will be gone.

NOW BOOKING THROUGH

Moscow Films, Inc.
Edmont St., Boston, Mass.

Commonwealth Film Exchange
729 7th Avenue N. Y. City
For New York and Northern New Jersey

Mountain States Film Attractions, Inc.
2104 Broadway, Denver, Colo.

"Fury" is making one of the biggest hits of the season at the big New York Strand Theatre on Broadway. Sunday great crowds blocked the sidewalks trying to get in. The S. R. O. signs were out, and at 9 o'clock the ticket sales were stopped. The New York critics call it one of "Our Dick's" greatest pictures.

YOU CAN'T BEAT IT

"Here's a movie combine hard to tie, much less beat; Richard Barthelmess, plus Dorothy Gish, plus Henry King, plus 'Fury,' a working good story. Sure makes us write success. A picture to be proud of."—New York Evening World.

CLASSIC MELODRAMA

"A classic among melodramas of the sea. Real pathos; exciting fights; as beautiful scenes as anything seen this year; acting near perfection. A rare mixture of popular sea stuff and the stuff of human life. Barthelmess reaches heights he has missed before—magnificent acting. The whole cast is splendid."—New York Sun

A GREAT PICTURE

"A picture which impels the appellation Great.' The furor."—New York Evening World.

EXTRAORDINARY INTERACT

"In characterization and atmosphere the film is extra. Barthelmess acts with the naiveté and poise which have endeared to thousands. Miss Gish is of the most amusing and vivid performances of her career."—New York World.

REACHES GREAT HEIGHTS

"Reaches great dramatic heights beautifully played by Barthelmess and Miss Gish. Fine character acting."—Cincinnati Commercial-Times.

EVERY FOOT COUNTS

"It is so far and away the best screen sea story that all other dates are automatically null. Nine reels and not a superfluous one of the finest films—"—Philadelphia Evening Ledger.

Presented

Inspiration Pictures, Inc.

Charles H. Duell, Producers

Roy F. Overbaugh, Manager

Robert M. Haas, Art Director

A First National Picture

Story by Edmund Goulding
THE LAST WORD

It starts off with dramatic power and maintains it throughout. Each shot is the last word in its class. A truly great motion picture. —San Francisco Bulletin.

SUPERB ACTING

Every element of entertainment is superbly enacted. Barthelmess is one of all dramatic actors. No other picture is breaking records in the theater. —St. Louis Globe-

HIS BEST WORK

Barthelmess has never done better. Splendid in action, he shows greatest dramatic capacity in command of the situation. —Los Angeles Herald.

Powerful Epic

An epic picture. It delighted big and small. A powerful epic. Barthelmess is superb. —San Francisco Call.

RESISTIBLE DRAMA STAR IRRESISTIBLE

Barthelmess and Miss Gish irresistible a film of great scenic beauty and fine dramatic appeal. —St. Louis Post-Dispatch.

Read Variety's Report from Philadelphia

"Philadelphia, Feb. 7.—Despite some of the worst weather of the winter, there were sensational turnaways for 'Fury.' At the Karlton it did the biggest business of any picture this season, and is one of the biggest money makers the house has had in 18 months' existence."

IN LINE TWO HOURS

"Its success is assured. Sunday fans stood in line from one to two hours." —San Francisco Examiner.

EPIC OF SCREEN

"Go to the Strand and see 'Fury,' the sea epic of the screen. A stirring story with scenic delights. The story catches the interest with the first few feet and increases to a thrilling climax." —New York Evening Mail.

FINE CHARACTERIZATIONS

"As fine characterizations as seen at the Strand all season." —New York Globe.

with Miss Dorothy Gish

of tremendous drama made before the mast by the same star, director and author who made "Tol'able David"

Directed by HENRY KING
He'll Steal Every Heart!

4 Reels
His second Big Feature

Book Now!
It's Just Like Money in the Bank!

Charles Chaplin
in "THE PILGRIM"

Written and Directed by Charles Chaplin

Foreign Rights Controlled by
WILLIAM M. VOGEL, 130 W. 46 St. New York City
A First National Picture
JOSEPH M. SCHENCK presents
NORMA TALMADGE
in a tale of tempestuous love in desert places—
"The VOICE from the MINARET"
Personally directed by FRANK LLOYD

A stolen kiss—
and there came the voice of the Muezzin calling to remind of forgotten faith"
First
"Smilin' Through"

Then
"The Eternal Flame"

And NOW
"The Voice from the Minaret"

A picture in every way their peer, and one again to stampede the Box Office.

Norma Talmadge reaches the height of her dramatic career, enhancing by her incomparable artistry a story aflame with love, a picture startlingly beautiful in its panoramic scenes of the exotic East with its spectacular splendors.

Here are reunited the screen's greatest lovers, for Eugene O'Brien plays opposite Miss Talmadge, heading an exceptional supporting cast.

The picture has been produced with all the care and lavishness of the Joseph M. Schenck productions, and was personally directed by that master artist, Frank Lloyd. The story is known to millions, being adapted by Frances Marion from Robert Hichens' famous novel and stage success. Photographed by Antonio Gaudio and Norbert Brodin, it is a treat to the eye.
IN THIS ISSUE

OF SPECIAL INTEREST

Questions and Answers on Uniform Contract .................................................. 30
Popularity of Short Subject Growing, Say Editors ........................................... 46
Features That Build Patronage, by Harry M. Crandall .................................... 91

NEWS OF THE WEEK

Uniform Contract Arouses Interest from Exhibitors ....................................... 29
Roth Leaves Rothchild Circuit in San Francisco ............................................. 29
Missouri Beats Censorship as N. Y. Repeal Fight Opens ................................. 31
Unfavorable Action Feared in Kansas on Two Bills ........................................ 31
Federal Censorship Loses in Debate in Little Congress ................................. 31
Penn State Out After Dues; Oklahoma to Meet in March .............................. 32
Do Theatre Owners Want Their Own Distributing System? ........................... 33
Chicago Train Launches First Railroad Theatre Car ...................................... 36
Famous Players May Face Trust Inquiry in Spring ....................................... 37
Missouri Bill Would Limit Size of Theatre Circuits ..................................... 37
Sales Drive Marks Anniversary of Film Booking Offices ............................... 38
Official Call Issued for Convention of M. P. T. O. A. .................................. 45
Spokane Exhibitors Organize to Fight Tax Legislation .................................. 45
Half Million Dollar Damage in Fire at Cosmopolitan Plant ......................... 38

PICTURES OF THE WEEK

Pictorial Section ................................................................................................ 39
Views of Interior of First Railroad Theatre Car .............................................. 36

WRITTEN-BY-EXHIBITORS DEPARTMENTS

What the Picture Did for Me ............................................................................. 69
Letters from Readers ....................................................................................... 68
Money-Making Ideas ....................................................................................... 46
Theatre Letters .................................................................................................. 54
The Funny Side of Exhibition ........................................................................... 32

SERVICE FEATURES

The Theatre, a department of practical showmanship .................................... 47
Reviews, staff appraisements of current offerings ......................................... 59
Public Rights League, a workable defense of the screen ............................... 67
Theatre Construction and Equipment ............................................................ 91
Short Subjects, a department devoted to promotional ideas ......................... 57
Newspictures, making the screen a newspaper ............................................. 57
Guide to Current Short Subjects ..................................................................... 98

MISCELLANEOUS DEPARTMENTS

The Week in New York, by John S. Spargo .................................................... 44
Purely Personal, of special interest to exhibitors ........................................... 66
With the Procession in Los Angeles, by Harry Hammond Beall .................... 62
The Film Mart, production progress and distribution news ............................ 63
Chicago Trade Events, by J. R. M. ................................................................ 96
Retakes, the lighter side of things, by J. R. M. .............................................. 28
Topics of the Day, briefs for the program ...................................................... 66
A Bad Vindication

Exhibitors, in their struggles for a
workable and constructive organization,
have received a very scant reward.
They have built on false hopes time after time and in several instances when their goal seemed almost at hand something has occurred to set the whole proposition back.

A very discouraging situation is revealed in an incident of last week when it was seen that the executives of the national headquarters wanted to put the Chicago organization in the position of a concessionaire with respect to the exhibition which is contemplated in connection with the coming national convention.

It appears that the president of the organization demanded that the Chicago unit pay $15,000 for the privilege of holding the contemplated exhibition. The leaders of the Chicago unit meanwhile assumed the position that the proceeds of the affair were to be devoted to expenses in connection with the convention, entertainment of delegates and other kindred matters, and that it would not be their individual enterprise.

The entire incident reveals the lack of those things which must be present in any workable organization. Successful organizations in other lines would stand aghast at learning how such a controversy could come up. A national convention in which no better spirit of mutual understanding and cooperation exists than is evidenced by this incident is practically a waste of time for all concerned because it practically assures a week of wholesale argument and friction.

* * *

Lyman H. Howe

The connection of the late Lyman H. Howe, who died recently in Boston, with the now tremendously popular travel picture entitles his name to be placed in the list of those who have contributed in an important way toward the advancement of the standards of motion picture entertainment.

The travel picture has been for sometime and will always continue as an important adjunct to the story picture. It is a type of picture that has a definite appeal to practically every class and character of mankind. In bringing the distant and interesting places of the world to the millions who would never otherwise visit them, the travel picture does a valuable service in increasing mankind's knowledge of the world in which we live.

Lyman H. Howe should be and will be remembered for his pioneering service in this wonderful branch of motion picture entertainment.

* * *

O'Reilly's Retirement

Mr. Charles L. O'Reilly of New York seems determined to retire from all activity in connection with the exhibitor organization matters upon the expiration of his present term of office as head of the New York state exhibitors.

Mr. O'Reilly likes political and organization activities, both of a civil nature and also those in connection with the affairs of theatre owners. He is especially well qualified for this sort of work. Yet he is determined to quit.

Speculation on the causes leading up to Mr. O'Reilly's determination to get out of organization activities presents a situation which should cause serious reflection among theatre owners who realize that they must have leaders if their organization is to survive.

The explanation of Mr. O'Reilly's abandonment of his previous connection doubtless is that he has found it all a thankless task; that the conditions he has been compelled to face have discouraged him from attempting to carry on.

While we feel that Mr. O'Reilly's years of service has entitled him to the rest he is seeking, at the same time we hope that some change of circumstance will prevent the organization from becoming bereft of his counsel and assistance.

Re-Takes

A BOUT the only thing they didn't find in old Tutankhamen's tomb, who died early in the spring, about 3,900 years ago, was a five-reeel super-production. There's a lot of 'em that might have come from King Tut's grave but so far nobody's claimed that distinction.

However, it is now up to the press-agents to use the publicity Tut's getting, and we'll be looking for a story built around his royal reputation.

Won't the customers who read the subtitles aloud have a fine time pronouncing "Tutankhamen." Wow.

I see by the Old Testament (M. I. Vand) that if "I, Lyman Friedman, IS the Celebrated Players and is covering Northern Indiana ter
tory." This is a very funny news, info-
much as Joseph L. Friedman IS the Celebrated Players Company, and has a large staff of salesmen working for him.

And that's quite a contract—covering Northern Indiana. Now if it was Rhode Island, or Delaware, it wouldn't be so hard but Indiana takes a lot of territory, and its already pretty well covered—with sand.

Chicago has a novel way of settling its labor troubles. The head of the The
tre Janitors' union was killed last Sun
day, by another labor leader, thus re
ducing the labor leaders by one.

Chicago is to get eight wines and beer. That is, the play by Aaron Hoffman under that name is soon to open at the Woods theatre.

Next

It seems most any child actor can become famous if he only gets an opportunity to slap Charlie Chaplin a couple of times. Little Dinkey Dean is the latest. Didja see him in "The Pilgrim"?

Hurray for Idaho

The Great Poet Laureate Contest— which has been raging for weeks in another department of The Herald—has come to a close. This isn't news that should properly be reported in this col, only the fellow who won was Phillip Rand, of Salmon, Idaho, thus showing that Idaho produces poets as well as beet sugar and Senator Borah's.

We once visited in Pocatello, Idaho and shall never forget the ham and eggs they serve at the station.

Another Alliance

See where George Eastman has joined the Hayes organization. Now if World wants to go into the picture producing business he can get his raw stock for two cents a foot. I suppose.

Cause and Effect

By the way now that film is down to two cents a foot, there'll probably be a lot of new companies formed.

Them Ohio censors don't seem to re
member the last Snow.
Uniform Contract Aroused Interest from Exhibitors

Several State Organizations Condemn It in Resolutions
—New York Theatre Owners Ask That
It be Given Fair Trial

The uniform contract, temporarily at least, has superseded every other topic of exhibitor discussion.

With the exception, every theatre owner who has expressed an opinion on it states that it is "not perfect." A large group accept it as an earnest step in the right direction. Another large group declare it is unacceptable. And a still larger group of theatre owners remain silent—apparently waiting for it to be put to the test of being in force.

**State Organizations Condemn Its Provisions**

The ink had hardly dried on the signatures to the contract before four units of the Motion Picture Theatre Owners of America had voted their disapproval of the document—Western New York, Connecticut, Wisconsin and Minnesota.

In view of Sydney S. Cohen, president of the M. P. T. O. A., avoiding the ratification meeting, the action of two of these units—Western New York and Connecticut—is taken to mirror his attitude on the contract. The Connecticut organization endorses Cohen's distributing proposition at the same meeting it rejected the Uniform Contract.

**Signers Defend Terms**

S. A. Moross, secretary of the T. O. C. of New York City, and Bernard Edelheit, chairman of the uniform contract committee of the T. O. C. C. issued statements this week defending the form of the contract urging exhibitors to give it a fair trial.

"Let us be fair to the uniform contract," is the plea of Edelheit, as he has stated on several occasions, it is not 100 per cent of what we sought to accomplish in favor of the exhibitor. It was not possible to accomplish all of that on the first attempt but it is certainly a step ahead. "So much is gained by having a uniform contract for still further achievements in the future."

"The contract as a whole is a vast improvement. If any contract ever written before in this industry," states S. A. Moross. "It should be accepted in good faith by all parties in the industry."

**Present Exhibitor Discussion**

With a view to being fair to both proponents and opponents of the new contract, EXHIBITORS HERALD has called a conference of the leading motion picture organizations to discuss the question. W. M. Roob of Port Washington, Wis., was the first exhibitor to raise a question as to one of the provisions in the contract. S. A. Moross was invited to answer him. A wire was received from the Wisconsin exhibitors, telling of their rejecting the contract, and a short time after Hiram Abrams, president of the uniform contract committee, answered Wisconsin's objection.

Letter from C. Ross Riley of Oberlin, Kan., objecting to another provision of the contract, was also received. His letter arrived too late to invite any postponement of the contract to answer it.

The HERALD columns, as always, are open to any comments on the question from exhibitor readers of the publication.

**Will Be Up at Convention**

It appears certain that the uniform contract will be one of the important questions at the next National Exhibitors Convention of the M. P. T. O. A. in Chicago May 19 to 26.

A number of exhibitor leaders, declining to make statements for publication, have declared in informal interviews that they regard the Uniform Contract a good thing as a general proposition, although they object to one or more provisions of it.

It is stated that it is to be expected that state organizations will hesitate to bind themselves until they are certain the majority of members approve the contract.

**O'Reilly to Address**

**Amplas in Exhibitors**

**Views of New Contract**

(Special to Exhibitors Herald)

NEW YORK, Feb. 20.—Charles L. O'Reilly, president of the Motion Picture Theatre Owners of New York, has been invited to be the guest of honor at the luncheon of the Chicago Associated Motion Picture Advertisers, Inc., this week, and to address the members on the subject: "The Uniform Contract from an exhibitor's viewpoint."

Herbert Crocker, who is the toastmaster of the luncheon, figured that the advertisers were keenly interested in the application of the new contract and invited Mr. O'Reilly to give the association his views on the effect it will have on the industry generally, and on the exhibitor specifically.

Mr. O'Reilly has made an intensive study of the contract since it was proposed and represented the exhibitors of the state in its preparation, and was believed by Mr. Crocker to be best qualified to explain its benefits to the advertisers.

**The Question Box This Week**

1. You have read of the first railroad theatre car. What do you think of the plan to exhibit pictures on trains?

2. You have read objections to the uniform contract and explanations by those prominent in framing it. What is your opinion?

3. You have read of the official call for the national convention of the M. P. T. O. A. In your opinion, what subjects should be dealt with at the conclave?
Questions and Answers on the Uniform Contract

On Section 17

(Letter received from W. M. Roob, man-
aged, Grand theatre, Port Washington, Wis.)

PORT WASHINGTON, WIS.—To the Editor: Your issue covering the
New Uniform Contract is very interesting. Inasmuch as the main reason was to
eliminate deposits, I call attention to Section 17. It eliminates, so far as the
exhibitor, upon execution of the contract, pays down an amount as "paid on ac-
count." Question: What is the difference? It's nothing but the same kid with a new
name. Then Section 20. The distributor can demand $100 to $500 from an exhib-
itor who fails to bring about arbitration by merely giving two weeks notice of
termination from the fact that he can't keep on passing the buck and you'll be
right back in the old rut again. They started a real game of checkers.—W. M.
Roob, manager, Grand theatre, Port Washington, Wis.

On Section 12

(Wire received from the Motion Picture
Theatre Owners of Wisconsin.)

MILWAUKEE, WIS.—To the Editor: Board of Directors of the Wis-
consin Theatre Owners in session February 13 unqualifiedly protest against the adopt-
ion of the so-called uniform contract. Paragraph 12 would give to producers
headed by Will I. Hay's absolute control on screen of the country, which control
could be sold for fabulous sums for political or other propaganda. This alone is
sufficient to condemn the whole contract.

Motion Picture Theatre Owners of
Wisconsin, Milwaukee, Wis.

On Section 16

(Letter received from R. Ross Riley, manager, Wigwam theatre, Oberlin, Kan.)

OBERLIN, KANSAS.—To the Editor: This has been a joke to me for some time:
It is a clause in the new contract referring to the advertising matter, as follows:

SIXTEENTH: All advertising matter used by the exhibitor in connection with
the exhibition of said photoplays must lease from or through the distributor and
must not be sold, leased or given away by the exhibitor.

This clause was taken from the standard contracts of some distributor for we have
seen it before and it has no place in the Uniform Contract. Unless it can be
crossed out, it is a holdup. The distribu-
tor claims they are making no money on the
advertising and yet they want you to buy it of them, when you can get it of
any advertising exchanges for half the
price they charge for it. Why should they care if they are not making anything
on it whether you get it from them or
someone else?

And after you do buy it from them (they don't rent it any more and give you
credit on its return) who are we to
nobody else's. So why should you not
give it away or sell it if you wish? No
law could keep you from it. When you buy
this thing it is yours to give it to
anybody you please with. I know where I can get
advertising at half the price they will
charge and when you go back and get
credit on more.

So don't it look like a joke to you?—

Editor's Note.—Mr. Riley's letter arrived too
late to ask any of the exhibitor signs of the new-
form contract agreement to answer it, in time for
this issue. The answer, if obtained, will appear
in an early issue.
Missouri Beats Censorship
As N. Y. Repeal Fight Opens

Sunday Closing Attempt Fails in Indiana—Reformer Rebuffed Elsewhere—Oppressive Measures Are Offered in Other States

Setbacks are being experienced by the reform element throughout the country.

Missouri is the latest state to repudiate 'the reformer, the censorship measure before the legislature of that commonwealth having been killed last week. Announcement that the censorship bill before the Iowa legislature had been killed was made last week's issue of the Herald.

Interest in reform matters now centers upon New York State where a hearing will be held on March 6, on measures providing for the repeal of censorship in that state. Following news reports describe the present status of the legislative situation:

Missouri
(Special to Exhibitors Herald)

JEFFERSON CITY, Mo., Feb. 20.—The house committee on criminal jurisdiction last week virtually killed the censorship bill sponsored by the Committee of Fifty, when it voted unanimously to report the measure unfavorably. Although an unfavorable report means that the idea is dead, good faith was given to the blue noses who will endeavor to revive the bill on the floor of the house. Little is known of enactment, however, is expressed.

In fighting the measure, the industry had the support of a large delegation of Kansas City women and senators, who came to Jefferson City last week and publicly denounced political censorship.

Would Stop S. R. O. Sales
(Special to Exhibitors Herald)

JEFFERSON CITY, Mo., Feb. 20.—Representative O'Brien of St. Louis has presented a bill to the legislature which would prohibit the sale of tickets after the theatre is filled. Penalty for violation would be a fine of $1 to $500.

To Vote on Sunday Shows
(Special to Exhibitors Herald)

WEBSTER CITY, Ia., Feb. 20. This town will decide by referendum on Federal Censorship
Loses in Debate

WASHINGTON, D. C., Feb. 20.

—Secretaries of senators and congressmen, who form what is known as Little Congress, settled the question of federal censorship of motion pictures in a stirring four-hour debate at one of the regular meetings. The ants won by a big majority.

Senators and congressmen crowded the caucus room of the Capital to hear the arguments. The opponents of the question argued that the present federal law was adequate to prohibit the shipment in a state of objectionable films and declared that this law, which covers newspapers and books as well, was as far as the federal government should go in this direction.

There are 500 members in the Little Congress and the body prides itself that it is not controlled by any small organized minorities and does not have to worry about re-election.

April 3, the question of Sunday motion pictures, a petition bearing 1,300 signatures and demanding repeal of the blue law has been presented to the council.

Face Daylight Saving Fight
(Special to Exhibitors Herald)

ST. LOUIS, MO., Feb. 20.—Riverview Club has presented a resolution to the Board of Aldermen asking that daylight saving time be observed between April 1 and November 1 of each year. Similar measures have been defeated in the past.

New York
(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 20.—The first move of importance toward the probable repeal of the motion picture censorship law in this state is committee to meet Tuesday, March 6, when a public hearing will be held before the ways and means committee on bills introduced in both houses of the legislature calling for immediate repeal of the obnoxious law.

While the hearing is supposed largely to determine public sentiment and govern the committee in so far as reporting the bill out of committee, a vote on the floor of the house, there is no question but that the bill will be reported on Public interest in the matter is too great for one to think that the bill might die in committee.

Whether or not the bill can be passed is another question. The bill stands one climb by one. The assembly is Republican by five. While the bill, engineered by Senator James J. Walker, is being passed in the upper house, there are grave doubts that it can be passed by the assembly. The fight will center in the lower house and gives every evidence of being the most bitterly fought of any arising from the introduction of measures.

Campaign for Sunday Shows
(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 20.—Ren- schers, across the Hudson from Albany, has started a campaign for Sunday shows. Petitions are being circulated by exhibitors. The common council will consider the question in the near future.

Indiana
(Special to Exhibitors Herald)

INDIANAPOLIS, Ind., Feb. 20.—An effort to amend the Memorial day bill on second reading to include all forms of amusement, such as motion picture shows and theatres, failed in the house of representatives of the state legislature by a vote of 61 to 28. The bill passed third reading in the
Penn State Out After Dues; Oklahoma to Meet in March

$1,500 Added to Pennsylvania Treasury as Result of Special Drive—Outlook Bright for Great Convention at Oklahoma City

Pre-convention activities of the state units of the Motion Picture Theatre Owners of America are becoming prevalent.

Oklahoma this week issues a call for a two-day convention of the Theatre Owners and Managers Association of Oklahoma, has issued a call for a convention of the organization to be held at the City Auditorium in Oklahoma City on March 1 and 2. A busy two days has been planned by "Josh," as he is familiarly known to exhibitors of the state, and other officials of the league.

In connection with the convention, and a feature of it, will be the exposition in the main hall of the Auditorium, the banquet, which is scheduled for second night, and a dance.

The banquet and the dance will be free to all members of the organization. As an added attraction, Henry B. Wal- thall and Mary Charlston will be in attendance.

In sending the call broadcast, Secretary Billings writes: "Bring your wife or sweetheart and let's have the greatest convention the Theatre Owners and Managers Association ever held."

In a postscript, he writes: "Thanks to you fellows that have kicked in; if you haven't, why not?"

Pennsylvania

(First National Franchise Holder, 20.)

PHILADELPHIA, PA., Feb. 20.—An intensive drive for dues, conducted during the early part of this month, netted $1,500 in contributions and pledges for the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey, and Delaware.

Seven teams backed the severest weather in three years in their drive to put the state unit on a sound financial basis. Additional members also were signed.

Secretary Aarons is authority for the statement that the organization now boasts a membership of more than 300 theatres.

Comprising the teams which made the successful drive were:

Team No. 1—Dr. S. M. Norris, captain; Ben Petree and Ben Shindler.

Team No. 2—George Kline, captain; David Barrist and John Bagley.

Team No. 3—Bill Butler, captain; Sam Hyman and Sam Kanior.

Team No. 4—Lew Pizar, captain, Harry Stevenson and Charles Dutkin.

Team No. 5—Charles Rapoport, captain; Sam Stiefel and Elliott Goldman.

Team No. 6—W. C. Hunt, captain; George Aarons and Morris Bromberg.

Team No. 7—C. H. Goodwin, captain; Columbus Stamper and Sam Stiefel.

Griffith Considering Plant in New Orleans

NEW ORLEANS, LA., Feb. 20.—Reports that D. W. Griffith may soon have a studio in New Orleans are current. It is known that a committee of financiers has been negotiating with Mr. Griffith for some time regarding a plant here to be used in a winter production. Sites which would serve the purpose have been found and funds necessary for promotion of the structure have been pledged, it is said.

While in New Orleans with his company, which is filming "White Rose," Mr. Griffith was the guest of the city at the annual Mardi Gras pageant.

Wilson to Tour State For Missouri League

KANSAS CITY, MO., Feb. 20.—C. R. Wilson, a member of the board of directors of the Missouri organization who is acting as business manager temporarily, and Charlie Sears, president, have completed plans whereby Mr. Wilson will start on a tour of the state this week in effort to double the membership of the M. P. T. O. M. Upon Mr. Wilson’s return to Kansas City, which will be about two months, a business manager will be employed to assume charge of the new headquarters at Eighteenth street and Baltimore avenue.

Storm Halts DeMille Visit to Lonely Isle

LOS ANGELES, Feb. 20.—The exploration trip which Cecil B. DeMille and his party had planned into the Ti- buron Islands have to wait until summer. A seventy-mile gale which the Paramount producer’s cruiser "Seaward" ran into in the gulf region played havoc with the yacht in a thirty-six-hour bat- tle and forced abandonment of the trip.

DeMille returned here by rail but de- clares that he is going to make the trip to the uninhabited isle this summer. In the meantime he is going to start work on production of the "Ten Command- ments."
Do Theatre Owners of Country Want Their Own Distributing System?

HERE IS THE ANSWER

THE “HERALD” THIS WEEK presents additional opinions, voiced by exhibitors, relative to the Theatre Owners Distributing Corporation, launched recently by Sydney S. Cohen and William A. True. The first installment of the survey conducted by this publication was carried in last week’s issue.

IN MAKING ITS NATIONAL SURVEY to ascertain the consensus of exhibitor opinion on the Cohen plan to organize an exhibitor-owned distribution system, the “Herald” presented to theatre owners the following questionnaire:

1. DO YOU BELIEVE there is a place in the industry for an exhibitor-owned distributing system?
2. DO YOU BELIEVE the time opportune for organization of an exhibitor distributing system?
3. OTHER COMMENT on question.

In cases where exhibitors made definite answers to the foregoing, they are so indicated by the numerals, 1, 2 and 3.

W. M. WARD, Starlight theatre, Corn ing, Ark., says: (1) Yes, I believe there is a place, but doubt if the expense involved would compensate the exhibitors in the long run. This would be something similar to the farmers union. It starts out fine but where does it end? Usually worse off than before. Some one person wants to run it for their own selfish end, and this has been proven in some theatre organizations.

(2) I do not believe the place can be organized but as long as producers go into the exhibiting end why should we not have the same privilege? But here is the drawback, the exhibitors are not organized themselves as they should be, and as long as they are not how could they be expected to cooperate as they should?

(3) The exchanges and producers are accusing the exhibitor of this and that and he musn’t do as they say. I know there is a lot of wrong but I also think a lot of exchanges are far from right. As for service, it is all right for them to send in a film torn and substitute a picture on you.

* * *

P. G. ESTEE, Fad theatre, Brookings, S. D., says: (1) Yes, on an equitable percentage basis. Never so long as the “get all you can” policy is maintained by all classes of distributors. Not so long as “take all or take none” of our pictures is the slogan. (2) No. (3) I do not believe in percentage as it would now be handled. Handled by the exhibitors’ organization it might succeed.

* * *

J. LEE STONE, Victory theatre, Mount Airy, N. C., says: (1) No, not in this territory. There are enough exchanges with their expenses, and the exhibitors must finally pay the expenses of the exchanges. (3) No. (5) Exhibitors should try to reduce expenses, not increase them. Better try to get the producers to reduce the footage. Features should be limited to five reels and some even to three reels. All that made moving pictures popular at the start was the fact that it did not cost much and did not take long to see them. And then they go crazy and pay such ridiculous prices for some one to play them. The idea of paying Jackie Coogan $500,000. Not only sounds foolish, but is foolish.

* * *

F. H. HARRIS, Amuse theatre, Hart, Mich., says: (1) No, I believe that we have a lot of other things to do, such as music tax, tax on admissions. Our energy is needed there. No more bluffs as there has been in some cases. We are not treated very badly and it is up to each exhibitor to insist on not paying more than he can afford. There is too much jealousy. Where there are two exhibitors in a city, each one tries to beat the other fellow to show the big pictures first, so the salesmen get fancy prices. I find the best way is to tell salesman NO in big letters, sell it to the other fellow. There are lots more just as good as yours.

(2) To second question NO. Too much chance for the big fellows to fatten

Thanks!

The HERALD wishes to thank those theatre owners who have made possible this comprehensive report on the important question of an exhibitor-owned distribution organization. Questionnaires received too late for publication in this issue of the HERALD will be used at a later date.
up themselves and all relations and friends. They will not let the little fellow to help them. For me I have seen too much of that kind of work. Fat salary to sons, sons-in-law, brothers and others and the stock holders to pay. Not for me. There is one thing I see we do not need, all the high priced salesmen. Sometimes I have had four all traveling together, each one trying to sell me. I can buy from exchange better than from salesmen as they do not know but little of what you want. Say they will write in and let you know. Ten to one if he gives you dates the booker changes them. So I cut them out.

If you buy let them pay exhibitor's expenses. Treat them as buyers same as the furniture manufacturers do in G. K. They have two big showings per year and buyers from all over the United States come in. Now something like that will save a lot of money. We all buy 3 to 4 months' program at a time, so why not go to a central point and see the big pictures screened. Let us keep up with the times. Automobile manufacturers have these shows and dealers' conventions. Henry Ford calls all dealers into central places and pays all expenses, so the film exchanges could do the same. All get together and if an exhibitor buys, pay all or part of expenses as to the amount he buys. I am sure it would pay one-half of the salesmen. Just have a good time at the expense of the people they sell for, that I know. As there is not one that calls on me but what wants to hurry and get a booking and get in to Muskegon or Grand Rapids or perhaps in summer up to Twin City or Petoskey as they have a friend they want to see.

J. J. KUDLACEK, Swan theatre, Swanton, Neb., says: (1) Personally, I am not needing one. (2) Do not feel competent to answer. (3) Cooperation can be overdone. If exhibitors want exchanges and producers to stay out of the exhibiting end, why then an exhibitors' distributing organization?

WILLIAM H. CREAL, Suburban theatre, Omaha, Neb., says: (1) Yes. Perhaps the exhibitors in the West do not feel the necessity as much as they do in the East, where there is a scarcity of good pictures for the first run houses, and where the big pictures are monopolized by the producer-exhibitors. (2) This time of year I do not feel the way. As a matter of fact, according to my best information, things have almost reached a crisis, as the producers have broken their promise not to buy or build more theatres, and film rental is ever mounting higher and higher. (3) I believe such an organization if it is desired, could obtain good pictures, and is honestly and efficiently managed.

C. A. MOORE, Auditorium theatre, Hume, Mo., says: (1) Yes. (2) Yes. (3) Yes.

T. A. SHEA, Palace theatre, McGehee, Ark., says: (1) No. (2) No. (3) Two

R. L. BEHLER, Royal theatre, Garretson, S. D., says: (1) Personally I don't think there is. Why don't producers produce, and exhibitors exhibit? All exhibitors need is organization. (2) I do, if producers are going to try and hog it all. (3) If producers would run things on a business proposition, like exhibitors do, there would be no hard feelings, and everyone would get along fine. Too many skin games are the case and when they fall through it makes them sore. If anyone is in business they and make a business out of it.

W. A. WHITE, Jefferson theatre, Jefferson City, Tenn., says: (1) Yes, indeed. (2) Yes. (3) I think it a necessity as a matter of self protection.

E. J. STUART, Best theatre, Lakeville, Conn., says: (1) No. (2) No.

A. F. KEHR, Princess theatre, Ogallah, Neb., says: (1) Yes, providing it is put on a solid foundation. (2) You can never put anything over that you put off. (3) From what I have learned through reading about the exhibitors' distributing corporation I would say that it is the only way we exhibitors will be able to hold our own. We are all now working for the different distributing corporations without compensation.

J. H. RANKIN, Mission theatre, Clayton, N. M., says: (1) Yes, if the exhibitors will stand back and support. (2) Yes, sooner the better. Later on there are liable to be no independent exhibitors. (3) Should this go into effect, I suppose the big corporations will gobble it up.

S. L. LOCKETT, Auditorium theatre, Atlanta, Ga., says: (1) I do. (2) Yes. (3) P. S.: Of course, if the plan will be broad enough for a colored exhibitor's consideration, I am over-anxious. (5) Being an operator of a house for colored patrons only, and running only the higher class films, I am in the raffle of all this going on in which with all colored houses and comments in this territory. I also feel that I am speaking for the higher class houses and am making now for the good of Better Photoplays.

JOSEPH HOPP, Rosenfield, Hopp & Co., Chicago, Ill., says: (1) Yes. (2) Yes. (3) In voting yes on two above questions, I do from two standpoints, viz., First—It is called "exhibition value" of films the exhibitor is too often forced to pay a greater rental than the producer actually pays for—resulting in a greater loss than profit on "fair price" films amount to. It also stops reduction of admission prices to a point where the picture theatre is "the recreation of the masses." Second—Exhibitors have the same right to distribute and produce, as the two latter have in competing in the exhibition end. It would merely equalize things.

C. C. HUBERT, Opera House, Newark, Del., says: (1) Yes. (2) Yes. (3) To get a real attraction an exhibitor must pay such a rental that it is impossible to make any profit, or he is compelled to buy 40 or 50 pictures to get not more than six reel attractions.

C. W. LANCASTER, Grand theatre, Eastman, Ga., says: (1) Yes. (2) Yes. If there ever was. The film companies will take your money and deposit and if you lose up will come back. Always have some excuse to offer.

P. L. BEHLER, Imperial, Atlantic City, N. J., says: (1) Yes, provided the organisations all work together. (2) Yes, I think it is good. (3) Of course, I think everyone should work for its success—Good faith. Does Good Faith exist in our days?

A. J. HALEY, Hillside theatre, Chicago, Ill., says: (1) Believe that there are enough distributors and organisations now, but if an exhibitor organisation system was formed it would be the start of another period in the moving picture business. (2) Yes.

MARK M. HANSEN, Victory and Lyric theatre, Oxnard, Cal., says: (1) No. (2) I do not want it. I believe theatre owners should be running theatres and not try to run an exchange. On the other hand I don't believe it right for an exhibition to own any theatre or any interests in any theatre, and something should be done to break such a combination. (3) I believe this franchise is absolutely the bunk. It might be O.K. at the moment you buy it, but if the exchange doesn't think it gets enough out of you you generally lose and the exhibitor is the goat. Please answer this note and let me have your opinion.

PHILIP RAND, Rex theatre, Salmon, Idaho, says: (1) Yes, provided exhibitors may refuse to play any pictures that they do not want to run. To have half of few men in New York which must be played in Idaho is suicide. That is the main fault in the First National subfranchise. I want to pick my own pictures.

(2) No. We smaller fellows are not ready for it as we need more light on the question.

(3) This company has already organized, elected their own directors and made their own plans. A real exhibitor releasing company should meet and elect officers in a democratic manner and give all a chance to have his say from its very inception.

R. ROSS RILEY, Wigwam theatre, Oberlin, Kans., says: (1) I do not think there is a place in the industry for an ex-
hibitor owned distributing system, be-
cause except for a distributing business it
is impossible. They are shownmen, not dis-
tributors. We have a pretty good idea of
what would happen in First National. They
were supposed to be controlled by ex-
hibitors, but there is not a bigger trust in
the business today, unless it be Parm-
ount. I wonder if the truth was known
how much exhibitors have made money by
buying the franchise.

J. C. McKee, Electric theatre, Bolivar,
Mo., says: (1) I believe such a thing is
possible. (2) See no especial reason at
this time more than has been in the
past. (3) Personally I have not experi-
ced as I said above it seems possible, at
the same time it is doubtful whether it will
prove of any real benefit to the small
town exhibitor.

ROBERT M. HARRINGTON, Star
theatre, Lathrop, Mo., says: Being
only a little three night a week showman
I do not feel competent to express an
opinion that would carry any weight.

P. G. HELD, Sterling theatre, Fairmont,
Neb., says: (1) I don't believe that
there is at the present time. It seems to
me as if there is plenty of competition.
(2) I do not. (3) An organization of this
kind might be a good thing if there was
not enough competition, but at the present
time it seems to me as if there is competi-
tion plenty.

W. D. PATRICK, Cozy theatre, Florala,
Ala., says: (1) Yes, since some of the
producers and distributors are getting
into the exhibiting end of it. (2) YES.
(3) I think there is room for something
to be done at once, as the outlook
in Atlanta claim it costs more than $6
per picture to make shipments out to
the exhibitors, when I feel sure that same
could be handled for at least $1 to $1.50
per picture, as it does not cost any more
to handle a good picture than it does a
cheap picture, and I can get all the pic-
tures I want out of some of the cheaper
and older pictures at $1 per reel. I
think every picture SHOULD BE
DONE AT ONCE FOR THE SMALL
TOWNS.

L. P. CHARLES, Grand opera house,
Checotah, Okla., says: (1) You can't
trust the promoters. (2) You can't trust
the promoters. (3) You can't trust the
promoters.

CROSBY BROTHERS, Lily theatre,
Buffalo, N. Y., says: (1) Yes. (2) Yes.
(3) There will always be room in the
industry for a distributing company that
is square shooting and honorable in its
dealings with theatre owners. With few
exceptions the distributing companies
ever justly earned the little fee and practically
gave the film to the larger theatres. We
know that theatres in Buffalo with seat-
capacities of 1,500 to 2,500 pay as
little as $25 for featured names, but those
(200 to 400 seats) are charged $10 for
the same. In one instance we paid as much
for a serial as a 2,500 seat house.

A. L. LIGHTER, Orpheum theatre,
Mellen, Wis., says: (1) No, not for the
small town exhibitor. (2) No.
(3) An organization as above will not
help the small exhibitor who does not have
enough money to buy the necessary
stock. How can it help him then?

MILLER AND CARROLL, Gayety the-
atre, Amory, Miss., say: At this early
stage of this new enterprise, far be it
from us to condemn or commend an un-
dertaking of this kind. We believe Mr
Cohen has the necessary "gray matter"
to put this project over, but, still, on the
other hand, we do not believe that any
man that is not familiar with the trials and
tribulations of the small town exhibitor has
any idea what

watch_for_additional_exhibitors_opinions_in_an_early_issue_of_the_herald
TWO VIEWS of the Chicago & Alton "theatre car" which made its initial run between Chicago and St. Louis on Lincoln's birthday. An all Universal bill was presented, the feature picture being "The Flame of Life," starring Priscilla Dean.

Chicago Train Launches First Railroad Theatre Car

Motion Pictures to Be Presented Regularly If Commerce Commission Sanctions It

By J. RAY MURRAY

(Staff Representative of Exhibitors Herald)

FOR the first time in the history of the film business and of railroading, motion pictures were successfully shown on a moving train between Chicago and St. Louis on February 12, 1923. Lincoln's birthday. The experiment was made on the Chicago & Alton railroad.

THAT the innovation was a success was attested by the delighted passengers on the train, both going to and coming from St. Louis. The train used for the experiment was the "Red Limited" and it is proposed to make the "theatre car" a part of its regular equipment, as soon as the Interstate Commerce Commission sanctions it.

A steel coach, especially equipped for the purpose, was used as a theatre. Two Acme projectors were installed and a Day-lite screen suspended near the ceiling, giving a picture 5 feet by 4 feet. The power for the projection machine was taken from the car battery and was without flicker or vibration of any kind.

The program given on the initial trip consisted of an International News reel, the Baby Peggy comedy, "Peg o' the Movies," and the six reel Universal-Jewel production, "The Flame of Life," starring Priscilla Dean.

"The Movietorium," as the C. & A. calls its theatre car, can accommodate forty-five persons, and they gave three shows each way on the eight hour trip. A neat trailer reading as follows was used to introduce the pictures at each show:

"This is the first moving picture theatre ever operated on a train for the pleasure of its passengers. The event may become history. After the show we will be glad to receive your impressions of this novel form of travel entertainment. George J. Charlton, Passenger Traffic Manager, C. & A. railroad."

There was keen competition among the film concerns to sell the railroad pictures for its moving theatre, but Herman Stern, assistant general sales manager for Universal Pictures Corporation, Chicago, finally won out. Regular programs were printed and distributed through the train and everyone on the Limited visited the theatre car on route.

Those who accompanied the theatre car on its initial trip were: Fred McQuigg, dramatic editor, Chicago Evening American; Miss Genevieve Harris, Chicago Evening Post; Miss Edmund Camp, managing editor, Visonal Education magazine; R. E. Woodmanse, editor, Illinois Tradesmen, Springfield, Ill.; D. F. Barrett, Post-Di!patch and St. Louis Star; H. L. LaMèrtha, St. Louis Globe-Democrat; H. S. Monk, St. Louis Times; W. G. Powers, Globe-Democrat, St. Louis; B. E. Walker, advertising manager, Chicago Daily News; Dudley Walker, advertising manager, Chicago Evening Herald; Maj. L. A. Boening, sales manager, St. Louis; Larsen, factory superintendent, and D. D. Swem, sales department of the Acme Motion Picture Projector Company.

The following Universal exchange officials were guests of the railroad on the trip: Herman Stern and wife, assistant general sales manager; L. L. Lerman and wife, country sales manager; Louis Lammie, sales promotion manager, and Walter L. Hill and wife, director of publicity and advertising; Barney Rosenthal, manager St. Louis; N. E. Steinberg, sales manager; Morris Engle, director publicity St. Louis.

Those who acted as hosts from the Chicago & Alton railroad were: George J. Charlton, passenger traffic manager; C. R. Davidson, assistant general passenger agent; D. M. McNamara, general agent, St. Louis; R. A. Pearce, general agent, Chicago; and Merle W. Dancy, general agent, Peoria.

"A. E." Progress Is Shown by Dividends

Kane Organization Pays Deferred Dividend As Well

As Regular One

(Special to Exhibitors Herald)

NEW YORK, Feb. 20.—Impressive evidence of the wisdom of policies adopted by Associated Exhibitors, Inc., when Arthur S. Kane took active charge of its activities as president, March 6, 1922, is seen in the action of the directors, last week, in declaring two more dividends.

Complete All Payments

One of these declarations is for 2 per cent dividend for the first quarter of 1923 on Associated's preferred stock, to stockholders of record as of March 25th next. The other calls for an accrued and deferred dividend of 2 1/2 per cent for the four months of 1923 to stockholders of record as of December 31, 1923. These make complete the payment of all dividends from March 1st, 1921, when the corporation began business, to the end of the first quarter of 1923.

During its first year the activities of the young company were devoted largely to the perfection of its working organization. Not only were no dividends paid in that time, but, at the end of the twelve months, in March, 1922, the company's figures showed an actual loss on operations. But through 1922 and up to the present, with Mr. Kane in active direction, not only has Associated paid all current dividends as they have come due, but it has prospered sufficiently to pay all accrued and deferred dividends for 1921, dating from its organization.

Expansion Is Planned

"We contemplate a considerable expansion of our activities during 1923, and we are confident that our success will continue without a sign of interruption," President Kane declares.

Seeks American Film

(Special to Exhibitors Herald)

NEW YORK, Feb. 20.—Odd Biornstad, owner of a leading theatre in Stockholm, Sweden, has arrived in America to purchase films here for distribution in Scandinavia. He is making his headquarters at the office of E. S. Manheimer, 130 West 46th street.
Famous Players May Face Trust Inquiry This Spring

Federal Trade Commission Files Amended Complaint Which Calls for New Answers—Hearing Tentatively Set for April 5

WASHINGTON, D. C., Feb. 20.—Interest in Federal Trade Commission inquiry into the affairs of the Famous Players-Lasky Corporation was revived this week, when the Commission filed an amended complaint against the corporation and the individuals and concerns, who have already answered the previous charges.

Hearings May Take Place This Spring

The amended complaint provides that hearings will begin at Washington the morning of April 5, "or as soon thereafter as the same may be reached." It is unlikely that the hearings will begin on April 5, but it is possible that the inquiry will be underway this spring.

Gist of the Complaint

The gist of the complaint is that "the respondents, Adolph Zukor, Alfred L. Lasky and Famous Players-Lasky Corporation, have conspired and conferred, together and with the respondents Jules Mastbaum, Alfred S. Blaik, Stephen A. Lynch and Ernest V. Richards, Jr., and Realert Pictures Corporation, the Bradley Company of America, Stanley Booking Corporation, Black New England Theaters, Inc., Southern Enterprises, Saenger Amusement Company, Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr., have conspired and conspired..."

In a result of the conspiracy, it is declared, Famous Players-Lasky Corporation is the largest theatre owner in the world, and in one week in the year 1920 more than 6,000 American theatres, or approximately one-third of all the motion picture theatres in the United States, showed nothing but Famous pictures, and about 67 cents of every dollar that was paid to enter moving picture theatres is paid to enter those theatres which displayed Paramount pictures.

The complaint, as amended, goes into details regarding the manner in which this alleged control is exercised, and is based on the respondents and asserts that coercive measures were resorted to in compelling exhibitors to book and exhibit motion picture films produced or distributed by Famous-Players-Lasky Corporation.

Bernheim and Boushey Are Made Managers at "U" City by Laemmle

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 20.—Official announcement is made by Carl Laemmle, president of Universal, of two important appointments at Universal City. Julius Bernheim is the new director general and Homer A. Boushey has been made production manager.

Bernheim is succeeding Irving Thalberg, who recently joined the Louis B. Mayer organization. He has been with the company some time, and was business manager the past twelve months.

Mr. Boushey is a veteran in the business and since Essanay quiet producing has been associated with George K. Spoor in the Spoor-Thompson Machine Company of Chicago.
Group of Universal Exchange officials and officials of the Chicago & Alton Railroad as they departed from Chicago on the first train to carry a Motion Picture Theatre Car for its patrons. Left to right—R. A. Pearce, Gen. Agt. C. & A.; Max Pearl, operator; L. Lesersmit, sales manager, Universal; Louis Laemmle, sales promotion manager; Maj. L. A. Boening, Acme Projection Co.; W. L. Hill, publicity manager, Universal; C. R. Davidson, asst. pass. agent and Herman Stern, asst. general sales manager, Universal.

Sales Drive Marks Anniversary Of Film Booking Offices

Year-Old Organization Has Made Remarkable Growth Under Leadership of P. A. Powers

(Special to Exhibitors Herald)

NEW YORK, February 20.—Film Booking Offices of America is one year old this month. Under the leadership of P. A. Powers, managing director, the organization has forged ahead during the last twelve months until today it holds an enviable place among the larger producing and distributing companies of the industry.

In observance of its rapid growth, the company this week announces its first anniversary sales drive which will be conducted under the personal direction of Mr. Powers. The drive will extend through March, and it is the hope of the managing director to reach every theatre in the country with F. B. O. product during the anniversary period.

Mr. Powers announces that $7,500 will be distributed to the branches, the prizes having been proportioned so that every member of the three prize winning exchanges will share in the award. In the case of ties the amount of the original prizes will be awarded to the tying contestants.

In addition to the cash awards, a silver loving cup, standing three feet high, will be presented to the exchange showing the best record of bookings during the drive. This cup will be retained by the sales campaign branch until the sales campaign next year, when it will pass into the hands of the new leader. The exchange winning it three times will get permanent possession of it.

“Our growth and our present strength,” said the F. B. O., managing director, “after only one year’s existence, is proof enough of the loyalty and energy of the sales organization which Harry Berman has built up. We found, when we first announced our plans for a first anniversary drive, that the spirit of the home office was reflected in each and every exchange; that the enthusiasm shown for our present F. B. O. product here in New York, was equalled and exalted by the men in the field. It will be with a very willing hand that I will sign the checks aggregating $7,500 payable to this loyal and capable sales force. They are carrying out in every way the policy of exhibit service which I announced as the foundation of the Film Booking Offices one year ago.

“Our sales force has been instructed in this drive, with only one slogan: ‘contracts.’ It is our object to bring F. B. O. into every theatre in the country; to introduce ourselves and our product and to prove our claim of service, to the smallest and largest exhibitors. As a year-old organization we have not had the opportunity of meeting the number of friends that should be ours, but this first anniversary drive will widen our circle until it embraces the smallest theatre in the farthest town.

“Fortunately we are able to offer exhibitors during this first anniversary drive the finest array of productions which we have ever had in our history. They include such proven box office attractions as ‘The Third Alarm,’ ‘Thelema,’ ‘Fighting Blood’ and ‘Canyon of the Fools.’ Our prospects for the coming months are even finer, as our publication in Collier’s Weekly, and ‘Daytime Waves,’ a forthcoming special, has a vital theme and a tremendous appeal. These are only a few of the features and short subjects, built upon the idea of ‘entertainment plus exploitation,’ which will be issued through F. B. O., within the next few months. Others will be ‘The Fourth Musketeer,’ another H. C. Witwer story starring Johnny Walker; ‘Westbound 99,’ Emory Johnson’s big railroad drama; ‘Divorce,’ a new Jane Novak picture produced by Chester Bennett; ‘Crashin’ Through,’ Harry Carey’s next Western drama, and our regular Plum Center and Carter DeHaven comedies.

Film Booking Offices of America came under the control of P. A. Powers late in February, 1922. J. J. Schnitzer became vice president and Harry Powers, director of exploitation and publicity director. In July Harry M. Berman took over the office of general manager of distribution, and at the same time the name Robertson-Cole Distributing Corporation was abandoned and the name Film Booking Offices adopted.

In addition to a thirteen-story home office building, there are thirty-one exchanges throughout the country; and a huge studio, known as the R-C Studios in Los Angeles, where F. B. O. productions are filmed.

Emil Offeman is in charge of production at the R-C Studios with Edgar Forest and Wyndham Gittens at the scene end. The studio publicity is handled by Hyatt Dab, formerly of the home office.

Half Million Dollar Damage In Fire at Cosmopolitan Plant

(Special to Exhibitors Herald)

NEW YORK, Feb. 26.—Studies of Cosmopolitan Productions, 127th street and Second avenue, suffered a loss of between $500,000 and $1,000,000 by fire early Sunday morning. The electrical equipment, scenery and almost the entire wardrobe were destroyed. Several portraits, one said to be valued at $80,000, which were borrowed for production of “Little Old New York” were consumed. Most of the damage was confined to the main stage room, in which a ball room set had been constructed the day before. Huge electric cables stretched along the ceiling interfered with the work of the bremen.

Marion Davies’s dressing room was badly damaged and all of her costumes were destroyed. No films were lost. 

Tork of rebuilding the plant will start at once, and members of the staff of “Little Old New York” is being pushed in three other studios. Company offices have been established in Columbus Circle.

Fox Employee Married

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 26.—Charles Bader, a shipping clerk for the Fox and Miss Myrtle Plant, also of Albany, were quietly married a little over a week ago.
PICTORIAL SECTION
of Exhibitors Herald
Issue of March 3

“U” Sales Cabinet

President Carl Laemmle of Universal has named personnel of new sales cabinet, members of which will have power to sign contracts and authority on other matters. Members of cabinet will carry title of general sales manager and will operate under supervision of General Sales Manager Art Schmidt (center, above). Other members are: Left, top to bottom, Cleve Adams, H. M. Herbel, Herman Stern and Edward Armstrong. Right, top to bottom, Ned Depinet, Clair Hague, Jules Levy and Joe Friedman, in charge of five reel features.

Wesley “Freckles” Barry, the star of several Warner Brothers features, meets Gifford Pinchot, new governor of Pennsylvania, during Barry’s personal appearance engagement at the Regent theatre in Harrisburg with “Heroes of the Street.”
He doesn't look like a prize fighter, does he? It's George O'Hara and he isn't a real professional fighter, but he's might convincing in his portrayal (above) of a mit champion in H. C. Wittwer • F. B. O. "Fighting Blood" series, first of which has been published.

Here is a panoramic view of a set which is declared to be the largest ever constructed in a motion picture studio. It occupies a floor space of 200 feet by 300 feet. No studio, according to Cosmopolitan Productions, was large enough

It's finished! That's why Maurice Tourneur (center), Anna Q. Nilsson and Milton Sills are beaming. Tourneur has just finished "The Isle of Lost Ships," a fantastic tale of the Sargasso sea in which Miss Nilsson and Mills share honors. The picture was produced at United Studios on West Coast.

Poor, poor Harry! Harry D. Wilson ran for president of Wampas. So did Joseph Jackson. And what's more, "J. J." won. In honor of Wilson's defeat members of Sol Lesser production forces decorated his desk and here is defeated gentleman in his office morning after. By-the-way, Harry was elected vice-president.
to hold the set so it was necessary to construct it in the Twenty-third Regiment Armory in Brooklyn, N. Y. You will see this set in Marion Davies' next Cosmopolitan special, "Little Old New York," which is nearing completion.

Kenneth Harlan as David Graham in Warner Brothers' "Little Church Around the Corner," which William A. Seiter directed.

Viola Dana in her characterization of Emmy Lou in her new Metro starring vehicle, "Crinoline and Romance."

Fred Niblo, director of "The Famous Mrs. Fair," which Louis B. Mayer will present through Metro, has an impromptu conference with Marguerite de la Motte, one of the leading players in the feature, at the door of a portable dressing room. Myrtle Stedman, Helen Ferguson, Cullen Landis and others in cast.

Buddy Messenger in his new Century comedy, "Smarty," finds that shaving isn't as simple as it looks, especially when the razor has a saw edge. Director Edwards handled the megaphone on this picture, which has in support of the young star, Myrtle Sterling, Tiny Ward and others.
Hugh Dierker, head of Hugh Dierker independent productions, and William H. Jenner, West Coast representative of American Releasing Corporation, which is distributing the product of the Dierker company.

A group of Los Angeles bankers, all prominent members of the Rotary club of that city, call upon Emory Johnson at the big studios of Film Booking Offices to compliment him upon the success of his most recent production, "The Third Alarm."

This new picture of Thomas H. Ince is taken from a portrait etching. Mr. Ince is distributing his product through First National, one of his recent successes being "The Hot-tentot," starring Douglas MacLean.

Rex Ingram, the director of Metro successes. His latest is "Where the Pavement Ends," which he produced in Florida.

Dorothy Mackall who is a featured player in the First National film, "Mighty Lak'a Rose."

Director George Melford has Lewis Stone just where he wants him for a scene in "You Can't Fool Your Wife," a Paramount picture. But Stone isn't a bit perturbed for there's that magazine story he's been trying to read for the past week and this is first peace he has had.
Six beauties appearing in the symbolic phases of B. P. Schulberg's new Preferred picture, "Poor Men's Wives," which Al Lichtman is distributing. Gasnier directed the picture which is the sequel to "Rich Men's Wives," a film which has been meeting with success throughout the country.

Gene Sarazen, golf champion (center), looks over contract under the terms of which he will be featured in seven one reel comedies embodying golf instructions by Warner Brothers. Harry Rapf (left) will supervise. Jack L. Warner stands at right.

Charles de Roche and Beneva, the police dog actor, who make their bow to America in Dorothy Dalton's new production for Famous Players-Lasky Corporation, "The Law of the Lawless." De Roche was brought to this country from France only recently by the Paramount organization.

Guy Bates Post (seated) distinguished star of stage and screen, affixes signature to Principal Pictures contract. Men in background are: Sol Lesser (left), president of Principal; Robert T. Thornby and E. deB. Newman, who are associated in venture. "The Man from Ten Strike" is star's first vehicle.
ARTHUR FRIEND, president of Distinctive Pictures Corporation, gave the members of the A. M. P. A. a new line of thought at last week’s luncheon of the advertisers. Mr. Friend, who is known as one of the keenest thinkers in the industry, was the guest of honor, and the new line of thought was that a doctrine of personal responsibility is the only basis upon which the industry can move forward and upward to its proper position as the eighth art.

Everyone was an adherent to this doctrine, said Mr. Friend, and thus everyone includes producers great and small, artists, directors, advertisers and exhibitors—in fact, all connected with the industry.

“The obvious truth of today is that we must all accept full responsibility for our several parts in this industry,” said Mr. Friend. “The fact that a producer makes a picture and gives it to his cameraman to direct, his director, in casting his picture, does not excuse him for putting out a dull or inartistic photoplay. He can plead that the director was incompetent, that the man or woman engaged for the lead fell down on the job, that his cameraman botched the lighting, but these things—neither sin nor downfall of the world in putting out inferior work.

“The same principle should be practiced by exhibitors. No exhibitor who is the owner of a motion picture theatre has a direct obligation to the neighborhood in which he operates. He has a clientèle. This clientèle should be held personally responsible for the sort of picture he shows, and he should not be allowed to plead that he bought without knowledge of the fact he was getting. ‘Exhibitors should be as careful in the selection of their programs as the producer should be in the making and distributing of features and short subjects.

“If this practice were indulged in for a considerable length of time, the healthy enforcing of a true revenue, in both receipts and in that other great factor—good will—would soon reveal justification of this policy.

“Practice of this principle is the only means of maintaining motion pictures in their true category. Motion pictures are an art form, an entertainment, and they should all strive to keep it away from standardization, which would destroy all qualities of beauty, imagination and artistic achievement.”

And while we are on the subject of the A. M. P. A., it might be apropos to state that the boys are working hard on the program of what they expect will be an event so far ahead of any past performance as to make “The Truth” dinner as good as the development of new subject. Each member is racking what he intimitates refers to as his brain for some new and novel idea by means of which to direct a gift of satire at his boss.

At the last meeting of the show committee, WALTER EBEBERHART, who modestly admits that his forbearance in keeping off the legitimate stage is what permits John Barrymore to enjoy his present popularity, was struck with an idea. So forcibly did this idea hit him that he fell right off his chair. Walter didn’t get a chance to tell his great idea, but Vic SHAPIRO has ordered Eberhardt’s staff to work into the “Naked Truth” program.

MAUROBONIN TOOMES, the demon press agent of Century Comedies, is getting into a bad habit—or rather her apartment is. Twice within one week bad taste has entered the Toombe’s habitat and carted away some of the treasures. Now, it is said, the D. J. P. A. sleeps with a police whistle clutched tight in his chincle of a revolver in the other. She is quoted saying:

“They may take my jewels and wealth, but I will guard those still of Baby Peggy with my life.”

And now this from the prolific and truth-loving typewriter of Old Reliable Bax-more.

“Russell Gravin, the five-year-old actor under contract to C. J. Burr, is a versatile young man. Besides acting extraordinarily well, he sings, recites, knows several languages and likes to write poetry. But he finds time to play, too, as his rosy checks and active body attest.

“If there is anything we just love, it is to read poetry written by a five-year-old actor, and we are going to wait with bated breath for Barra to send us an installment, even if we have to pay bootleggers’ prices for the last.”

And speaking of press agents, ALLAN ROCK says:

“I don’t know whether or not anyone is safeguarded from the wind for this screen, but he sure would be a big attraction. And oh, baby, what a press agent that guy has.”

Four BOXES declares positively that he will not wear a derby hat. He says they are too hard to sleep in.

ARTHUR S. KANE, head of Associated Exhibitors, has been to Palm Beach for six weeks of recuperation. Great excitement was caused in film circles by the rumor that he had forgotten to take his golf clubs, but this can be authoritative denied.

For real class among the publicity persons, commend us to those birds on the west coast. As Exhibit A, get this which reaches us via a handsomely engraved card:

“Mr. HARRY D. WILSON respectfully calls your attention to the fact that he has severed his connections with the Jackie Coogan Productions and is now with Principal Pictures Corporation (Sol Lesser Productions). He wishes to assure you of his sincere thanks for the splendid co-operation he has always enjoyed at your hands and hopes in his new relations to continue in your good will.

All right, Harry, we’ll continue that good will stuff, but it is really too bad that you want to go to expense of an engraved card just for us.”

Coming through a side street a few days ago, Jotta Lowery, busly star and producer of “Lost in a Big City,” saw a truck stuck in a snowdrift, the rear wheels turning impotently. Getting a foothold in the gutter, Lowery put his arm on the truck, and to the amazement of the driver and curious passers-by, gave the vehicle a shove that freed it.

“What’s the idea?” his companion asked.

“Keeping in trim for my next picture,” said Lowell, “can’t afford to soften here in town.”

ARTHUR LOEW, who was operated upon recently for appendicitis, is recovering rapidly and is expected by his physicians to be better than new within a few weeks.

JOHN S. SPARGO.
Official Call Is Issued For Convention of M. P. T. O. A.
Al Steffes, Visiting in Chicago, Refuses to Say Whether He Will Seek Presidency—Favors Removing Headquarters from New York

The official call for the fourth annual convention of the Motion Picture Theatre Owners of America has been issued by Sydney S. Cohen, president. As exclusive representatives of the HERALD two weeks ago, the sessions will be held in the Chicago Coliseum on May 21 to 24.

Two months remain for the various state organizations to hold conventions and elect their official representatives to the convention. Under the constitution, delegates and alternates must be elected at least one month prior to the convention and written certification of the names must reach the national president two weeks before the opening session.

Move on to Reunite Entire Country

Already, there are indications that the earnest members of the organization are trying to bring back into the fold the various delegations, which withdrew from the organization at Washington a year ago. It is understood they are to be assured not only of admittance to the floor of the convention, but an active part in the deliberations.

Several surprising developments are in the making. There have been a number of "harmony" moves attempted during the past few weeks by various leaders. None came to fruition but each reflected the trend of the times.

Steffes Visits Chicago

A full house and a small group of exhibitors from Minneapolis paid a visit to Chicago during the past week. Steffes said there was no particular purpose to the trip—that they simply wanted to get away from business for a few days, and climbed on a train.

Trade papers representatives got a thrill, when "Will H. Hays of Sullivan, Ind." registered at the Congress hotel the same day the Steffes party were at the hotel. Hays could not be located, however, and Steffes expressed surprise when he was told Hays was in Chicago. The exhibitor leader departed for Minneapolis Friday night apparently without getting within nodding distance of the head of M. P. T. O.

Steffes dropped into the headquarters of the Illinois M. P. T. O. before leaving; shook hands all around, and then was on his way again. The call was purely social.

Silent on Presidency

The Minneapolis leader has frequently been mentioned as the most likely candidate for the presidency of the M. P. T. O. A. Many exhibitor leaders have freely predicted that Steffes would shun the organization if placed in the executive chair.

A direct question as to whether he would be a candidate was put to him. "Not being on the witness stand, I don't have to answer," he evaded, laughing.

"I will say this," he continued, "I expect the Chicago convention to bring out a larger and different type of previous convention and I look for a reuni ed and strong national organization to result. I intend to submit an amendment to the convention, which will permit its being amended at any convention, and I believe any objectionable features of it will be changed. I consider it a good constitution considering the short time in which it was prepared but I know it isn't perfect.

Wants Headquarters in Chicago

"I will say too that I would like to see the headquarters of the M. P. T. O. moved to Chicago. I think it's a logical place for it to be centrally located, and I have always felt that in New York, there is too much rumor, small talk and busyness."

He was asked his views on the question of a paid manager for the organization, who would practically direct its affairs.

"I'm against it," he replied. "The exhibitors could not afford to hire a big enough man for the post and an incompetent manager would be a disaster. I am in favor of a capable paid secretary, but believe the business should be run by men who have their money in the theatre business."

He believes too, that the next president of the M. P. T. O. should be from somewhere west of the Hudson river."

Sees Two Big Topics

Steffes declared that he believed the two big topics of discussion at the convention would be the new Uniform Contract, and the distributing organization plan of Sydney S. Cohen. He declined to comment on either. He said that film rentals, too, would be one of the important questions brought up.

Niblo Finds Mexico Is Ready to Aid Producer

(Los Angeles, Feb. 20.—On his return here from a trip to Mexico City, Frank Niblo, major film producer, declares his intention of producing Prescott's 'Conquest of Mexico' at some future date, so impressed was he with Mexico as a locale for picture making. The Mexican government, he explains, is enthusiastic for the project to be made there, for by that means it hopes to advertise to the world that Mexico is not the arid, bandit-ridden land it commonly is supposed to be. Capital in abundance, Mr. Niblo was informed, may be obtained from the financial leaders of the country, who join the government in the desire that the beauties of Mexico be spread before the eyes of the world.

Start Theatre To Aid Business

(Kansas City, Mo., Feb. 20. —J. P. Roeck, son of the unpretentious town of Cox, Mo., have an ideal method of bolstering up their merchandise business with the arrival of the pictures. Mr. Roeck and his son, who operate a general store, a blacksmith and repair shop, as well as feed the grist mill, have established a motion picture house for the mere purpose of "keeping the trade at home."

A 10-cent admission is charged, which means scarcely more than an even break in the theatre end of the plan, but an average of $200 worth of merchandise is sold every Saturday night, Mr. Roeck says.

Spokane Exhibitors To Fight State Tax

Organize to Oppose Proposed Tax of 10 Per Cent on Gross Receipts

Spokane, Wash., Feb. 20.—In a united effort to combat an adverse legislation, and particularly the proposed 10 per cent tax on gross receipts of theatres of the state as embodied in senate bill 134, Spokane theatre owners and managers organized the Spokane Allied Amusement association, at a meeting at the Davenport hotel last week. Dr. Howard S. Summer was appointed chairman.

Pantages Representative Talks

The new association will include all of the various amusements industries of the Inland Empire, affiliated to combat adverse legislation. It will be affiliated with the Washington State Allied Amusement association, which in turn is being affiliated in a national amusement organization.

"No theatre in the United States is making 10 per cent of its gross receipts," said Ellery B. Front, general representative of Alexander Pantages and one of the organizers of the association. "It is a physical impossibility for the theatres to absorb this proposed tax."

Committee Is Appointed

An executive committee of six was appointed to draft laws and constitution of the organization. The members of the committee are: W. Allender, Charles Stillwell, Ray Grombach, Maurice Oppenheimer, Charles York and Dr. H. C. Lambach. The association includes all of the local theatres and the four film exchanges, Universal, Hodkinson, Pathé and Interstate theater and will also include other amusement industries.

Want to Read Titles

(Mexico City, Mexico, Feb. 20.—Titles for future pictures to appear on the screen long enough for the audience to read them. A number of complaints have been received by the municipality at the speed with which titles are removed and as a result an order has been issued to all motion picture houses that the practice must stop, under threat of penalty.

March 3, 1923 EXHIBITORS HERALD 45
Special to Exhibitors Herald

New York, February 20.—A survey conducted by Pathe among newspaper editors of the country discloses a growing popularity for the short subject, and supports the contention of Martin J. Quigley, editor and publisher of the HERALD, in his editorial, "Five Reels," published in the January 23 issue, that because of this increasing public interest the exhibitor "must have feature pictures that do not run to extraordinary lengths."

PATHE forwarded questionnaires to 350 selected newspapers in typical smaller cities and towns covering all sections of the country. These two questions were asked of each editor:

1. Is the value of short subjects increasing?
2. Do patrons favor a complete bill of shorts?

Of the 231 editors responding, 226 answered "yes" to the first query and 3 answered "no." To the second, 124 answered "yes," and 117 answered "no." * * *

Following are the comments of many of the editors responding:

E. V. Durling, New York Globe—"Most large daily newspaper offices want only two reels for their circulation, and when producers try to stretch the material to five, they are doing the motion picture industry much harm. The great majority of moving picture theaters depend on neighborhood patronage, and the patrons turn to the legitimate plays at the legitimate theaters. The owners of these theaters should strive to compete with the well-known slogans of a Brooklyn vaudeville millionaire, "always a good show." One of the means of setting a standard of interesting entertainment is the use of short pictures . . . ."

Margaret J. Toomey, Dunkirk, N. Y. Evening Observer—"The value of short subjects made with the same care as feature pictures receive, and not used as mere "fillers" and "junk," can be increased. We would hate to think of the Pathé News repl, for instance, being taken from the program."

R. L. Hall, Wickersham, N. Y. Gazette—"In my opinion the value of short subjects is increasing."

E. M. Collins, Troy Observer Publishing Company—"For my own part I would prefer to have programs of short pictures in place of some of the alleged "features" which are antagonizing in the extreme to "the box.""

Evening News, North Tonawanda, N. Y.—"I think the trend of short subjects is increasing."

Charles W. Elios, Johnstown, N. Y. Daily Journal—"I'll say the folks like shorts! I know I do. Pictorial News is the one true feature. Give me more pictures, the government has more work to do."

New York Evening Picture Show—"Short film subjects are favored more by the eye than brain and uzl and change that each requires. Therefore, producers, and exhibitors of short subjects who combine to give their patrons really good value, need never fear competition in any other way, for the public will be with them . . . ."

Roland Burke Hennessy, New York Star—"We must recognize the fact that the short reels are exceedingly popular with the public. I have known specific instances where folks have gone to theater with the purpose of seeing one or more of the Pathe shorts. This fact, in itself indicates that many folks go to the picture houses to see short features instead of merely going there and accepting these subjects because they happen to be on the program. In the final analysis it is the public that will decide—and the concerns that is able to serve the public disposition sufficiently.

MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By L. A. PILLIOD

(Photoplay theatre, Grand Rapids, Ohio)

The most successful thing I ever did to build up a weak night is "Family Night"—that is, children admitted with parents free. I have been using this night for about a year and can state that it will increase your receipts for the night and will not detract from another night. It helps out your sales change, you would not get otherwise.

I also use a monthly program. I have the ticket girl address these out, which she does by using the box numbers instead of the names. You can get the number of boxes in your post office and Rural Routes from the postmaster, also the near routes of the surrounding towns; and, by using the numbers, it will shorten the time it would do the business just as well as writing out the full address. I never skip a person, as you can never tell what your program will do for you. I always try to get out as many as possible.

The results may not be as fast; but if you keep it up, you will find many new faces at your door each night. Try and cover as much territory as you can, as a monthly program gives people a lot of pictures to pick from. I use the same kind of paper to print programs on that they use for sale bills, made into a form like a mailing card and sometimes enclose heralds in same by using a paper clip.

Missouri Beats Censorship

as N. Y. Repeal Fight Opens (Continued from page 31)

senate be a vote of 38 to 9.

All forms of commercialized sport, including the Indianapolis Motor Speedway races on May 20, would be prohibited by the proposed law.

New Jersey

Trenton, N. J., Feb. 20.—Be a vote of 17 to 7 the state senate adopted the bill providing for Sunday closing of motion picture theaters. After the upper house enacted this measure it killed one which would have barred Sunday baseball.

California

Sacramento, Calif., Feb. 20.—A drastic censorship measure which would empower the censor board to formulate its own rules and call for reviewing committees in every town and city in the state, has been introduced in the assembly by Frederick M. Roberts, of Los Angeles. It is said that introduction of the measure was prompted by The Clasman controversy a year ago.

Majority Favors Sunday Shows

(Continued to Exhibitors Herald)

Sacramento, Cal., Feb. 20.—Citizens of Arcadia sanctioned Sunday motion pictures by a vote of 150 to 71 at a referendum held this month.

Wisconsin

Madison, Wisc., Feb. 20.—The committee on education and public welfare of the senate has recommended for enactment the Ridgeway bill which provides for county regulation of public amusement places.

Arkansas

Little Rock, Ark., Feb. 20.—A "sour" Sunday measure which would prohibit roll, tennis, or other sports on the Sabbath, is before the senate. An amendment has been proposed which would make Sunday newspapers, street cars, railway trains, automobile driving and Sunday church collections unlawful. To the house bill providing for prohibition of Sunday sports, amendments have been added which would bar exhibition of motion pictures or stereopticon slides on Sunday.

Eleven Firms Chartered

(Continued to Exhibitors Herald)

Albany, N. Y., Feb. 8.—Eleven companies, proposing to engage in some phase of the motion picture industry, were incorporated in New York state last week. The capitalization of the companies ranged from $500 to as high as $100,000.

Crack Safe, Get $1,115

(Continued to Exhibitors Herald)

St. Louis, Mo., Feb. 8.—The safe of the Marquette theatre, 1806 Franklin avenue, St. Louis, was looted by freekmen on February 12. They escaped with $1,115, the receipts of Saturday and Sunday.
"Othello" Copy

Echoes Interest
In Shakespeare

Rare acumen is displayed in the advance newspaper advertising for "Othello," a film version of Shakespeare's play with Emil Jannings in the title role which Ben Blumenthal is to bring to the New York Criterion February 25th, a two column display at hand showing the manner in which the current interest in stage productions of Shakespearean drama is turned to the picture's benefit.

The text of the all type ad reads:

To the Lovers of Shakespeare:

Seeking the most brilliant productions of Shakespeare known in a generation.
The magnificent presentation of "The Merchant of Venice," by David Belasco, with (Concluded in third column)

Practically no exhibitor ever quits the theatre business. A few try it. Scarcely permanently. The reason is the public. Recent reports on a great picture disclose in unique clarity the unfathomable quality of the picture clientele that is accountable for the phenomena.

Undoubtedly no showman in the nation would have asked a better opportunity for exceptional exploitation than that presented to exhibitors who had not used the picture when "Photoplay Magazine" awarded its annual medal to "Tol-able David." Clearly, here was a ready-made gold mine. Exhibitors snapped it up, advertised the picture as the winner of the medal and drew capacity business.

The four contributors to "What the Picture Did For Me" who have reported such treatment of the picture reveal the secret of the theatre's fascination for the showman when they uniformly state that patrons sought them out to ask "How come?" adding that the picture is, of course, a fine production.

The thrill that lies in this sort of thing is the attraction of the theatre. No other business offers a parallel. Exhibitors quitting the business quickly learn that and return. The result is a practically permanent exhibitor personnel, which is the theatre's greatest asset and the reason for this discourse.

The length of the feature necessarily determines in some degree the content matter of the modern theatre program. With an eight-reel production as its feature the California theatre, Los Angeles, presented the following material.

1. "Light Cavalry" Overture.
4. "The Chariot.".
5. "California Topical Review and Magazine.".
6. "Topics of the Day.".

The California program is the second in a series which The Theatre will publish with a view toward arriving at a standard for the ideal motion picture performance.

Theatre Hold
On Exhibitor
Is Explained

Clean Competition

Competition is, as the adage has it, "the life of trade," as long as it is clean and no longer. A really upward flying attraction is a wholesome interest. Nobody relishes a brawl—or brawlers.

Chicago cases illustrate the difference. About a year ago, patently baseless and apparently inspired, rumor had it that a new and formidable theatre was being built up quickly. A ignometrically, somewhat obscurely, the gossip seemed to receive artificial stimulation at intervals. The subject theatre spent thousands of dollars Still the gallup and the interests credited by citizens with its origin lost heavily through withdrawal of support 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. The one features a ballet frequently, the other regularly. The former inconspicuously competes with one of its most attractive feature pictures a very well done and genuinely humorous burlesque on classic costume. The thing really entertains and but very subtly casts the suggestion that the ballet as an institution is mainly "bunk." The public smiles, awards the theatre credit for cleverness and clean tactics, and governs its attendance at the opposing theatre according to its individual reactions. In the end it undoubtedly will be revealed that the "look in" on a clean fight vouchsafed the public will make more business for both houses.

The Theatre stands for clean competition as possibly the motion picture theatre's best advertisement.

Hayes-Barker Incident
New Film History

There's always "something new under the sun." This week it is revealed in a Theatre Letter from Barry Lawrence, Dawn theatre, Hillsdale, Mich., presented upon a subsequent page.

Mr. Hayes exhibited "The Storm" some time ago and reported it to "What the Picture Did For Me" in the "Herald" for October 21, 1922. Reginald Barker, director of the picture, read the report and wrote a letter about it to Mr. Hayes.

Mr. Hayes subsequently exhibited "Hearts Aflame," a Metro production, also directed by Mr. Barker, and reproduced Mr. Barker's letter alongside one of his own to the Hillsdale public in his reply. His advertisement headed "A Double Guaranteed Attraction." The ad is presented with Mr. Hayes' letter in this issue.

Just exactly this has not been done before, although the "Herald's" stimulating influence upon every department of the industry has been manifested countless times in a similar manner.

CONCLUDED FROM FIRST COLUMN

March 3, 1923
SIDE TABS AND CLEARWAY of Crandall’s Metropolitan give little promise to the producer of prologue, but eight persons were employed in the presentation of First National’s “Oliver Twist.” The story of the method will be presented in the theatre next week.

AN ESTABLISHED VAUDEVILLE ACT took second position, properly, to Fox’s “Silver Wings” in the display of the Tower theatre, St. Paul. The right way to bill a duplex show.

“SHERLOCK HOLMES,” himself, in person, almost, advertising Goldwyn’s picture for the Washington, Detroit.

HATS AND MUSIC are among many merchandise articles used to advertise United Artists’ “Suzanna” for the Mission, Los Angeles. The city presented a veritable window broadside on the picture.
A SIX-FOOT CLEARWAY and two diminutive side platforms serve Crandall's Metropolitan, Washington, for a stage, yet John J. Payette capitaly utilized this space in prologuing First National's "Skin Deep" as shown above. Story next week in The Theatre.

"LAUGH AND THE WORLD" buys tickets, says the St. Paul Strand's lobby display for Pathe's "Dr. Jack."

EMORY JOHNSON, director, and Hyatt Daab, F. B. O., with fire team that exploited "The Third Alarm" at Grauman's, Los Angeles. The middle horse works in the picture.

FORTY COLUMBIA WINDOWS and a host of others were obtained by Pete Smith for "Douglas Fairbanks in Robin Hood." United Artists, during its run at the Pitt theatre, Pittsburgh.
HAVANA, CUBA, sees striking showmanship. This lobby display was used for Paramount's "Blood and Sand" by the Fausto theatre, operated by Paramount distributors in Latin territories.

IF THERE BE MONEY in book picture tie-ups this New Haven window for "When Knighthood Was in Flower" must have paid big at the Bijou theatre box office.

FIRST REPORT of "Fury" exploitation, from Coliseum, Seattle.
AMERICAN DIGNITY, expressed by the American theatre, Butte, in advertising Paramount's Cosmopolitan feature, "When Knighthood Was in Flower," supplies sharp contrast with Havana methods.

BRUCE FOWLER'S art panel for "Slim Shoulders." Indiana theatre, Terre Haute.

"WHILE PARIS SLEEPS" New Yorkers stand in line to see the Hodkinson picture of that title at the B. S. Moss Broadway. Note combination flash above ticket wicket.
WELL, WHAT OF IT?

Four column teaser used by the Liberty theatre, Seattle, to introduce "The Dangerous Age," First National. A display unique alike in size and composition.

EXHIBITORS HERALD
March 3, 1923

INFORMATION!
These are hieroglyphics from a dead language.

This is the ONLY language not thus far used in Seattle in praise of

"THE DANGEROUS AGE"
at the Liberty Theatre until Friday night only.

It's a big picture—it will sway you mightily—it has an exceptiona First National cast—Choose either today or tomorrow to be sure to see it!

Two column follow-up used by Liberty with picture in progress.

PALACE THEATRE
LITTLE ROCK

The World's Greatest Production

DOUGLAS FAIRBANKS
IN ROBIN HOOD

Two column combination by Seattle theatres, easy to do and worth doing.

Three column combination by Seattle theatres, easy to do and worth doing.

Read George Ade's Fables In The Sunday Globe Democrat and see Tommy Meighan in George Ade's "BACK HOME AND BROKE" Missouri Now

Newspaper copy boosting Paramount picture for Missouri theatre, St. Louis.

Front page of striking folder, big magazine size, used by Palace theatre, Little Rock, Ark. Magazine make-up was used throughout.
GRAUMAN'S METROPOLITAN THEATRE
Sixth Street at Hill

30000 Persons Fought
to gain admittance to the opening of the eldest house of the world traffic
was blocked four ways never before has any box office turned away so many people. What these eager crowds bright

To Pay $5 a Seat
for it (reporting the decision currently)
the same program now showing regularly from 11 A.M. to 11 P.M. daily.

The Verdict was Unanimous
dashing, magnificent Grauman cut
does himself's worth a trip around the world to see as majestic as the Grand Canyon a lasting capital for the world's screen capital-and still, they down the screen capital to see.

Gloria Swanson
in 
<My American Wife.

Warms Pennsylvania's
in holidays favorite overnight:

The Wright Ballet
20 Woodland Angels
First Easter and Ruth Hazelden
a dance "Give Destiny"

Grauman Metropolitan Orchestra.
The Thousand-bell Organ.

Three column typical layout on Vita-
graph's "My Wild Irish Rose," from
Alhambra, Toledo, O. Note tie-up
with song.
Theatre Letters

Personal Accounts of Constructive Showmanship
Contributed by Readers of “Exhibitors Herald”

Circuit Chief
Writes Defense Of Exploiter

Defense of the “exploiter” as a theatre asset is the subject of the following communication from Herman A. Schwahn, general manager of the Eau Claire Theatre Company of Eau Claire, Wis., which operates a circuit of seven theatres in that city and Chippewa Falls.

Again the service of a Goldwyner is cited in example.

THEATRE EDITOR,
Exhibitors Herald,
Dear Sir:

Just why this discussion of the merits of exploitation was started is rather hard for me to understand, but my experience with exploitation men has been both pleasant and satisfactory so that I feel called upon to say a word in favor of the new craft.

In my opinion the exhibitor who does not favor the entrance of exploitation men into the game is the exhibitor who when they have arrived on an assignment has blocked their every move, and is naturally disappointed at the results of their visits. He in my opinion is much like the exhibitor who continues to use plain type ads, when he could just as readily sell himself of the supply of mats on hand at every exchange, and make his ads doubly attractive.

The exhibitor is here to stay in the film game, and the wise exhibitor is the one who makes use of him. My most recent experience with exploitation was in association with the showing of “The Strangers’ Banquet” at the Grand Theatre here. William H. Branch of the Minneapolis Goldwyn office reported to assist us. I told him to go ahead and do anything that he wished. I will just tabulate the results:

1. Arrangement was made with the Eau Claire Baking Company by which they wrapped 10,000 heralds, carrying the message, “For Your Banquet. Use Old Home Bread, for The Strangers’ Banquet,” go to the Grand Theatre with their bread. The 100 grocers handling their bread all carried window cards in their windows, and their delivery trucks carried 2 ft. banners advertising the picture.

2. Window displays were secured from seven leading merchants.

3. The Eau Claire Telegram staged a contest for the best menus and recipes for “The Strangers’ Banquet.”

4. The Eau Claire Leader ran a two-column story on spring fashions by Claire Windsor, which attracted a great deal of attention from women readers.

All this accomplished besides the regular advertising speaks better than anything for the value of exploitation. My suggestion to the boys who don’t believe in it is—give the exploiters a free rein, instead of squawking about not wanting to spend a cent of extra money the minute they hit town.

H. A. SCHWAHN
Eau Claire Theatre Co., Eau Claire, Wis.

FOLDER BUDGET
Of Good Ideas;
Likes “Herald”

A folder that is a veritable budget of good ideas is submitted this week with the following letter by H. C. Snyder, Gem theatre, Earlville, Ia., a newcomer to the circle of Theatre Letter writers. Welcome, Mr. Snyder.

THEATRE EDITOR,
Exhibitors Herald,
Dear Sir:

Enclosed are a couple of our folders and pass-outs we used in putting over First National Week. The Herald hits the spot with us and is far superior to any trade magazine we receive. We read it from cover to cover.

H. C. SNYDER,
Gem theatre, Earlville, Ia.

Every Showman
May Profit by
Meyer Example

Every showman in this broad land can read and profit by Fred S. Meyer’s letter description of the method by which he makes newcomers to Hamilton, O., friends of the Palace Theatre.

The Theatre advises nation-wide adoption of the plan as a means of increasing patronage and heightening prestige.

THEATRE EDITOR,
Exhibitors Herald,
Dear Sir:

I am trying something new. You might let me know what you think of it.

The other day one of the mail carriers stopped me on the street and told me that a certain party had just moved into town from Columbus. He said, “They don’t know anything about theatres. No doubt
Larry Hayes, Dawn theatre, Hillsdale, Mich., reported on "The Storm" to "What the Picture Did For Me" in the October 21st issue and received from Director Reginald Barker the letter which is quoted above by Mr. Hayes in one of his advertisements for his theatre, "Hearts Aflame." His Theatre Letter gives the details. The above advertisements measured, left, five columns, right, four columns.

Report Yields Hayes Capacity Crowd Builder

How a report on "The Storm" printed in "What the Picture Did For Me" yielded its author advertising material which resulted in "real business" for "Hearts Aflame" is told by Larry Hayes in the following letter.

Reproduction of the advertisement in question is given hereafter.

THEATRE EDITOR,
EXHIBITORS HERALD.
Dear Sir:

Am enclosing a few reports and also my ads on "Hearts Aflame" and the Ambassador Orchestra, which was some bill. Due to an eleventh-hour change in bookings, I had to use the orchestra Sunday only, but they came to hear them, believe me.

The letter from Barker is authentic and I think I made the best possible use of it. The point is that on one of the coldest days this year we did real business on the combination, proving once and for all that attractions and nothing else will bring them in and satisfy. And—that's that.

LARRY HAYES,

+ + +

DEAR MR. HAYES:

There's more than one good reason for reporting to "What the Picture Did For Me," isn't there? For showing exhibitors what your report on "The Storm" in issue of October 1st enabled you to do in an advertising way for "Hearts Aflame" some three months later, many thanks it's a great piece of copy, say what you will.

Letters from directors, stars and others to exhibitors as a result of reports and also contains a new development, but the bulk of those regarding which exhibitors write us are of quite different character. Have you received any of that kind? They, too, are interesting, and valuable, I think most useful for ad copy.

Your experience illuminates clearly one of the indirect but hardly secondary effects of the report department. It discloses as seldom disclosed, due to its essentially personal nature, the bringing together of industrial forces which the report department accomplishes.

Thanks for telling us about it. And write again.

W. R. W.
George, Henry, Draw Crowds to Animal Feature

George Rea, a part of whose good showmanship it is to make everybody call him by his first name, aided by Henry, his trusty assistant with whose exploits you are familiar, did a great many things for Warner Brothers' "A Dangerous Adventure" which resulted in the kind of business the theatre thrives upon. George tells about it in a letter that snaps along as breezily as his ad copy, which is of the snappiest, breezest and best.

Here it is:

THEATRE EDITOR,
Exhibitors Herald.

Dear Sir:  
Just mailed you photo of lobby and street ballyhoo on "A Dangerous Adventure." It stopped 'em and most of 'em came in and they looked, they saw and were pleased.

One of the bon heads in lobby had a flasher back of red eyes which topped off the best animal lobby the Colonial ever had.

Here is a picture that is truly a thrilling novelty sensation that pleases and draws. It has zebras, lions, tigers, leopards, hippos, monks, alligator and most all the other animals you can think of, to say nothing of a peach of a storm, earthquake, volcanic eruption, tights and, well, I wish you'd go see it and let me know whether or not you got a thrill.

Prices 10 and 30 cents.

DEAR MR. REA,
Colonial theatre, Washington C. H., O.  
P. S. "Henry" still working fine.

DEAR MR. REA,

The photos arrived and are duly reproduced herewith, which surely completes the story. Wish you'd leave us a corner to be a reply to how and then. As it is we can only promise to go and see the picture when opportunity arises and close by asking that you give our regards to Henry.

W. R. W.

George Rea's cutout front for "A Dangerous Adventure," Warner Brothers, the subject of his Theatre Letter herewith.

“Sonny” Troup Turns Interest On Hippodrome

L. J. Burkhart, Hippodrome theatre, Crestline, O., capitalized the juvenile angle of "Sonny" in preference to the patriotic element and at a cost of $5 got excellent returns. His initial Theatre Letter gives details.

THEATRE EDITOR,
Exhibitors Herald.

Dear Sir:  
I am sending you a picture of my parade for "Sonny." These signs were made on the back of old window cards. I bought horns for the children at a racket store. They made more noise and attracted more attention than a brass band. The whole thing cost only five dollars and proved a real money getter.

L. J. BURKHART,
Hippodrome theatre, Crestline, O.

DEAR MR. BURKHART,
So far as we've noted, you are the first to capitalize the juvenile side of "Sonny" instead of the patriotic side, and we believe the juvenile side is for many reasons the most productive. Thanks for the photograph, which is reproduced herewith, and the letter. Welcome to the circle.

W. R. W.

Noted Musician Joins Indianapolis Theatre

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Feb. 20.—Modest Altschuler, former director of the Russian Symphony Orchestra of New York, which he organized in 1903, will become director of the Circle theatre orchestra about the middle of this month.

Heads Goldwyn Branch

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Feb. 20.—The branch office of Goldwyn Distributing Corporation has been made into an independent branch exchange and Sam Shurman, formerly sales manager of the company's Chicago branch, has been appointed resident manager.

George Rea's service car, Henry, as dressed for the exploitation of Warner Brothers' "A Dangerous Adventure."

L. J. Burkhart's juvenile assistants in the exploitation of "Sonny," described in his Theatre Letter.
SHORT SUBJECTS

Pearson in Comment on Featuritis

Elmer Pearson, general manager of Pathe Exchange, Inc., one of the largest dealers in short subjects, in a statement issued prescribes an effective antidote for the theatre malady christened "featuritis." Mr. Pearson's statement reads:

Entertainment is that thing that satisfies that universal craving for something different.

The word different is just another definition for variety.

Every exhibitor knows that the public give their patronage to the show that offers the greatest variety.

Not only should we strive to offer the greatest possible daily variety, but we should offer as great a difference as possible between each successive change of program.

For instance, let us discuss a given case of an exhibitor troubled with ingrained formality. His program consists of a dramatic feature of five or six reels, a one reel comedy, an occasional news reel, or something of that nature to make up about eight reels.

About the only thing he advertises is his varied program. Naturally, patrons come to look upon that as his principal bid for their attention.

Now everybody knows that all drama construction is limited to about eleven (?) or seventeen (?) basic principles, consequently a sort of sameness manifests itself to a public who are asked to look at 365 dramatic feature pictures per year.

Is it any wonder that the public gets a sort of satisfaction in the many of whom get out of the picture habit entirely, or only come once or twice per week.

How much more refreshing to the public and the Box Office it would be if every exhibitor would get entirely away from that featuritis for at least two changes out of every seven and offer his patrons an entire diversion.

Today's output offers ample opportunity for such diversification.

For instance:

- Our Gang Comedy
- Range Rider Maloney, Western
- Pathe News
- Hal Roach Comedy
- Fables & Topics

Such a program can be made up in numerous variations from the many short subjects on the market and will bring the patrons out for an additional night of the week upon which you book.

The person who gets all the feature drama he desires on two visits per week to a theatre will be delighted with an opportunity to come a third time for such a program as above.

How do we account for the popularity and success that the serial picture enjoys?

Ask one of the regular serial exhibitors, and he will tell you without hesitation that the serial adds from 15% to 25% to his weekly office receipts, money that he could not get into his house in any other way.

Don't you just see that his patrons would not come that additional day to see an additional typical feature picture, but since the serial and attendant program is another variety of entertainment, out they come.

In many cases that same serial exhibitor is making use of a short subject program on another change of his week, and is thereby adding some more money to his week's receipts. Give the public the variety they crave, and you will get much more of their patronage.

Sid Grauman gives the bulk of his lights to Christie Special, Educational comedy; "Pardon My Glove." Grauman knows what pays.

NEUSSIPINTES

FOX NEWS No. 38: Slide in Culebra Cut Stutters Tourist.—Harding Appeals to Congress to Ratify English Debt Agreement.—Rockefeller Better.—Edison Celebrates Birthday.—Navigator Starts Around World in One-Man Ship.—Secretary Hughes Signs Central American Arts Treaty.—Tag Sinks Off New York.—Greek Drama Revived in Athens.—A. E. F. Welcomed at Savannah.—Other Features.


FOX NEWS No. 40: Excavations at Tomb of Tut-Ankh-Amen—Secretary Davis Made Honorary Member of Spanish War Veterans—Elkus Root Observes Birthday—Sanitary Fire Costs $2,000,000—U. S. Planes Pass Over Havana—Mardi Gras Opens in New Orleans—Liner Rams Schooner off Frisco—Cleveland Iceboat Makes 150 Miles Per Hour—Other Features.


PATHE NEWS No. 14: Doughboys Back from Plane—Edison Observes Birthday—Play Ice Motorcycle Polo at Toronto—Secretary Hughes Presides over Latin American Conference—Natives of Indian Reverence Patron Saint—No Coal Problem in Florida—Missoulini Outlaws Even Ready Army at Rome— Plane Flight Over Constantinople.

DIGEST of PICTURES of the WEEK

GEORGE ADE in March Cosmopolitan under the caption, “They Can’t Always Subsist on Maple Syrup and Cayenne Pepper,” has this to say about pictures and censors, most about censors:

“... Talking about the current releases and the world’s largest jury. How would you like to be the Simon Legree of a cinema drama production, getting ready to burn up $250,000 and face the task of turning out a play guaranteed to delight the farm hand, the Federation of Women’s Clubs, the mill workers in a steel town, the metropolitan critics, the girls employed in the five and ten cent store and the Board of Censorship of the state of Pennsylvania?

“What if you knew that screen dramas approved by all of the come-up-higher leagues had flopped in the open market, while those which had been toasted by every highbrow vigilante as cheap and vulgar had brought Rockefeller profits through the holes in the glass windows?

“Stop roasting the men who make motion pictures and lavish upon them your profuse sympathy. They are trying to serve Mammon and mammon at the same time!”

“THE BOHEMIAN GIRL” (American Releasing) is an English adaptation of the famous opera, with Gladys Cooper, Ivor Novello, Ellen Terry, Constance Collier and C. Aubrey Smith in the leading roles. The time-worn story has been artistically presented, with many picturesque backgrounds and elaborate sets.

“THE PRISONER” (Universal) is Herbert Rawlinson’s latest. It was adapted from George Barr McCutcheon’s story “Castle Craneycrow” and furnishes a full hour’s entertainment of romance, adventure and thrills. A splendid cast appears in support of the star.

“JAZZMANIA” (Metro) presents Mae Murray in another fantastic bit of screen entertainment that should prove a good box office attraction. It is elaborate in appointments and very well directed. Edmund Goulding furnished the story and Robert Z. Leonard directed.

“THE MESSAGE OF EMILE COUE” (Educational) is interesting and should prove a good attraction because of the wide-spread publicity given the French chemist from Nancy. It was directed by John McCutcheon and is in three reels. It consists of pictures of M. Coe expounding his theory—the power of imagination.

“A CLOUDED NAME” (Playgoers). Romance and mystery are ably combined in this entertaining feature which boasts Norma Shearer, Gladden James and Little Yvonne Logan in the cast. A well told and interesting story in five reels. Scenario and direction by Austin O. Huhn. A Logan Production.

“ADAM AND EVA” (Cosmopolitan - Paramount) offers first-rate entertainment of a light order. It was adapted from a successful stage play and gives Marion Davies excellent opportunity to display her versatility. The direction of Robert Vignola is especially pleasing. The Venetian fete scenes, beautifully tinted, furnish ideas for a ready-made prologue.

“THE LITTLE CHURCH AROUND THE CORNER” (Warner Bros.) is one of the most carefully directed and well staged melodramas that has reached the screen in some time. Every detail of this Charles E. Blaney stage production has been faithfully reproduced and amplified and the result is a highly pleasing photoplay. Money can be made with it if properly advertised.

Three tense scenes from “The Lion’s Mouse,” a Producers Security production made under the direction of Oscar Apfel for Hollandia Film Corp., which will be distributed through W. W. Hodkinson Corp. Wyndham Standing and Marguerite Marsh have the leading roles.
MAE MURRAY IN
JAZZMANIA
(METRO)
A fascinating and completely satisfying Mae Murray-Tiffany production, beautifully staged, care-fully directed and a sure-fire box-office attraction. This star never appeared more alluring than in this fanciful story. She is surrounded by a most excellent cast. Directed by Robert Z. Leonard from a story by Edmund Goulding. Eight reels.

THE CAST
Nixon............................ Mae Murray
Jerry Langdon............... Rod La Rocque
Captain Valmer.............. Robert Frazer
Sonny Daimler.............. Edward Burns
Princess Otto.............. K. L. Leslie
Horstel............... Lavina Lesley
Baron Bolo..................... Lionel Belmore
Josephus Rampone............. Herbert Standing
Marline........ Mrs. J. Farrell MacDonald
Juliette........... Wilfred Lucas
Colonel Kerr.............. Herbert Frank
Gavona.................. Carl Harbaugh

The adventures of a high-spirited little Queen of an imaginary principality furn-ished the basis for this unique screen comedy-drama and gives Mae Murray another vehicle typical of her former films. It demonstrates the alarming effects of jazz music and jazz dancing on our foreign neighbors, and furnishes an ex- cuse—if one be needed—for Miss Murray to give up a series of exhibition dances that are artistic and beautifully executed. In sets nothing quite as elaborate has been presented upon the screen since Douglas Fairbanks' 'Robin Hood.' In fact several interior and exterior shots measure up to anything that has been presented heretofore. The camera work is excellent all the way through, the work of Oliver T. Marsh. The story is not without its thrills, its well handled mob scenes and its love making. An odd twist to the plot gives Rodney LaRocque the leading male role, or lover part, when the interest has be-come centered upon Edward Burns, as "Sonny" Daimler, a reporter. Why it was thought best to shift the importance of the two lovers is not quite clear. How- ever, both do good work, as well as Robert Frazer as the loyal captain of the queen's guard; Jean Hersholt was ef-fective as the villainous Prince Otto, and Lionel Belmore gave a finished performance as Baron Bolo.

The picture offers many suggestions for exploitation such as a "jazz week" a "queen contest" and a style show. Talk it up. It will bring big returns if properly advertised and proved to be the most entertaining and honest attraction.

The story concerns Queen Nixon, in a little European country, who is betrothed to a scoundrel Prince Otto, threaten-ing a revolution unless she marries him. She is persuaded by an American newspaper reporter to flee the country in an airplane and in descending near Monte Carlo the airplane is wrecked. Here she meets Jerry Langdon. In America she falls completely under the spell of jazz music, but the arrival of Bolo forces her to return to her country to save it from ruin. Prince Otto having contracted to sell its valuable oil wells to an American banker. The people are wild with joy at her return. Prince Otto is put in his place and Jazzmania becomes a Republic, with Nixon as its first Presidentess. Of course she marries Jerry and he be-comes first citizen of the country.

MARION DAVIES IN
ADAM AND EVA
(PARAMOUNT)
This Cosmopolitan production gives Marion Davies an excellent oppor-tunity to shine at her best in a pleasing story, well produced and carefully directed. It should prove a money-getter. Adapted from Guy Bolton's and Geo. Middleton's comedy. Directed by Robert Vignola. Adapted to the screen by Luther Reed.

Seven reels.

While "Adam and Eva" is quite a step down from "When Knighthood Was in Flower," there is this to be said about it: Marion Davies is just as charming and winsome as in the Charles Major story; and it is as well made, pleasing and thoroughly entertaining.

The idea of a pampered, spoiled daugh-ter of a wealthy Wall Street broker, coming to her senses when she thinks her father has been ruined on the mar-kets by getting a living for herself, is not entirely new; but, as here worked out, is vastly enter-taining, and T. Roy Barnes, Tom Lewis, Richard Collier, Lenore Aubert and Luella Dear furnish excellent characterizations of a light order. There is love interest for the flapper, and more dazzling gowns for the stylish dress devotee. Artistic sets and good photography mark the production throughout. It had its pre-miere in Chicago at the New McVicker's theatre and was roundly applauded.

The story concerns Eva King, who runs up bills at every Fifth Avenue shop while her father puts up his last securi-ties to ward off disaster. Father has quite a household, for besides the ex-travagant Eva, there is her sister Julia with a fashion-plate husband and his assistant who came to "spend a couple of weeks and stayed fifteen years." King's South American representative, Adam Smith, arrives home and asks to be relieved of his job and in an impulse, King goes to South America and leaves Adam in charge of his house-hold. Adam makes them live within their means and a few weeks later he tells them that the elder King is ruined, they all go to a farm and become use-ful citizens, raising beets and chickens. Uncle Horace gets a job selling insur-ance and Julia's husband becomes a clothing salesman, Eva's two suitors, one a doctor who figured a wealthy wife would be a great advantage, and the other a fortune-hunting lord, lose inter-est in her. Father's sudden return exposes Adam's trick to force them all to work, but it ends happily when Eva declares her love for Adam, who has elected to remain down on the farm.

SPECIAL CAST IN
A CLOUDED NAME
(PLAYGOERS)
This is an entertaining feature, combining romance and mystery. The plot is well developed, moves swiftly and holds interest throughout, with a cast of capa-ble players doing excellent work in the various roles. Scenario and direction by Austin O. Huhn. Length, five reels.

"A Cloomed Name" is a high-grade program attraction. The plot is not exactly new, involving as it does, a man whose mind becomes clouded through a blow on the head; but the story is well ex-ecuted, and the picture should prove good entertainment as well as a thriller. There is a good element of romance for those who like their photoplays thus savored and perplexing. There are also a few enduring and mysterious curiosities until the final footage.

In the cast are such players as Norma Shearer, Gladden James, little Yvonne at Neil, Charles D. Ryan and Fred Eckhart.

The story works up to the solution of the mystery involving a young woman in love with each, the mother of the girl having been found dead in a mysterious manner simultaneous with the disappearance of the boy's father.
THE MESSAGE
OF EMILE COUE
(EDUCATIONAL)

Interesting to those attracted by the Coue idea of "self-mastery through auto-suggestion," as it gives his essential thought underlying his cure. Directed by John McCutcheon. About three reels.

To the many thousands of people all over the country who read with interest the newspaper accounts of the visit of the little man from Nancy, France, and who could not attend his lectures, this authorized version of his theory of auto-suggestion as a cure for many ills, will undoubtedly be a saving card.

As M. Coue refused to appear in any commercial picture illustrating his theory, this authentic version becomes rather more of an illustrated lecture than a motion picture. We see M. Coue himself as he talks animatedly to an absorbed group of listeners. His intense and personality radiates from the screen. His eyes glow with light.

The structure consists of his theory as he proceeds to expound it, i.e., the power of imagination. Coue claims that imagination is greater than will. An illustration of this is given: one man says to another, indicating a plank lying from a doorway down to the sidewalk: "You can see that plank." The one addressed scoots at the suggestion and walks it with ease. When the same plank is placed some hundred feet above the ground, it is another story. The man refuses to walk it, his imagination telling him that he will fall and be dashed to death.

Sleep walking is used as another illustration of the domination of the unconscious self over the sleeping conscious.

Arnheim's famous formula "Every day in every way," etc., is repeated frequently, the knotted string being used as an illustration.

Because of the wide interest taken in M. Coue's message this short length feature should find a welcome on most screens as an educational subject.

A TOUGH WINTER
(PATHE)

Smub Pollard "nushes" home with the bacon with this highly entertaining and laughable comedy. It is the best in many ways of this comedian's late comedies. The fun is fast and furious and the winter stuff, particularly scenes at the "North pole," are original and very funny. Smub is a bum without a cent but with a good heart. He befriends two youngsters who are thrown out of their little home on Christmas day by a grasping landlord. Finally Smub marries the girl, and they go to the North pole to live. The landlord then discovers the girl is his own daughter and he hires dog sledders and goes to get her. There is more plot than usual and the whole is a very pleasing, clean comedy.

PEG OF THE MOVIES
(UNIVERSAL)

This Century comedy starring Baby Peggy is chiefly to exploit the versatility of the diminutive star but so well is it done that it will hold its own. Peggy poses as a "vamp," impersonates Harold Lloyd, with bone-rimmed glasses and silly smile, and as an excellent imitation of Charlie Chaplin. There is no plot to it, but it will please all who are interested in this wonderful child actress, and that includes almost everybody.

HERBERT RAWLINSON IN THE PRISONER
(UNIVERSAL)

Another George Barr McCutcheon story to reach the screen and a good one. It is full of suspense, adventure and love interest and has been given good production. The photography by Bert Reynolds is excellent and the direction by Jack Conway very good.

Length, 4,795 feet.

This picturization of "Castle Cranecrow" gives Herbert Rawlinson, Eileen Percy, June Elvidge, George Cowle and others an excellent vehicle and under Jack Conway's direction it has been attractively staged and well produced. A tense, adventure and plenty of thrills and will be found a diverting hour's entertainment for any house.

Rawlinson has the leading role, that of Philip Quinten, a young American, in Vienna, who finds romance awaiting him when he meets Dorothy Garrison, played by Eileen Percy. She is engaged to Prince Ugo Ravorelli, whom Quinten recognizes as a scoundrel and who was mixed up in an affair in South America. The Prince tries to involve Quinten in a duel, but Philip is too sharp for him and exposes him. The Prince urges a hasty wedding and Dorothy consents. As they stand at the altar the lights suddenly go out and when they again come on the bride has disappeared. Philip with the aid of friends has kidnapped Dorothy and taken her to a lonely castle. One of Ugo's men follows and learns the hiding place. Dorothy is obdurate and refuses to speak to Philip, or Lord and Lady Bob, who are his accomplices in the plot to save Dorothy from Ugo. Finally tiring of her own company she agrees to accompany the trio on a tour of the underground passages. During the trip she tries to escape, but becomes lost in one of the passages. Ugo's man sees her and tries to take her away but Philip arrives in time to balk the plot. Dorothy learns she really loves Philip and they are married on the spot.

SPECIAL CAST IN
THE BOHEMIAN GIRL
(AMERICAN RELEASING)

An outstanding English production with a very well chosen cast of prominent players. Picturesque backgrounds lend the proper atmosphere to this adaptation of the famous William Balle opera, and Director Harley Knolles has made the most of the time-worn story. Length, 6,460 feet.

Harley Knolles, who made this excellent version of the famous opera, "The Bohemian Girl," deserves considerable credit for this production. It possesses besides a number of scenes by a bear and dramatic value, beautiful sets and some very good photography. With a cast maintained by an experienced group of players as Gladys Cooper, Ivor Novello, Ellen Terry, Constance Collier, C. Aubrey Smith and Henry Viscardi, it is a story more worthy of them could not have been obtained. However, for those who like stories of gypsy life, carefully presented, with picturesque backgrounds, "The Bohemian Girl" answers every purpose as entertainment. With the proper music it would be a treat to see and a very pleasing evening's entertainment.

The photography is good, with many artistic and effective lighting effects. The scenery, in the woods being especially beautiful. The marble halls and interiors are also in good taste and quite elaborate. Ivor Novello, as the hero, has sufficiently scored himself by the Gypsy Queen and Henry Vibart excellent as Count Arnheim and Gib McCauley is a competent Prince.

Arline is the little daughter of Count Arnheim, governor of an Austrian province who lives in feudal splendor near a forest, where a Gypsy tribe encamp, with her lieutenant, Devilshoof. He comes by chance upon Thaddeus, a young Austrian soldier. Devilshoof protects the youth and offers him the concealment of gypsy garb. Arline escapes from the tyrant and saves Thaddeus, who with Devilshoof returns her to her father. It is in the midst of a banquet and Thaddeus, a Pole, refuses to drink a toast to the Austrian emperor. Thaddeus is ejected in disgrace and Devilshoof vows to have revenge. He returns and, when the chance comes, carries Arline away. Twelve years of wandering finds Thaddeus part of the gypsy caravan, and among his companions is Arline. Count Florestain, a friend of Arline's father, is robbed of a medal which he had been promised by a certain friend who yield it to their Queen. This jewel the Queen gives to Arline when the girl sets out for a fair where she sells fortune-telling. Among her customers is Thaddeus, who recognizes his medal and orders the arrest of Arline. She is taken to the castle of the Count, who is her judge. Count Arnheim is moved to gentleness he cannot understand and when the gypsy girl tells him her cause he雷霆s the sympathy of the old nurse, who instantly recognizes her lost darling.
Popularity of Short Subject Growing, Says Editor

(Continued from page 46)

in advance, to fully prepare for it, will be the one to

A. F. Everett, The Record, and Times-Democrat, Stroudsburg, Pa.—"An occasional program of 'shorts' has been a decided novelty, besides cultivating a desire for more of it."

Frank C. Cooper, Bronx Home News, N. Y.—"There is no doubt in my opinion that the desire for short subject material has been more than ever prevailing as a decided novelty, besides cultivating a desire for more of it."

Joe Kelley, Screen Editor, Detroit Times—"It is surprising to see how much interest is being shown by the public in the new fad of short subjects. Just a few weeks ago, it didn't seem to be getting any attention from the public, but now they are flocking to the theaters to see them."

K. Hamerman, Milwaukee Leader, Milwaukee, Wis.—"The feeling in this neck of the woods appears to be in favor of short subjects. The long drawn out film has lost its novelty, and unless it is exceptionally good, fails to register. The average movie fan, if there is such an animal, prefers a program consisting of a four or five reeler: a snappy comedy and an educational or news picture."

Willard E. Carpenter, Lincoln Evening Courier, Lincoln, Nebr.—"Lincoln audiences want to go and see a picture, a good comedy and the News feature."

Homer Mooney, Nevada State Journal, Reno, Nev.—"I think the great majority of people appreciate the 'shorts.' They are just as much a part of the program as the feature film. The public enjoys them and looks forward to them."

G. B. Foster, Spokane Daily Chronicle, Spokane, Wash.—"I believe it is a good thing to have a certain amount of novelty in the program. The public is certainly interested in the value of the photoplay program. I have had some experience in this field and I am always expecting to consider its program complete without at least a couple of short features. The two features are very often the most genuinely entertaining subjects on a program. I am well pleased with the Pathe Review and the Pathé News and in Spokane the News stands out above other similar reels."
With the Procession in Los Angeles

By Harry Hammond Beall

John Jasper, the good "skipper" of the Hollywood Studios, is wearing the smile that won't come off these days. What with his plant running to capacity and with the studio's Santa Monica property increasing in value by leaps and bounds, the genial G. M. of the big lot spends a greater portion of his time each day running to the banks with healthy deposits. Among the various companies renting space at the Hollywood Studios are the following: Mowatt Productions, J. K. McDonald, Douglas McLean company, Richard Thomas, Maescher and Carlton King productions.

After considering hundreds of manuscripts of original stories and scores of novels and plays, Maurice Tournier has at last decided upon a well known English novel as the vehicle for his next feature production for First National. "The Brass Bottle," written by P. Anstey and for three years one of the most popular plays on the London stage, is Tournier's selection. The continuity is being written by Charles Maigne. The production will be presented by C. M. Levee.

Baby Peggy, Century's five-year-old wonder star, is soon to appear in five part comedy-dramas if present plans do not misfire. And the tiny starlet is to have special exploitation and everything just like Jackie Coogan, we are informed. The productions of Baby Peggy have met with such unusual success throughout the country that it is believed that five-reelers, with the child star, will be equally well received by the exhibitors and the public.

Fire at the Goldwyn plant, last week, destroyed the interior furnishings of sculptor shop and properties to the value of $2,000. Prompt action on the part of the Culver City fire department saved the shop and adjoining buildings. A giant gold tooth which was to have been used as a dentist sign in the new Von Stroheim production was lost entailing a week's delay in production which will increase the loss sustained by Goldwyn by several thousands of dollars.

George Fitzmaurice, prominent motion picture director, for the past five years a member of the Famous Players-Lasky directorial staff, is preparing to say "good-by" to his many associates and friends on the Paramount lot in Hollywood. With Mrs. Fitzmaurice, professionally known as Ouida Berger, secretary of the productions starring Pola Negri which her husband directed, the celebrated couple will conclude their services at the Vine street lot not later than May first.

In co-operation with Samuel Goldwyn, the Fitzmaurices as joint producers, will make elaborate special production in the future, and on June first or thereabouts they will sail for Europe to film exterior scenes for the initial production which will be ten reels in length.

Allen Holubar, noted director, and his talented wife Dorothy Phillips are to separate professionally now that "Shalure the Woman," their second big feature for First National, is finished. Holubar is about to sign a long term contract with one of two of the leading producing and distributing organizations while Miss Phillips is likewise considering a number of tempting offers with different concerns. With but few exceptions, the popular star has been almost constantly under her husband's direction in the motion picture field since the couple deserted the stage for the screen some few years ago.

Kenneth Harlan is training daily with Leach Cross, former lightweight contender, at the Schulberg studio for his role in "April Showers," in which he plays a principal part. Harlan participates in a real "he-man" prizefight in this picture and he engaged the erstwhile ring favorite to teach him the fine points of the boxing game. The star is somewhat of a scrapper and when the big fight scene is eventually 'shot' there will undoubtedly be some real blood shed on the Schulberg lot.

Irene Dalton, well known screen comedienne, has been engaged by Al St. John, Fox star, to play feminine leads in the comedian's productions. Miss Dalton, a striking brunette formerly played under the Christie banner.

Frank Mayo, former Universal star and more recently in the independent field, has signed with Goldwyn contract, according to an announcement by Abraham Lehr, vice-president in charge of production activities at the Culver city studio.

According to a wire received by Al Christie, the string of show dogs of his brother, Charles E., has been "framing dead" in New York, where the canine trophies of the well known producer are sojourn ing at this time. At the N. Y. Sporting Show, The 1923 Scottish Terrier event for fourth place and other entries of Christie did equally well in other classes.

Hopie Brown, daughter of Clarence Brown, former manager of the local Orpheum stage, has been signed to play a couple of champions in the Scottish Terrier event for fourth place and other entries of Christie did equally well in other classes.

The "400" of Los Angeles and environs turned out en masse for the annual ball given at the Alexandria Hotel, Saturday evening, Feb. 17, by the Motion Picture Directors Association. Stars, directors and others of the picture world, social leaders and other representative citizens of this city crowded the ballroom to capacity at one of the most lavish and brilliant affairs of the current season. Gowns and jewels valued at thousands of dollars were graced by the stars in attendance. Music was furnished by Max Fisher's famous orchestra, Marshall Neilan's stringed jazz band and a host of orchestras and quartettes. A delicious buffet supper was served at midnight.

"Klieg eyes" combined with a bad cold, are believed to have been conquered in the case of Edward Martin, picture character actor of the Hollywood colony, who has been under a physician for several days. It was feared he would lose his sight.

Charles C. Pettijohn of New York, general counsel for the Motion Picture Producers and Distributors of America, is a visitor in this city. Following a few days sojourn in Hollywood, Mr. Pettijohn will depart for Texas, Oklahoma and Missouri, in which states, J. S. Connolly, Washington representative of the Hay's organization, has been in the field for some time in connection with his chief's arrival. Mr. Pettijohn refused to discuss the censorship situations in the various states he has visited.

Theodore Kosloff, noted Russian dancer and screen star, departed hurriedly for the East this week on a trip inspired by political news from Russia, it is rumored. While in New York, he will confer with his brother, Alexii, and enjoy his first vacation since his entry in the picture business.

World rights to an anti-dope picture, "The Greatest Menace," recently produced by Spyros Scribante, independent company, Hollywood, have been disposed of to Mayer & Quinn, a newly organized distributing firm. Mr. Scribante was formerly the stage manager of the Louis B. Mayer studios while his associate was at one time manager of the Kineama Theatre here.

Scenes from the Educational-Christie comedy "A Hula Honeymoon" in which Henry Murdock is a featured player. The company went to Hawaii for the settings shown.
Hodkinson

IF YOU WANT TO get a line on costumes and customs of a century ago you will find these faithfully reproduced in "Down to the Sea in Ships," Hodkinson promises. In fact you will see the real thing, for in making this romance of sailing days Elmer Clifton had the cooperation of many prominent quakers of New Bedford, Mass. One of the Quaker gowns shown in the picture is 150 years old. A wealth of historical things of interest is revealed in this production, Hodkinson states.

ON MARCH 9 Hodkinson will publish "Just Like a Woman." This feature has been produced and directed by Miss Grace Haskins, said to be the youngest feminine producer in the field. Man- guerite De La Motte, Ralph Graves and George Fawcett are in the cast.

OFFICIALS OF the Hodkinson organization express themselves as being very much gratified at the showing being made by their product throughout the country. Not only are feature productions booking extensively, but there is a big demand for the All Star comedies as well, they report.

Fox

THOMAS A. EDISON has four favorite screen stars, and one of these is Tom Mix, Fox star. So said the electrical wizard in an interview on his seventy-sixth birthday.

FOX ANNOUNCES that according to reports from exhibitors "The Village Blacksmith" is receiving the wholehearted acceptance of audiences throughout the country. Jack Ford directed the opus, which has in its cast Virginia True Boardman, Ida Van McKenzie, Dave Butler, Gordon Griffin, George Jackalborough, Pat Moor, Tully Marshall, Caroline Rankin, Ralph Yeardsley, Henri de la Garrique, Bessie Love, Helen Field, Mark Pennant, Lon Poff, Cordelia Callahan, Eddie Gibbon and Lucille Hutton.

ARRANGEMENTS ARE BEING perfected for the showing on Broadway of Fox's screen version of the A. S. M. Hutchinson story, "If Winer Comes," Harry Millarde directed this picture in England and arranged the actual scenes described by the author.

Hugh Dierker

WORK HAS BEEN STARTED by Hugh Dierker on the first four special which he will produce for distribution through American Releasing. The initial film will be "The Other Side," an original story by Thelma Lams. In the cast are David Butler, Fritzunde Brunette, Helene Lynch, Charles Clary, Herbert Standing, E. M. Kimball, Pat O'Malley.

Above are two mirth-provoking scenes from Larry Semon's new Vitagraph comedy "The Barnyard!"

Vitagraph

"MY WILD IRISH ROSE," the Vitagraph special, was presented at the Alhambra theater in Toledo to aid in a drive for funds for the Little Sisters of the Poor home. It ran for a full week, the Alhambra management donating twenty per cent of the gross receipts to the cause. A premiere preceded the picture's opening, at which the marchers sang "My Wild Irish Rose," the song made famous by Chauncey Olcott.

DURING THE RUN of "A Front Page Story" at the Temple theater, Toledo, an effective newspaper stunt was obtained. Each day the Toledo Blade ran a two-column scene from the production with a brief synopsis of the story, with which they tied up their Want Ad section.

State Right Sales

GREOLE ENTERPRISES has purchased Will Nigh's production, "Notoriness," for Louisiana and Mississippi through arrangement with Sam Sax, sales manager for Weber & North, who is now on a tour of the south. The picture has been booked to play the Saenger circuit.

Paramount


PRODUCTION WAS STARTED last week at Palm Beach, Fla., on Dorothy Daltons new picture, "Fog Bound."

Irvin V. Willat is directing the star, David Powell, Maurice Costello, Martha Mansfield, William David, Warren Cook and Jack Richardson in the picture.

EXTERIORS FOR THE NEW Thomas Meighan picture, "The Nest-Do-Well," have been completed in Florida under the direction of Alfred E. Green. The company is now at the Long Island studio for interiors.

PARAMOUNT AND "Publishers" Weekly," a leading publication of the book trade, are cooperating in going direct to book dealers with an advertising campaign, the purpose of which is to urge the dealers to take the initiative in cooperative exploitation of pictures based on literary work. The current issue of the magazine carries a double-page advertisement on Joseph Hergesheimer's novel, "Java Head," and the George Melford production.

F. B. O.

SIX BIG SPECIALS, in addition to a number of high class star and all-star productions, are announced for publication during the coming year by P. A. Powers, managing director of Film Booking Offices. Emil Offeman, production manager, said Edgar Forrest, will cooperate with Mr. Powers in building up the ambitious production schedule.

First of the specials will be "Daytime Wives," by Lenore Coffee and John F. Goodrich. Emil Chautard will direct Deryles Perdue and Wyndham Standing in this society drama. "Divorce," a Chas- ter Bennett picture starring Jane Novak, is another of the specials, production upon which has commenced. Another will be "Blow Your Own Horn," from a play by Owen Davis. It is a story of a returned soldier. A Broadway stage success, "Lights Out," is scheduled for early production, as is "Jerry Comes Home."

Other pictures scheduled are: "Temple of the Giants," by Herbert Wilf Richie, a story of the outdoors; "Judith of Boehemia," a story of the Bohemian quarter of London "Born of the Cyclone," a story of Gypsy life. The foregoing films will be preceded by "Westbound 99," an Emory Johnson production, just completed and "Woman Love Twice?" an Ethel Clayton...
Here are two striking scenes from the new Playgoers' production "The Supreme Passion."


: American Releasing :

FOUR PRODUCTIONS distributed by American Releasing Corporation are accorded honorable mention in the January number of Exceptional Photoplays, the bulletin issued by the National Board of Review. The pictures are "As a Man Lives," directed by J. Scarle Dawsley; "One Million in Jewels." with Helen Holmes, directed by J. P. McGowan; "Outlaws of the Sea," a John Branton production, and "Solomon in Society," featuring Brenda Moore.

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GEORGE BEBAN has been urged by the Italian censor general to include Italy in the tour he is making with "The Sign of the Rose." The suggestion followed a performance at the Fugazi theatre, where the company and picture has completed a two weeks' engagement.


THE FIRST FOREIGN deal has been consummated by Equity Pictures Corporation on its new special production, "Has the World Gone Mad?" The deal, which was closed by Louis Baun, vice-president of Equity, and Jacob Glucksman, covers virtually the entire South America, including the countries of Argentina, Paraguay, Chile, Peru, Bolivia and Ecuador. The purchase followed a screening for Mr. Glucksman after which he declared the picture to be all that Equity claimed for it, and complimented Daniel Garson Goodman for the fine work he had done. Mr. Glucksman is also the purchaser of Equity's latest success, "What's Wrong With the Women?" In purchasing "Has the World Gone Mad?" Mr. Glucksman declared that the picture is assured of success in his territories because it not only deals with the troubles and eccentricities of American life, but because it is applicable to the society life of any country in the world today.

: Personel Changes : :

JACK WEIL has succeeded J. B. Dugger as manager of the St. Louis exchange of Goldwyn, and H. L. Hollander replaces Roy Churchill as manager in Omaha.

HARRY STRICKLAND, veteran film man, has been placed in charge of the American Releasing branch in St. Louis.

H. S. GANS, formerly with F. B. O. in New York, has been made manager of American Releasing in Albany, N. Y. The company's offices in Albany have been moved to the Enterprise building.

: First National :

FOUR PICTURES WILL be issued by First National in March. They are "Scars of Jealousy," a Thomas H. Ince production with a star cast; "Refuge," starring Katherine MacDonald; "The Isle of Lost Ships," Maurice Tourneur's production of Captain Marriot's South Sea Island adventure story, and "Daddy," the next to the last feature Jackie Coogan will make for First National. "Slender the Woman," an Allan Holubar production, is scheduled for April publication.

EDWIN CAREWE AND a large company of players are headed for Zion National Park, Utah, where scenes for "The Girl from the Golden West" will be made. This it will be remembered, was David Belasco's great stage success and later and operatic triumph for Enrico Caruso. The picture cast will include J. Warren Kerrigan, Russell Simpson, Sylvia Beamer and many others.

FINAL SCENES are being made in San Francisco by Frank Lloyd on "Within the Law," the First National picture in which Norma Talmadge is the star, while up in the Canadian northwest Lawrence Trimble is making "White Fangs" from Jack London's story.

: Warner Brothers :

"BRASS," the Harry Rapf production directed by Sidney Franklin will be published by Warner Brothers in March. According to the distributors more than two million people have read this Charles G. Norris novel. Director Franklin predicts that it will be one of the outstanding box pictures of the year.

IN EXPLOITING "The Little Church Around the Corner" Manager Reid of the Strand theatre, Providence, R. I., used fifty of the best twenty-four sheet boards in the city, as part of an extensive campaign. This picture is adapted from Charles Dana Buck's play and the novel by Marion Millard.

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WARNER STUDIOS are being enlarged for production of the eighteen new screen classics of the company. Filming of these will start next month and will follow on the heels of completion of "Main Street," last of seven productions of this season.

: Universal :

AT ITS PREMIERE at the Criterion theatre, New York City, Charles J. Brahm's Universal Jewel Production, "Driven," definitely established itself as one of the biggest pictures of the season, Universal reports. The picture was also screened by the Exceptional Photoplay Committee of the National Board of Review to a select audience of New York literary, stage, screen and other personalities.

: Al Lichtman :

THE FIRST EIGHT Preferred pictures to be distributed by Lichtman corporation have been booked by the Capitol theatre, McKeesport, Pa. Contract for the eight was signed after the success of "Rich Men's Wives" and "Shadows" at the Capitol. The eight include: "Thorns and Orange Blossoms," "The Hero," "Poor Men's Wives," "Are You a Failure?" "The Girl Who Came Back" and "April Showers."

BROADWAY LIKED "Poor Men's Wives," the Gassner picture for Lichtman. At the Criterion theatre, the feature drew large crowds, often in the face of inclement weather. Lichtman officials announce that during the second week's run there was a turn-away sale on every night but two.

"THE HERO" was booked for a special presentation at the George M. Cohan theatre, New York, on February 11 by B. F. Keith. Mr. Keith recently took over the theatre for Sundays and "The
Detroit, 1923:

**The FILM MART**

*Production Progress: Distribution News*

**Associated Exhibitors:**

**FREDERIC SULLIVAN,** nephew of Sir Arthur Sullivan, celebrated composer, is directing Charles Ray in "The Courtship of Miles Standish." Mr. Sullivan will be remembered and staged the spectacle, "A Midsummer Night's Dream," in Hollywood Bowl last summer. Production of the Longellow classic is regarded as a task of no small proportion and selection of Mr. Sullivan was made after an exhaustive investigation. **+++**

**The Current** publication on Associated Exhibitors program is "A Clouded Night's Dream," by John M. Shearer, Gordon James and little Yvonne Logan play feature roles. On March 4 "The Tents of Allah" will be issued, for which many first run bookings are already reported. **+++**

**Jensen and Von Herbers** have booked "Half a Mile D," now having its week's run at the Liberty theatre, Portland, Ore. This production has also been booked by the Skouras Brothers circuit and at the Stanley Company's Market street house in Philadelphia. **+++**

**Goldwyn:**

**Six Widely Read** novels are the basis of six productions now scheduled by Goldwyn. First is Sir Hall Caine's "The Christian," which Maurice Tourneur directed with Richard Dix, Mae Busch, Phyllis Haver, Garrett Hughes and Claude Gillingwater in the featured roles. Then there is "The Stranger's Banquet," a Marshal Neilan feature based on Donn Byrne's story, Claire Windsor, Rockcliffe Fellows, Hobart Bosworth and others are in the cast. Hugo Ballin has just finished "Vanity Fair," by Thackeray, now again playing for the lead. Marshal Neilan is now producing Thomas Hardy's "Tess of the D'Urbervilles." With Blanche Sweet as Tess. Jesse D. Hamp ton is making a screen version of Rex Beach's "The Spoilers," and Lew Wallace's "Ben Hur" will be placed in production shortly. **+++**

**Milton Sills,** Anna Q. Nilsson, Bryant Washburn and Wallace MacDowell have been engaged in the cast of "The Spoilers." Lambert Hillyer will direct. **+++**

**The Emile Coué** picture, "The Message of Emile Coué," is now having its initial showings in the larger theatres of the country. The Rivoli and Rialto in New York have booked it for three weeks; Balaban & Katz will play it day and date over their chain of houses in Chicago; the Mark Strand theatres in Albuquerque, Troy, Shenectady and Schenectady, New York, have booked it; Detroit the-great-goers will see it at Kunsky's Capitol; in Canada it will play the Paramount circuit; in Minneapolis and St. Paul. Finkelstein & Rubin have booked it, and in San Francisco it will have a week's run at the Granada. **+++**

**February 25** is the date of publication for "By Lantern Light," first of the new series of Robert C. Bruce's "Wilderness Tales." This is a story of the sea which is expected to surpass his popular short subject, "And Women Must Weep." **+++**

**Cullen Landis** has been signed to play the leading male role in "The Fog," William Dudley Pelley's story which Graf Productions will produce for Metro. This will be the fourth Metro film in which Landis has appeared within the six months. **+++**

"Success," a Ralph Ince production, will be issued by Metro on March 25. The film is based on the play of the same name with Brandon Tynan in the role he created on the stage. It is a story of theatrical life, produced by Murray W. Garrison. **+++**

A costume play of brilliance is promised in the Rex Ingram production of "Scaramouche." Rafael Sabatini's novel of the French revolution. Filming will start soon on the West Coast Metro plant, where, among others, Louis Burston is now making rapid progress in the filming of "Desire," with a star cast. **+++**

**C. C. Burr:**

**Two Stories** have been bought by C. C. Burr for his next program of features for the independent market. They are "The Average Woman," a story by Dorothy de Jaegers from "The Saturday Evening Post," and "Rich Men's Sons," by Gerald Duffy. **+++**

**Here Are Three** productions recently finished at the Burr headquar-


**Lester F. Scott,** sales representative for C. C. Burr, is making a visit to independent exchanges in the south and has signed several important contracts on "Secrets of Paris." **+++**

**A Representative** of the Douglas Fairbanks organization in London visits the home offices of United Artists in New York that there is no question that "Douglas Fairbanks in Robin Hood" will set a new record for gross receipts in the British Isles. The London press is enthusiastic in its praise of the special. **+++**

"One Exciting Night," the new Griffith picture, has played to big houses during its indefinite run at the Broadway Strand in Detroit, according to United Artists. Just prior to the opening, members of the United States secret service and the city police department and Pinkerton and Burns agents attended a special showing. The newspapers played it big. **+++**

**On Pathé's Schedule** for publication March 4 are the following pictures: The sixth episode of "Plunder"; Smub Polard in "Before the Public"; Leo Maloney in "Double Cinched"; "Do Your Stuff," a one reel Paul Parrott comedy; at the Aesop's Film Fable called "The Spider and the Fly"; Pathe News and Pathe Review. **+++**

**Hal Roach** has signed Stan Laurel to star in a series of one reel comedies. Production will be started at once and these comedies will be issued alternately with those featuring Paul Parrott.
“Wake up, there is a burglar in the house!”

“Wake up yourself and quit dreaming.”

“Wake up. Why have I been awake for two hours worrying that burglar prowling about the room.”

The dialogue about the burglar occurred about 3 o’clock Wednesday morning between Richard R. Biecheley, owner of the Osage theatre, Kansas City, Kan., and his wife at home. Mr. Biecheley realized his wife was not dreaming when he heard the back door slam. It was the burglar beating a retreat with $55, wrapped in coin wrappers, ready to take to the bank, and a check for $76.

J. D. Harthorn has purchased Frank Walker’s interest in the California theatre at San Pedro, Cal.

O. L. Jarodsky, pioneer exhibitor, died at his home in Danville, Ill. At the time of his death Mr. Jarodsky owned the Lincoln theatre at Paris, Ill., and had for ten years owned the Colonial at Danville.

V. J. Helling, who has been manager of the Columbia theatre, Mt. Madison, Ia., and with Harry Sullivan, has assumed full control of the building and will continue as manager in full charge.

George Mann has been appointed the following managers for three houses which he has acquired at Eureka, Cal.: W. R. Hughes will have charge of the Orpheus. Howard Clark of the Rialto, and James P. Chase of the State.

Charles G. Boutin of the Myers theatre has acquired the Majestic theatre at Janesville, Wis., from Mrs. Ben Smith.

A. Finkenstein has been appointed manager of the Rialto theatre, Bremerton, Wash., succeeding A. Albright.

H. E. Schiller, manager of the Kansas City Educational office, has been confined to his bed this week, suffering from a severe attack of influenza. His condition is not dangerous, according to physicians, and he is expected to be back at his desk soon.

Jesse E. Allman, 43 years old, manager of the Pike theatre at Dover, Ohio, died at his home at 220 W. Fifth street, following a period of illness. Mr. Allman had been ailing for some time but had only been confined to his bed at intervals until his last illness.

D. Frisina, owner of the theatres at Kincad, Taylorsville and Auburn, Illinois, has purchased the Faribault & McElroy theatre at Mattoon, Illinois.

R. Kelley has leased the Yale theatre at Cleburne, Tex., to W. A. McDonald.

Frank Foy has been recently appointed manager of the Liberty theatre at Hugo, Tex.

A. S. Waltington, formerly located at New Orleans, La., has succeeded Alvah Wilson as manager of the Majestic theatre at Little Rock, Ark.

Manager Cox of the Majestic theatre, Enid, Okla., has revised the policy of his theatre from vaudeville to a straight picture house with big feature productions as the attractions at popular prices.

The Liberty theatre in Newburgh, N. Y., lately purchased by William W. Berenstein of this city and New York, is to be known hereafter as the Strand. The house was opened February 14. Harry Berinstein will handle the Newburgh house temporarily.

Steve Bennis of Lincoln, Ill., opened his beautiful new Lincoln theatre on Lincoln’s birthday. The house represents an investment of $250,000.

Sam Bradley of Willisville, Ill., has purchased the Martin theatre, Red Bud, Ill.

J. C. Hewitt of the Strand theatre, Robinson, Ill., is back on the job again. For several days he was confined to his home by a severe cold.

Women Have Plan to Take Censorship Out Of Politics in N. Y. (Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 20.—During the last week or so, prominent women’s organizations in New York state have taken active interest in motion picture censorship matters. The Albany Women’s Club, a powerful organization in the Capital City, is in favor of a plan which would divorce motion picture censorship from politics and place it under the control of the state department of education. The New York City Federation of Women’s Clubs has adopted a resolution for the retention of censorship in this state. Mrs. Russell Headley, president of the Albany Women’s Club, has this to say concerning censorship:

“While I believe that there should be some sort of motion picture censorship, I am also of the opinion that no censorship at all would be better than the present brand. Politics should have nothing to do with motion picture censorship.”

Tamar Lane to Have Own Offices on Coast (Special to Exhibitors Herald)

LOS ANGELES, Feb. 20.—Tamar Lane has severed his connection with the Selznick organization and will establish his own publicity offices here, making his headquarters at United Studios in Hollywood. He has been west coast publicity director for Selznick since the forces moved here about a year ago.

It is his plan to act as personal business representative to stars, directors and authors as well as devote his time to magazine and newspaper work.

Seattle, Wash.—Louis R. Lurie, Los Angeles real estate operator, has purchased the Orpheum theatre at Third avenue and Madison street for reported $400,000. Mr. Lurie has announced that $100,000 will be spent in improving the house.

May (slightly jealous of girl wearing Russian galosh boots)—There’s that cat Marie Murphy wearing those new fangled boots.

Ray (with twinkle in his eye)—Sort of a “Tux in Boots.” eh?—“Topics of the Day” Films.

“Where does the shoe pinch?” asked the cat.

“In the price,” replied the fair customer gazing fondly at the $18 kicks on her feet. —Alaska Daily Empire.

Little Louise—Mamma, get me a pair of nice red shoes.

Mamma— Ridiculous, No, indeed! Little Louise (threateningly)—If you don’t, I’ll get shoes and grow ‘em myself.—“Topics of the Day” Films.

Pat—I came near selling my boots yesterday.

Mr. Dike—You did, sir. Well, it’s lucky you didn’t sell ’em. How did you come near doing it?

Pat—I had ’em half-soled.—Plushing L. L. Times.

Japers (with air of puzzlement)—What would you do if you were in my shoes?

Rubles (bluntly)—Get ’em shines.—“Topics of the Day” Films.

Colored Rookie—I’d talk to have a new pair o’ shoes, sun!

Sergeant—Are your shoes worn out?

Colored Rookie—Worn out! Man, the bottoms of mah shoes are so thin ah can step on a dime and tell whether it’s heads or tails.—Pittsburg Panther.

Spedzo (stout chap with foot trouble)—No! No! No!! These shoes are too narrow.

Salesman—Yes! Why you know they are wearing narrow pointed shoes this season.

Spedzo (bluntly)—That may be true but I ain’t still wearing last season’s feet.—“Topics of the Day” Films.

“Twee girl an’ me a lot of money to my shoemaker.” “Can’t even say your sole is your own.” —New York Evening World.


Spedzo—I wonder what makes people have wavy hair?

Peppo—Perhaps they have water on the brain.—“Topics of the Day” Films.

Smith—Dobbs just escaped a divorce suit by a hair.

Jones—Yes, he found it on his coat before his wife did.—New York Daily News.

No Change of Control Is Looming for Pathe (Special to Exhibitors Herald)

NEW YORK, Feb. 20.—A report published in an Eastern financial paper to the effect that a possible change of ownership was in prospect for Pathe is branded as entirely unfounded and absolutely contrary to fact in a statement issued by Bernard Benson, vice-president of Pathe and a partner in the firm of Merrill, Lynch & Co.
Let's Have a Message

Last week Roy W. Adams, Pastime theater, Mason, Mich., supplied the Public Rights League with a message for this department. Let's have contributions from other exhibitors. It doesn't matter whether they are original or excerpts from newspapers or speeches. Let's have them.

Screen Message No. 96

Bishop Thomas F. Gallor of Tennessee says: "Any measure which tends in any way to reduce individual liberty about the theater must be carefully considered before it is put into effect. Such measures should be based not on the opinion of a group of people, but on the united opinion of the public."

Hot Shots From Adams

A rapid fire gun—that's Roy W. Adams, Pastime theatre, Mason, Mich., when he looses his prolific pen in praise or condemnation of anything. Appended is a letter written by him and published by the Ingham County News. It's a writer who knows his business. Every exhibitor who is fighting censorship will want to read it. Because it is so long we are publishing it in 6 point type. But it's worth reading anyway.

He Writes:

"I want to hand out a few hard facts, right straight from the shoulder. If you're thin-skinned or easily offended, don't read any further.

"Last Friday's papers carried the news of another screen censorship bill, fathered by Senator George M. Congdon of Detroit. On the face of it this is all very nice and pretty. All sin, vice and suggestive scenes are to be done away with on the screen; consequently there will be no more wickedness in the world, neither in books, magazines, newspapers or daily life. The lion shall lie down with the lamb without getting its back teeth in the wrong place. The millennium will be here, and we'll all go to glory in a golden chariot."

"But listen! Do you know what censorship really is? It is a German, a Russian, an institution. If you please, sponsored, in this country and this state, only by a very select and very small group of publishers and borrowers! That isn't very much better than us common folks just what we want to do. "But to return to the movies! Oh dear no! Some of them—right in this town—boast that they have never been in a motion picture theatre. That's why they know so much more than we do about the sins of the sinful screen. That's why they make such good censors. The dictionary says the censor is a fault-finder, one who censures or blames. That definition certainly fits a liar, but don't ask them what the good pictures are—they don't know. But they can tell you about the doubtful ones for sixteen years back."

"Just now they are asking us for a new state department of motion picture censorship, with a board of three members and a train of inspectors, clerks and deputies longer than a prize pig's pedigree. Three people to inspect about thirty million feet of film, purge the poison from the prints, and preserve the purity of the purely parochial populace. Three people to inspect thirty thousand reels of new movies! What is the educational, social, industrial, novelty and propaganda films? Three political appointees to give someone a know and impartial judgment on all this film. Impossible! If you want to make me the man or woman capable of this task, I'll give them. You will see such a film as the gorgeous tail-feathers of that fabulous bird, the phoenix, which was so rare that it never existed.

"Now I'll tell you a story. It's a true story, and admit that what makes me sore is the fact that I'm the only one who knows it. Some years ago a group of colleges and universities and art schools put up a fund to establish an institution. Let me say in all sincerity that if these people ever start on the screen to tell these films they won't leave much of it but the covers when they finish censoring it.

"Let's get down to brass tacks. If anyone comes to me with a petition for censorship, let your conscience be your guide. If you honestly believe that you don't know enough to know what is good for your community, and you want to hide the films and some chairs and counters to do your thinking for you, at my expense, why, sign, sign, on the dotted line! Bear in mind, however, that the citizens of Massachusetts buried censor-

From Mr. Hunt:

A cracking good editorial, published in the Pacific Record Herald, Medford, Ore., has been forwarded to us by George A. Hunt, theatre owner of that city. It discusses the censorship question in a new light. There is a treat for you in this editorial. Watch for it next week.

Public Speaks:

Again the public has spoken. This time at Arcadia, Cal. The result of a referendum this month gives the city Sunday pictures by a vote of 150 to 70. And yet the reformers are brazenly broadcasting that the public wants Sunday closing. Can you beat it?

More Joy:

Iowa is free of the censorship curse for another two years. Sponsor of the bill in the legislature of that state has withdrawn his measure. And the withdrawal wasn't a herculean task either, for his request was given unanimous approval by the legisliative body.

Not So Good:

Tennessee has voted Sunday closing. So has the New Jersey senate. The New Jersey situation is a serious one. While the bill prohibiting Sunday theatres was enacted, another measure barring Sunday baseball was killed. There's something wrong there.
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.

Sorry to Lose Arbuckle

CLINTON, I. D.—To the Editor, I am a reader of the Herald every week and I enjoy every department. I am anguished to see the letters that contributed in regard to Arbuckle and the welfare and uplift of the films. This week's Herald announces that our Fatty will not act in any more pictures, which I am very sorry to hear and I think many others are. If this thing was put to a vote by the theatre-going public, I'll wager you would see Arbuckle pictures out quicker than it would take to release a new reel.

This week's Herald also contained a letter from Mr. Fairney regarding this subject and also stating that he is not able to understand why the movies do not make up the club and go after Fatty with the rest of the Uplift squad. Now in my estimation, Mr. Fairney is like the sliding note over the counter, who wants all the people to come to his show for it takes all the people to fill up the theatre and that is where he gets his. But when he books his pictures for ALL the people(?) he listens to the uplift gang of the town.

There is a good general class of people to show to and if you watch audiences, you will notice the ones that come from the laboring class of the people that come to town shopping and buying things are the ones who like a picture of the nature of light comedy drama and western and some sensational stuff. These people, if you will notice, will be at the theatre at the rate of three nights a week and it is very likely that every night will be there on the average of five or a week.

Now the social class or the wives of the business men and the business people themselves, the socially class, are the ones that want the Valentino and O'Brien stuff and you find them in the theatre one or two weeks or on an average of three times a month.

The former are of the class that spend the money and want to see Arbuckle and the latter are the class that want some story, like Arbuckle and in plain words knock the pictures that the people who really support the shows want.

Yet, he listens to the fellow who is in business in the same town and comes past his lobby and says: "This Mac Murray picture you had the other night was sure a dandy!" Well, maybe it was but how many less did you have in on it that you lost a lad of your class, Bill Hart or Tom Mix or any other one of that nature?

And what was there to any picture of the nature of Mac Murray, DeMille or a Fox special or any other so-called special after the set is taken out? I have been in and around the picture show game for the last twelve years and I have yet to see them come back anything like strong on the screen, I think.

People of what we commonly call "the better classes" are the ones that idolize and mourn the loss of Wallace Reid. It is very sorry to have the picture world lose him but, if you have young folks to send to the theatre, which would you prefer that the theatre have, this kid, this kitten whom we can make you laugh when you feel blue, an all around good fellow that made his money and kept it turning over, or would you rather go to see pictures of a dope addict, one of the worst things that the picture world will ever have? I would say let Arbuckle make pictures and amuse the people and stop the issue-making of any Reid pictures from now on.

Let each exhibitor put a ballot at the door of his theatre and let each patron vote for or against any film and then see where the voice of our Uplift counts.

In regard to the letter of Mr. Mandell of Champaign, Ill., about how there are school competition to contend with, may I suggest that he go direct to the exchanges, from whom he buys and has contracts and make his protection due him. Surely, they would rather have him for a customer every day or week for a year than they would some one who would use one picture a week some weeks.

Also, I notice a letter from Mr. ThoVEY telling how he was hung on an anniversary week. I personally think that a man is soft who will use his own money to buy pictures with the advance and lend of a nationally known corporation. Why didn't he put on a week for the theatre and call it Lyric Week and advertise for himself and no one would have been disappointed.

Well, I hope that the above will put a few to thinking and will help a little in the game and I will be glad to answer or reactivate anything that I have not made clear in the letter of Mr. Green, Rivoli theatre, Clinton, Ind.

Reporting on Pictures

OBELIN, KANS.—To the Editor: As about all I have sent in to the Herald has been reports on pictures, I might as well air a few opinions regarding other things that deal with films. The last item that I read was a letter from E. J. O'TARA, who does not believe one should "swell up and run over" in his praise of a picture. I wonder what he will think of my report on "The Name of the Law." We can't all be alike because a picture please one person and I believe I have seen enough pictures during my exhibition experience of ten years to know a real show.

I can't think of all the people using the clipping to boost the price of a picture. If you don't think the picture is worth the money, never the less the people will never have any trouble in turning them down and don't take their word for the picture being a knockout. I have seen some good pictures that you can buy right. My motto in reporting pictures is "Tell the truth as you and your patron see it." Did you ever wonder why a patron come to you and roar because you ran a picture so fast that they could not read the titles, when you know that the machine was running normal speed? Well, you know the reason—that some careless operator had torn part of the title strip off and when the machine was patched, it was too short to read even if the machine was barely turning over.

It looks like the film inspectors would look for something in the news but in new ones or cut the old one out entirely. I would rather have them guess what was being done on the news and let the leader be on for fifteen or twenty feet. You even find it on some new films.

I would like to go to so much trouble to make fine artistic pictures and then put the entire cast at the first of the film, all the rest would be of introduction as they appear in the picture. It surely makes people mad to try and remember who is who. Lots of them will see a familiar face and wonder who it is, for they cannot remember from six to sixteen names and who those names represent in the play. I wonder if some one would give up a signed request from exhibitors and

send it to these producers, if they would pay any attention to it? Why don't you call their attention to it in the Herald?—R. Ross Riley, Wigwam theatre, Oberlin, Kans.

Wants Plausible Stories

PITTSBURGH, PA.—To the Editor: The public appears to be getting sour on the intangibility and improbability of stories, stories that never happen in real life. And it's about time to register a kick at that. Some of the stuff that is woven into an ad, a plausible story, can make the ears bleed with tears from the eyes of a 3,000-year old mummy.

Why, there's plenty of honest-to-goodness material in the gamut of human experiences, without resorting so often to bare-faced exaggeration and unadulterated for himself in his life. And some of that story that 6 or 7 reels should be enough for any feature. Eliminate the padding.—Henry W. Gaubing, Lincoln theatre, Pittsburgh, Pa.

On National Advertising

JACKSON, MISS.—To the Editor: One of the really big problems that happen around this town is when the patrons ask the manager of the theatre when we will get to see the lastest show advertised in the Saturday Evening Post. The play in question is invariably made by a certain big company, who by means of an ad in the Post, has taken the market, but is advertised in the Post as a 1923 picture and is not released at the time advertised.

I can't let them all know about the release dates but I can use the trade journal to show the one who asks me when the play will be released that it is in the market, and in particular should put the release dates opposite the picture named. What about the Herald, Mr. Exenter, Majestic-Istotine theatre, Jackson, Miss.

Those Were the Good Old Days

CUSTER, CITY, OKLA.—To the Editor: Funny experiences are a thing of the past here but still it is funny to think back a little way and remember how they used to flock in with just a comic or ad cost advertising. Now you can give them the best features and use all the means you think of in the paper and you are a lucky boy if you come out ahead, after the expenses are paid.

Isn't it funny, too, to have some salesmen who have never seen a picture and know that picture will do for you in your town when that same fellow never ordered a picture. Oh well, sometime when you get hooked and book this said picture, expecting to knock them cold, and usually the big special is a very poor program picture. Funny isn't it? Yes, funny for the fellow who does not have to pay the bill.—C. A. Kelley, Rex theatre, Custer City, Okla.

On the Music Tax

MORGANFIELD, KY.—To the Editor: We wish to inform our patrons of our experience with the use of music in our theatre.

We have tried to stay off of the "taxable music" and although we have used the utmost precautions, we find that we have unknowingly infringed in the use of music in our theatre. We find that some music marked "tax free" is really controlled by the society. Practically all of the late music is controlled by the "tax free" label. We have been trying to stay off this music in order to avoid paying the music tax, but we now wish to inform our exhibitors to take out a license for the use of this music, since it is the only safe way to use music in your theatre.—Duncan & Milk, Princess theatre, Morganfield, Ky.
American Releasing

Daring Danger, with Pete Morrison.—
Boat in the water, a Western get this one. G. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

What Fools Men Are, with a special cast.—Good program picture. Not a special by any means. Do not pay big price for it.—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—Neighborhood patronage.

When the Desert Calls, with Violet Henrion.—Great picture, but public scenes to have its fill of deserts and SHEIK pictures.—Will R. Winch, Wigwam theatre, El Paso, Tex.—Transient patronage.

The Belle of Alaska, with Jane Novak.—Fair Northern play that drew good Saturday business.—J. B. Stine, Wonderland theatre, Clinton, Ind.—General patronage.

Sisters, with a special cast.—Splendid picture and did fair business.—Will R. Winch, Wigwam theatre, El Paso, Tex.—Transient patronage.

My Old Kentucky Home, with a special cast.—Ran this at Philip, S. D. They report liking it very much and I can recommend it as a sure box office attraction. The name gets them and the picture actually pleases all.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

My Old Kentucky Home, with a special cast. —The sincerity and cleanliness of this picture are commendable. Very amusing and exciting. Get a good reader for rapping effect and get this picture for a good sized and well pleased audience at advanced prices.—H. W. Schimke, Grand theatre, Philip, S. D.—Small town patronage.

My Old Kentucky Home, with a special cast.—One of the best pictures we ever had, Monte Blue fine, also rest of cast, Kentucky derby realistic.—J. B. Laughlin, Bart’s Mecca, Midland, Mich.—Neighborhood patronage.

Associated Exhibitors

Grandma’s Boy, with Harold Lloyd.—Died a fine business on this one. Everyone satisfied. Many comments. You’ll have to take it hat off to Lloyd, the greatest of all comedians. If you want to make money book all the Lloyds.—A. J. Paul, Royal theatre, Galion, Ohio.—Small town patronage.

Grandma’s Boy, with Harold Lloyd.—Very good. Give us more like it.—Anton Gilles, Gilles theatre, Wapeton, N. D.—Neighborhood patronage.

Grandma’s Boy, with Harold Lloyd.—Very good. Better than Dr. Jack. Good stunt picture.—W. L. Behler, Royal theatre, Garrett, Ind.—General patronage.

Till We Meet Again, with Mae Marsh. —The very best picture we have run in a long time.—H. L. McDonald, Royal theatre, Malvern, Ark.—General patronage.

The Rider of the King Log, with a special cast.—Did not please many, although there is some scenery in this picture. Could be made into five reels instead of seven.—E. J. Laqua, Gem theatre, Hancockson, N. D.—General patronage.

Silas Marner, with a special cast.—

Very good. Used this in connection with the school. A matinee got all the kids.—R. K. Lang, Lyric theatre, Cobb, Wis.—Neighborhood patronage.

Handle With Care, with a special cast.—Nothing to it.—H. L. McDonald, Royal theatre, Malvern, Ark.—General patronage.

F. B. O.

The Third Alarm, with a special cast.—Will please all who see it. Really thrilling and should prove above average.—C. Oldham, Oldham’s theatre, McMinnville, Tenn.—Neighborhood patronage.

Thelma, with Jane Novak.—Played to a very satisfactory Sunday business. Picture pleased all. Several comments. Photography, scenery wonderful.—A. J. Haley, Hillside theatre, Chicago, Ill.—Neighborhood patronage.

If I Were Queen, with Ethel Clayton.—A splendid good picture, but failed to draw for me. Played two days to packet business in three months. No fault of the picture.—G. May Lynn theatre, Kanopolis, Kans.—Small town patronage.

If I Were Queen, with Ethel Clayton.—Very delightful picture. A little out of the ordinary of the regular run of pictures. Interesting throughout. Have found F. B. O’s product to be very good this season.—A. J. Haley, Hillside theatre, Chicago, Ill.—Neighborhood patronage.

THE THIRD ALARM, with a special cast.—A very good audience picture with a climax that will raise them out of their seats. The fire scene is wonderful.

Put this on with our local fire department and made a little money, although we showed during a blizzard first night and 20 below zero second. No limit to advertising possibilities.—Leuzinger & Amberg, Carthage theatre, Carthage, S. D.

Up and At ’Em, with Doris May.—Good comedy-drama full of pep. Got many laughs. Film in good condition. Business good in spite of bad weather.—F. O. Roby, Latona theatre, Williamsburg, Iowa.—Neighborhood patronage.

Queen of the Turf, with a special cast.—Only a program feature. Horse race not a real one.—W. L. Buck, Gem theatre, Waterville, Minn.—Small town patronage.

The Kick Back, with Harry Carey.—Just a fair program picture and not up to Carey’s standard.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Good Men and True, with Harry Carey.—Not a consistent plot, but should please the less critical.—C. Oldham, Oldham’s theatre, McMinnville, Tenn.—Neighborhood patronage.

In the Name of the Law, with a spe-
Special Cast. — Buy this one and buy all advertising offered. It drawn like a picture.

Get the people out and please all.

W. L. Buck, Gem theatre, Waterville, Minn. — Small town patronage.

In the Name of the Law, with a special cast. — Good picture. Sure to please this class of patron. The Moline, Moline, Ill. — Small town patronage.

In the Name of the Law, with a special cast. — Good picture. Sure to give a real report on this as the exhibitor who was supposed to circuit this to me in his criminal carelessness gave me a reel of coming in a place of a fifth reel of the show. Show looked like it was all right though and they have good publicity on it. — E. B. Beale, Strand theatre, Pierre, S. D. — Small town patronage.

In the Name of the Law, with a special cast. — Good picture. Sure to please this class of patron. The Moline, Moline, Ill. — Small town patronage.

In the Name of the Law, with a special cast. — Good picture. Sure to please this class of patron. The Moline, Moline, Ill. — Small town patronage.

First National

The Hotentott, a Thomas H. Ince production. — You can't go wrong in boosting this one to your patrons. Very good competion with E. Ince's Steeplechase. Our patrons enjoyed it. — Chas. H. Ryan, Garfield theatre, Chicago, Ill. — Neighborhood patronage.

Fury, with Richard Barthelmess and Dorothy Gish. — A picture that is almost perfect as far as cast and direction and with a vastly valuable story. This is the so-called rough sea stuff, as the story brings out some mighty fine characters, the hero being cut from 100 pounds more by the entire cast. Richard Barthelmess carries away the honors with Dorothy Gish close second. Business good two days. Exhibition very high to me for. — W. H. Brenner, Cozy theatre, Winchester, Ind. — General patronage.

Oliver Twist, with Jackie Coogan. — Fair business. Price too high on this kid's picture to make any money. Lay off this unless you get it at a reasonable price. — R. Marsden, Jr., Noble theatre, Marshfield, Ore. — Small town patronage.

Oliver Twist, with Jackie Coogan. — This is good, but they want too much for it. — W. H. Brenner, Cozy theatre, Rochester, Ind. — General patronage.

The Bond Boy, with Richard Barthelmess. — Very heavy drama. Needs strong competition, it is a very poor business here and I think it is overvalued considerably. — Dwight B. Baker, Circle theatre, Ottumwa, Iowa. — General patronage.

The Eternal Flame, with Norma Talmadge. — A truly great picture that brought more favorable criticism than Slinin' Through, notwithstanding the fact that our patrons do not follow period pictures. — Crosby Bros., Lily theatre, Buffalo, N. Y. — Neighborhood patronage.

The Eternal Flame, with Norma Talmadge. — Good picture but not worth price asked. Should be bought for less money than it is now renting. — J. F. Jones, Municipal theatre, Malad City, Idaho. — Neighborhood patronage.

Minnie, a Marshall Neilan production. — I have sold six reels and they all costing right down right low and confess that I believe this to be a very poor picture. My notion is, if it is cut to five reels and sold at one-third what the exhibitor is selling it for, it might get over, but it came to me with high exhibition value, therefore I turn it charged advanced admission to the public which is an outrage. There was never any excuse in the world for thinking this is a special picture. — W. H. Brenner, Cozy theatre, Winchester, Ind. — General patronage.

Sonny, with Richard Barthelmess. — Picture good. Star does well, but too high rental for us. An exhibitor who has to continue with First National has my sympathy. — E. S. Brewer, Strand theatre, Owosso, Mich. — Neighborhood patronage.

Fools First, a Marshal Neilan production. — A fairly good picture that pleased a fair business. — George Vaughan, Grand theatre, Dunnville, Ont. — General patronage.


The Masquerader, with Guy Bates Post. — Just a fine picture. — B.F. Thomas, principal interest in acting of Post, which is good. — M. W. Mattechick, Liberty theatre, Kennewick, Wash. — Neighborhood patronage.

Star Dust, with Hope Hampton. — A good picture and well liked by those who had read the novel, as the picture did not alter the story. — E. S. Brewer, Strand theatre, Reinbeck, Iowa. — Small town patronage.

Star Dust, with Hope Hampton. — Whether this followed the book or not is the least of my worries, as it pleased my people. All this walling and gnashing of teeth was probably nothing but press agent bunk anyway. — Wm. E. Tragodoff, Paris theatre, Neillsville, Wis. — Small town patronage.


A Question of Honor, with Anita Stewart. — The best Stewart we have used. Went over fine and drew second night Close to special. — W. L. Buck, Gem theatre, Waterville, Minn. — Small town patronage.


Tolable David, with Richard Barthelmess. — A good picture, except it was about two reels too long. It looked to me that for every one in the family that was killed or died off they stuck on another reel. Made me think this one winning the gold medal. Some of my patrons asked me confidentially why it got the medal, and I couldn't tell them. — Palen, Royal theatre, Neillsville, Wis. — Small town patronage.

Rose of the Sea, with Anita Stewart. — Good program picture. Will satisfy, that all. — D. F. Brown on second day's showing — George Vaughan, Grand theatre, Dunnville, Ont., Can. — General patronage.

The Rosary, with a special cast. — Best picture for anyone. Will split your wide showing power. — C. E. Bailly, Lyric theatre, Webster, S. D. — General patronage.


The ROSARY, with a special cast. — Most everyone we have talked with just loved this picture. We succeeded in giving our town's first community Christmas in our theatre through the splendid aid of First National and the people certainly appreciated it.

We used all the proceeds on Christmas tree and made but no profit because attendance was less than expected. — B. G. Sigsbee, Star theatre, Heppner, Ore. — Small town patronage.

Dinty, a Marshall Neilan production. — Lights off until just before show time and then we found out that Dinty had been all shot to pieces and the hodge-podge we screened was a travesty on entertainment. War isn't the only thing that is phoney. — H. O. F. Hall, Grand Gorge, N. Y. — Small town patronage.


Stranger Than Fiction with Katherine MacDonald. — One of the poorest Macs we have ever seen. A piece of work that hard to sell in my town. — L. Jones, Star theatre, Malad City, Idaho. — Neighborhood patronage.

The Sky Pilot, with a special cast. — One of the best Westers we ever had. Pleaded 100 per cent and the class you cannot afford to pass up. — Edwards &
And the March "Record" Will Be Bigger, Better Than This

I am reminded that I have never acknowledged either of the two "Box Office Records" I have received, but let me assure you that they are two of the most valuable assets I have in my business. I can't remember advance reports on all pictures—nobody can—but it's no trouble to look them up in the trade familial newspapers in with a bargain list of word-beaters.

Another thing, the reaction of small town crowds all over the country is worth a lot more to me than the impression of the individual first-nighter regarding a picture. Sometimes his verdict for good or bad is entirely reversed by that of the box office.

ROY W. ADAMS,
Pastime theatre, Mason, Mich.

I want to say a word about your "Box Office Record" to the effect that it is the one controlling factor in my choice of trade papers, as it seems to be the only one worth while. I do not see how you can beat the proposition of printing honest-to-goodness reports from bona-fide exhibits, and not relying merely on whether, for instance, Laurence Reid feels well or sick when he reviews a picture.

Thanks for the real help this little book offers. To be candid, it interests me more than reviews published in the main publication, which, for me, constitutes more a sort of newspaper.

WISTER M. ELLIOTT,
Star theatre, Vandergrift, Pa.

Received two "Box Office Records." Have placed one in my deposit box at the bank. The other one is hidden so no film salesman will get his hands on this one.

"The Box Office Record" has saved me from being stung on bum features several times. I always look up pictures that I have booked and see what others have to report and if they are bum features I can cancel them. I sometimes find the reports in the book, I never failed to find them in "What the Picture Did for Me" or somewhere in the "Herald."
will go over where Westerns are liked. Change Charles' name back to "Buck" and sailing would be pretty.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

BosS of Camp 4, with Charles Jones.—A good Jones picture that pleased, but a lot of my patrons spoke about how some of the movie stars always look about a dozen huskies in every script that is shown at the theatre. Jones of "Camp 4"—Gus Cook, Crystal theatre, Dundee, Ill.—Neighborhood patronage.

THE PRIMAL LAW, with Dustin Farnum.—If we had known in advance what kind of a picture this was we would have raised our price, because it had many of the so-called "dreadful" knocked for a row of crepe-de-chene ash cans.—Miller & Carroll, Gayety theatre, Amory, Miss.

Lights of New York, with a special cast.—Business dropped horribly the second day. Picture only fair. Not a special.—W. Wartz, Colonial theatre, Hagerstown, Md.—Neighborhood patronage.

Monte Cristo, with John Gilbert.—Wonderful picture, fine acting. Well advertised. Used it two days, and lost money. With Waterman, step, Brother, R. N. Navary, Pleasant Hour theatre, Verona, Penn.—Neighborhood patronage.

Monte Cristo, with John Gilbert.—Did not pull for me. Good picture; good acting. These old historical plays do not pull. People are living for today and not decades ago. Small towns, no use to try it.—Monte Cristo.—O. W. McClellan, Dreamland theatre, Pekin, III.—Neighborhood patronage.

Lights of the Desert, with Shirley Mason.—If Shirley means anything in your town, our patrons will like this picture.—Wm. E. Traagsdorf, Trags theatre, Neillsville, Wisc.—Small town patronage.

Lights of the Desert, with Shirley Mason.—Shirley always gets the crowds for us. Sold out and patrons begged for standing room.—Mrs. D. C. Turney, Mil- ler theatre, Bonesteel, S. D.—General patronage.

The New Teacher, with Shirley Mason.—A fine picture by C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

The New Teacher, with Shirley Mason.—Very good picture, Patrons well pleased. With C. F. Kriegbaum.—G. Strauss Sr., Emblems theatre, Buffalo, N. Y.—Neighborhood patronage.

Nero, with a special cast.—Beautiful picture, but any zaniness of the business. Public does not seem to want spectacles any more.—Will R. Winch, Wigwam theatre, El Paso, Tex.—Trans- sient patronage.

Nero, with a special cast.—Good picture, but did not hold up. Business dropped hard last days.—Thos. Burke, Liberty theatre, Cumberland, Md.—Neighborhood patronage.

Nero, with a special cast.—Can't say too much for this one. In every way it is a wonderful production. Splendid acting. Most gorgeous sets and well produced. They liked it from beginning to end. We had more nice compliments that we understood it would not stand up to a splendid business. School teachers recommended it to the pupils. Church folks pulled it down.—W. E. W. theatre, Arlington, Mass.—Neighborhood patronage.

Nero, with a special cast.—Lacked here. Business good.—W. Wartz, Colonial theatre, Hagerstown, Md.—Neighborhood patronage.

OVER THE HILL, with a special cast.—The picture may be old, but the genuine worthwhile moral tone of this picture will always be new.

Billy Sunday could not shake the town more than "Over the Hill" did. Ran two nights. Second night I invited every child in town to be my guest, admission free. They were all there and there were adults enough to pay out big at that. Best advertising I ever did.—H. W. Schinke, Gem theatre, Philip, S. D.

Honor First, with John Gilbert.—I can't see why we are losing this picture with Miss Farnum, and others, for he is no actor. This show is X G.—H. L. Selers, Strand theatre, Steeletown, Pa.—Neighborhood patronage.

Moonshine Valley, with William Farnum.—I heard a little girl remark as she left the theatre, "Well, Bill Farnum went crying to his mother." That plain the picture better than I could do it. Business fair.—J. B. Stone, Wonder- land theatre, Chilton, Ind.—General patronage.

Catch My Smoke, with Tom Mix.—One of the best of the series. Business good.—Thos. Burke, Liberty theatre, Cumberland, Md.—Neighborhood patronage.

Romance Land, with Tom Mix.—A highly improbable and uninteresting picture, exploiting Ireland without any sus- cise. Mix should do something soon or his following here will cease. Charged thirty and cents and ran Fox News, Fox News get good letter each issue, but prices remain the same.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Calvert's Valley, with John Gilbert.—A very good picture. Patrons liked it as it was different from the average.—Gus Cook, Crystal theatre, Dundee, Ill.—Neighborhood patronage.

West of Chicago, with Charles Jones.—A well produced Western with romance, pep, scraps, speed, 'n everything. My crowd enjoyed it one and turned out in fairly good numbers, even to the weather to see it. I guess that's the "acid test" from we exhibitors' view- point.—J. B. Stingle, Wonderland theatre, Clinton, Ind.—General patronage.

In Arabia, with Tom Mix.—Did half as much business as on former Mix pic- ture. Unless Mix is ready to retire, he had better get back to his old style pic- tures. Fans won't stand for this stuff.—Will R. Winch, Wigwam theatre, El Paso, Tex.—Transient patronage.

The Yosemite Trail, with Dustin Farnum.—Good picture. Beautiful scenery and star pleases my patrons.—Gus Cook, Crystal theatre, Dundee, Ill.—Neighborhood patronage.

While Justice Waits, with Dustin Farnum.—A very good picture. Ran as a program picture, and did good business. Will R. Winch, Wigwam theatre, Garrett, Ind.—General patronage.

Arabian Love, with John Gilbert.—Many seemed to think this picture as good as The Sheik; anyway, everybody was pleased. Some liked it and this one and not a "dead" foot of film in it.—Wood & Webb, Star theatre, Cor- nell, Tenn.—Neighborhood patronage.

The Crusader, with William Russell.—Played to very good business under adverse conditions. An interesting outdoor type of story with action that pleases good average audience.—B. Stine, Wonderland theatre, Clinton, Ind.—General patronage.

Pardon My Nerve, with Charles Jones.—Best Western picture this star ever made. Good for any program house.—T. W. Young, Jr., Vaudelette theatre, Dy- cersburg, Tenn.—Neighborhood patronage.

Trooper O'Neill, with Charles Jones.—One of "buck's" extra good ones. If a fellow could get "Buck" and Tom Mix at a fair price without having the two Farnums, Russell and Gilbert rambled down his throat as excess baggage, this wouldn't be such a cruel world after all.—Wm. E. Traagsdorf, Trags theatre, Neillsville, Wisc.—Small town patronage.

PAWN TICKET 210, with Shirley Mason.—Can always depend on a Mason picture as good and clean and interesting pictures to be world beaters for spectacular ef- fects, daring gowns, etc., but they have the human touch and we can make more money by giving pictures to human beings.—P. C. Es- tee, Fad theatre, Brookings, S. D.

Sky High, with Tom Mix.—Good pic- ture, but print in poor condition. No title, rainy, and sprocket holes torn out. Business fair on account of cold weather.—O. Rohn, Latona theatre, Williamsburg, Iowa.—Neighborhood patronage.

The Fast Mail, with Charles Jones—
Rea Lists Ten Great Photoplays

Here are ten great pictures from every angle which played my house since October 5th to S. R. O. every day and pleased my patrons 100 per cent.

MANTEL LIGHTER—Four days at 20 & 40c.
ON THE HIGH SEAS—Three days at 18 & 30c.
BACK HOME AND BROKE—Three days at 10 & 30c.
The VALLEY OF SILENT MEN—Three days at 18 & 30c.
The STORM—Three days at 20 & 40c.
BROADWAY ROSE—Three days at 18 & 30c.
Peg O' MY HEART—Three days at 20 & 40c.
HEARTS AFLAME—Three days at 20 & 40c.
HER GILDED CAGE—Three days at 18 & 30c.
The OLD HOMESTEAD—Six days at 20 & 40c.
The OLD HOMESTEAD breaks all records ever held for me any place by any picture.

George A. Rea
Colonial theatre, Washington C. H., O.

but he 'still is unable to get through a production without tearing his shirt half off so as to show his muscles.'—H. M. Reitz, Strand theatre, Lamont, Iowa.—Neighborhood patronage.

A Connecticut Yankee, with Harry Myers.—Best picture made this last year. Gets the money.—C. E. Baill, Lyric theatre, Webster, S. D.—General patronage.

A Connecticut Yankee, with Harry Myers.—A big picture in every way. Very satisfactory entertainment to big business for two days. Can praise it highly.—W. H. Brenner, Cozy theatre, Winona, Ind.—General patronage.

A Connecticut Yankee, with Harry Myers.—Great. Get them in and it will please, 100 per cent entertainment.—C. C. Clendenen, Amusus theatre, Marlinton, W. Va.—Small town patronage.

Over the Hill, with a special cast.—I'll admit that I got this picture for showing now under protest. I did not believe it would get by, but will say that we booked it for two days and had capacity business, at slightly raised admission prices. It has been said before and I say it again this is one of the great pictures of the age, as a general, as an entertainment. A lesson well worth remembering.—W. H. Brenner, Cozy theatre, Winona, Ind.—General patronage.

Over the Hill, with a special cast.—A good picture and pulls like a mustard plaster. Can't go wrong on this one and it can be bought right.—C. C. Clendenen, Amusus theatre, Marlinton, W. Va.—Small town patronage.

Goldwyn

Brown Chains, with a special cast.—Plenty of action and fairly good story. Dandy business, for one day only.—R. Marsden, Jr., Noble theatre, Marshallford, Ore.—Small town patronage.

Brothers Under the Skin, with a special cast.—A very good domestic comedy which got over well with our patrons and seemed to please. However, it did not swell the box office cash box to any extent.—L. K. Rice, Auditorium theatre, Winston-Salem, N. C.—Transient patronage.

A Blind Bargain, with Lon Chaney.—Business terrible on this one.—R. Marsden, Jr., Noble theatre, Marshallford, Ore.—Small town patronage.

Sherlock Holmes, with John Barrymore.—Picture slow. Crowd poorest in six months. Picture would not draw in our neighborhood. Played two days. Lost plenty. Cannot make much on Goldwyn specials of this year.—A. J. Haley, Hillsdale theatre, Chicago, Ill.—Neighborhood patronage.

Sherlock Holmes, with John Barrymore.

"BAVU!"
EVER-LASTINGLY EXCITING

March 3, 1923 EXHIBITORS HERALD 73

As a thriller it is there from every angle, but that's all it is,—just a thriller. Stay away, it is too expensive to see.—B. Baker, Circle theatre, El Paso, Tex.—Transit patronage.

A Fool There Was, with a special cast.—A good picture which did not hold up. Patrons thought it was a reissue.—Will R. Myers, Pagamum theatre, El Paso, Tex.—Transit patronage.

A Terror There Was, with a special cast.—I am still wondering whether or not this should be classed as entertainment. The story is New Orleans, illegal circus, but flat on a three-day run. Sent Bill Fox most of the receipts.—J. B. Stone, Wonderland theatre, Clinton, Ind.—General patronage.

Just Tony, with Tom Mix.—Fine. Please everyone. A whale of a puller.—W. B. Baker, Circle theatre, Ottumwa, Iowa.—General patronage.

Just Tony, with Tom Mix.—An exceptional picture. Played to big Sunday. Monday business and everyone pleased. This is the mixed picture race for star hon- ors in this. A picture that will pull applause in any house.—J. B. Stone, Wonderland theatre, Clinton, Ind.—General patronage.

Just Tony, with Tom Mix.—A fast moving six reel Western wherein a horse really plays the lead. By far the great- est Mix picture ever made. Will pull up two days and really will stand an advance in admission. Book it by all means.—J. B. Stone, Dreamland theatre, Aberdeen, Miss.—Neighborhood patronage.

For Big Stakes, with Tom Mix.—Software.—West good two days with a serial. Tom Mix is sure a winner.—O. W. McClean, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

A Self Made Man, with William Rus- sell.—A program picture that will get by it your patrons like Russell. My patrons prefer him in rough stuff rather than dress suits.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Shackles of Gold, with William Far- num.—Very ordinary program subject that failed to make a hit with Farnum admission quite poor. Our best arranged offering a prize to the party selecting the poorest story for the Far- nums.—J. B. Stone, Wonderland theatre, Clinton, Ind.—General patronage.

Thunderclap, with Mary Carr.—This picture filled my house and pleased everybody.—W. T. Lyford, Gem theatre, West Helena, Ark.—Neighborhood patronage.

Up and Going, with Tom Mix.—Went big for two days. Everybody pleased. Mix virtually goes big with us.—O. W. McClean, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

The Night Horseman, with Tom Mix.—One of the best Mix pictures to date. Has a great story, but they came to see this picture and were pleased.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Western Speed, with Charles Jones.—Good. Best we have had. Pulled big. Brothers, book all the Jones you can get.—O. W. McClean, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Western Speed, with Charles Jones.—A typically good "Buck" Jones Western with plenty of action.—Wm. E. Trags- dorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Western Speed, with Charles Jones.—A dandy. Go after it. Will sure please.

—Harry Hobloth, Maxine theatre, Inlay City, Mich.—Small town patronage.

A Virgin Paradise, with Pearl White.—Nothing virgin in this antediluvian of- fering. Sold as a special and really only for its old prices. Very poor. Box office returns bad.—Rosen- field, Hopp & Co., Spencer Square the- atre, Rock Island, Ill.—General patronage.

Shame, with John Gilbert.—Lay off of this one. Long drawn out, morbid story. Don't be misled by Northern scenes. Found very much overdone, but he was liked.—G. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

Gleam O'Dawn, with John Gilbert.—This picture not as bad as some say it is. Will go over at regular prices with a good comedy.—Harry Hobloth, Liberty theatre, Marlette, Mich.—Small town patronage.

Gleam O'Dawn, with John Gilbert.—Pleased about 90 per cent. This was Gil- bert's first appearance here, but he was liked.—G. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

The Jolt, with Johnnie Walker.—Clever picture. Not known here and did not draw but no fault of picture. Good program picture.—A. F. Affelt, Liberty theatre, St. Louis, Mich.—Small town patronage.

Bar Nothing, with Charles Jones.—This picture was probably a good picture in its day, but the print that we received from the New Orleans office was terrible. Just about half there. But "Busk" al- ways gets us money or else helps us to break even.—Miller & Carroll, Gayety theatre, Amory, Miss.—General patronage.

Get Your Man, with Charles Jones.—Good picture. Jones getting better fast.
EXHIBITORS HERALD
March 3, 1923

MORE—Held the audience to the last. Good production. Drew well.—S. M. Southworth, American theatre, Canton, N. Y.—Neighborhood and college patronage.

Sherlock Holmes, with John Barrymore.—Didn’t do very much with this one. Too many old reels off stage.—R. Marsden, Jr., Kohle theatre, Marshallfield, Ore.—Small town patronage.

When Romance Rides, with a special cast.—A good program picture, but no special. Picked 70 per cent of the patrons. Did a fair business, as many had read the book. Raised admission, but would not have raised the admission if I had seen the picture first.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

When Romance Rides, with a special cast.—Did a little extra business on this one. Has good drawing power, especially with the men. A good racing picture. Book it.—A. F. Affelt, Liberty theatre, St. Louis, Mich.—Small town patronage.

Golden Dreams, with a special cast.—A good picture, poor business.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

Golden Dreams, with a special cast.—Good program picture. Not as convincing as most of the Zane Grey stories, but will pass most anywhere.—Adam Hornung, Opera House, Victor, Mont.—Neighborhood patronage.

The Night Rose, with Lon Chaney.—Good entertaining picture.—Adam Hornung, Opera House, Victor, Mont.—Neighborhood patronage.

The Man With the Two Mothers, with Colleen Moore.—Very good Irish picture. Plenty of comedy and a very pleasing cast.—Adam Hornung, Opera House, Victor, Mont.—Neighborhood patronage.

Always the Woman, with Betty Compson.—Many said they did not care for this picture; too foreign.—Adam Hornung, Opera House, Victor, Mont.—Neighborhood patronage.

Bunty Pulls the Strings, with a special cast.—Stay off this one. No good. Not worth the exchange charges.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Godless Men, with a special cast.—Good sea picture. Even women said it was good. Pretty rough in spots. Film in good condition.—O. Troyer, theatre, Rugby, N. D.—General patronage.

From the Ground Up, with Tom Mooney.—Wish they had more of the “Willie Gang” comedy and have not received so many favorable comments in a good while.—Adam Hornung, Opera House, Victor, Mont.—Neighborhood patronage.

A Poor Relation, with Will Rogers.—This was too sad to be enjoyed by many. Although the story was well produced and good photography, it was too near starvation to be amusing or entertaining.—Adam Hornung, Opera House, Victor, Mont.—Neighborhood patronage.

Be My Wife, with Max Linder.—I did not think this would be very good, but to my surprise many people told me it was the best comedy I had had for a year.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

A Tale of Two Worlds, with a special cast.—A very good picture for a change. It’s something different. Gives the people a chance to see how business is conducted in China. Chinese acting is good.—Henry Saubers, Fad theatre, Fairfax, S. D.—Neighborhood patronage.

The Penalty, with a special cast.—Good picture, but not as strong. Audience atti- tude as to good or bad.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

The Highest Bidder, with Vivian Martin.—Sure was no box office attraction for me.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

The Man From Lost River, with a special cast.—This is another very good picture which pleased all. Print in very poor shape.—G. G. May, Isis theatre, Kanopolis, Kans.—Small town patronage.

The Man Who Had Everything, with Jack Pickford.—About as near nothing as a picture could get.—Pickford at about his worst.—Don’t know why it was a hit for her part.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

Dangerous Curve Ahead, with a special cast.—A disappointment to the best business I have had in eight months. Many comments and they were all good ones.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

Hodkinson

Free Air, with a special cast.—A delightful story that has had real direction. Players not well known, but very capable. Like other Hodkinson’s it failed to connect for me at the box office. Two days to pass.—J. B. Stine, Wonderland theatre, Clinton, Ind.—General patronage.

Bull Dog Drummond, with a special cast.—Picture failed to draw the women. Business very poor indeed.—Thos. Burke, Liberty theatre, Cumber- land, Md.—Neighborhood patronage.

The Headline Horseman, with Will Rogers.—All right if you get the school with you. Too slow for ordinary audi- ence.—Harrington theatre, Imlay City, Mich.—Small town patronage.

Heart’s Haven, with a special cast.—Would greatly please the local Scandinavian audience, but I had to show it to a flock of coal miners. A very well produced story with but a limited appeal. Sure drew a blank for me. First day double the second.—J. B. Stine, Wonderland theatre, Clinton, Ind.—General patronage.

Morgan and Meyer Will Find a Way

To Mr. FRED S. MEYER, Palace theatre, Hamill, Mont.

Your contentsions are good. However, they bring out the very point that we wished to emphasize, that is to say, we have, from six to eighteen months ahead of us. We are in a small market, and must strictly up-to-date pictures. In fact, we do not even dare to show them, as it gives us the advantage to read what exhibitors like you are saying any article that is published in your and our particular case we would be benefited by knowing the number of reels and their size at the time you used them. If they were smaller when we used them then we would not brand you a liar—but would know that we had been "gyped" not out of a part of the picture.

As regards the number of reels in each picture, it is probably true that most distri- butors would be tempted, to make them a little longer, but very few take the pains to do so and the matter of placing the number of reels in our individual reports would eliminate the necessity of having to write about this information or to book short subjects without the knowledge of the length of the feature. We feel sure you will in the future reply to our suggestion. Any further comment will be gladly accepted.

PAUL C. MORGAN, Star theatre, Hay Springs, Neb.

HEARTS’ HAVEN, with a special cast.—A very beautiful picture and one that should be run with the churches or on Sunday afternoon. It will please any audience, but has such a good lesson that it makes good material for any church. We highly recommend.—Lee Hyde, Grand theatre, Pierre, S. D.

The Man of the Forest, with a special cast.—Very good Western. All Zane Grey stories go good with my patrons.—J. W. Andresen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

Cameron of the Royal Mounted, with a special cast.—A good picture. Will please any audience.—Harry Hobolt, Liberty theatre, Marlette, Mich.—Small town patronage.

Lichtman

Thorns and Orange Blossoms, with a special cast.—A picture worthy of any exhibitor’s notice. Not a really super- special, but far above the average program picture. Good enough to stand ad- vance in prices. Price right. Can’t go wrong.—M. Reit, Strand theatre, Lamont, Iowa.—Neighborhood patronage.

Rich Men’s Wives, with a special cast.—At the request of Zane Grey stories, but we have run a year. Satisfied 100 per cent. Every- body said it was great. Did a fine business three nights. A good motion picture.—A. J. Paul, Royal theatre, Galion, Ohio.—Small town patronage.
Metro

Love in the Dark, with Viola Dana.—A typical Viola Dana picture with her usual romantic story. For a straight "program" picture it is very fine. Light and satisfying.—Sterling theatre, Greeley, Colo.—General patronage.

Love in the Dark, with Viola Dana.—Played this to a Sunday night audience and pleased all, besides making money. —Mrs., C. T. Turner, Miller theatre, Bonnerel, S. Dak.—General patronage.

Trifling Women, a Rex Ingram production.—As a production it is ace high, double A. At a small town box office magnitude. Of my first night it was 50 per cent less than normal, my second night was 50 per cent less than first night, my third night was a compre- hensive wallop on the jaw. Entire engagement didn't draw film expenses. Leave it alone if you are running a small town house. The title will kill it and Rex Ingram's name won't save it. Prediction: I will play The $5 Baby to more money than I did Trifling Women because of the title. It'll bet this cold storage plat on that proposition and it won't cost me a cent of money. If you buy Trifling Women, but it right or leave it alone, and this isn't saying anything against the picture either. It's a good one, but it won't draw in the small town.

J. C. Jenkins, Auditorium theatre, Ne- and, Nebraska.—General patronage.

June Madness, with Viola Dana.—One of the best this star has ever made. A good picture for any house if not bought too high. Personally, I bought the picture too high, but it will please all—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—General patronage.

Turn to the Right, a Rex Ingram production.—Cannot add anything to the favorable comments that have gone before. The story may be a little far fetched and the humor akin to slapstick, yet it serves to entertain.—Chas. W. Lewis, I. O. O. F. (Grand and Gorge, N. Y.—Small town patronage.

Turn to the Right, a Rex Ingram production.—Played this one to very poor business three days. Lost money. It was a good picture, but I didn't draw it. —Paul, Royal theatre, Galion, Ohio.—Small town patronage.

Peacock Alley and Fascination, with Ma Bessie Love and Alphonso.—Peacock Alley is in good shape, but fell down when I put it on. Fascination. A few enthusiastic ones differ, but a good picture in the way it is put on. —The box office story was that we can't put on this type of picture and make money. Mae Murray fine.—B. G. Sigsbee, Star theatre, Heppner, Ore.—Small town patronage.

Sherlock Brown, with Bert Lytell.—A clever little picture, but nobody came to see it. This is the last of the Metro—program stuff that was wished off on me when I got The Four Horsemen. If any month picture ever made me blush, this month will make me blush. I'll bet no one ever talk me into any more of such foolishness. I know that I am not hitting on all six. Dana, Lake and Lytell may knock 'em dead where they are known, but for me they were a total loss, with no insurance.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Forget Me Not, with Bessie Love and Gareth Hughes.—In a class by itself. A real story, fine direction, exception- al acting by Bessie Love and Gareth Hughes. —J. B. Laughlin, Bart's Mecca, Midland, Mich.—Neighborhood patronage.

Enter the King, with Clara Kimball Young.—Much better than The Hands of Nara from very nature of the story, but not much of a bill for a town of 10,000 or under. Only for "select" audiences. —Sterling theatre, Greeley, Colo.—General patronage.

The Promise of Zenda, a Rex Ingram production.—Good picture of its kind, but will not get small town exhibitors any money.—Ora Musser, Gibson theatre, Batesville, Ind.—Neighborhood patronage.

There Are No Villains, with Viola Dana.—Pleased what few saw it—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Don't Write Letters, with Gareth Hughes.—Who in this world told Mr. Hughes that he was a movie star? The story in this picture is good if they had someone to play it. We've got cotton pickers in Georgia that can do better than Hughes, H. Simpson, Princess theatre, Milen, Ga.—General patronage.

The Four Horsemen, a Rex Ingram production.—The best picture of the season. Best mid week business.—E. S. Bowser, Strong theatre, Owosso, Mich.

Uncharted Seas, with Alice Lake.—Acting all right. Story illogical. Adver- tised Valentino and got out fair crowd, but many seemed disappointed.—B. G. Sigsbee, Star theatre, Heppner, Ore.—Small town patronage.

Broadway Rose, with Mae Murray.—Interesting picture and lavishly produced. Cannot account for the exceptionally poor business. —T. G. Thompson, Grand theatre, Rochester, N. Y.—General patronage.

The Face Between, with Bert Lytell.—A fair program picture which pleased the very few that saw it. They simply will not come to see this bird.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

They Like 'Em Rough, with Viola Dana.—They liked this very well.—H. L. Sellers, Strand theatre, Steelton, Pa.—Neighborhood patronage.

Paramount

Kick In, with a special cast.—Good story, played very well. Played in newspaper and cleaned up with it.—R. Marsden, Noble theatre, Marshfield, Ore.—Small town patronage.

Kick In, with a special cast.—A good crock story. Admirably produced, with thrilling scenes intermingled with pathos. Our second night light, but picture pleased those who came. Ran Lupino Lane in The Pirate with it and charged forty and ten cents. Attendance below usual. Mark McDuffee, Gen. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Kick In, with a special cast.—Go the limit on this one, but watch your price in rental. The best Paramount in the "X."—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—General patronage.

Kick In, with a special cast.—Excellent picture. Business very fair for weather. —W. Wurtz, Colonial theatre, Hager- town, Md.—Neighborhood patronage.

Kick In, with a special cast.—A wonderful picture. Pleased 90 per cent of our patrons. Others want the high- brow society dramas.—Geo. W. Keys, Majestic theatre, Johnson City, Tenn.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davies. Remarkable picture in every way.—C. Oldham, Oldham's theatre, McMinnville, Tenn.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davis.—Last picture of the season's very best bets. Played two days to crowded house. You can't
go wrong on this one.—W. V. Wilson, Seco theatre, Rockville, Md.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davies.—Played to splendid business with increased admission. Marion Davies' first real production. Should make money for all exhibitors.—Bruce Fowler, Indiana theatre, Terre Haute, Ind.—General patronage.

Thirty Days, with Wallace Reid.—Very good comedy material. Played after Reid's death and had biggest two nights in past couple of years except for holidays. By the way if you showed Forever at advanced prices, bring it back next week. One of the biggest Sterling theatre, Greeley, Colo.—General patronage.

Thirty Days, with Wallace Reid.—Poor picture but business good. Probably attracted by recent publicity given this star.—W. Wartz, Colonial theatre, Hagerstown, Md.—Neighborhood patronage.

The Outcast, with Ellie Ferguson.—One of her best and gave good satisfaction.—L. Jones, Star theatre, Malad City, Idaho.—Neighborhood patronage.

The Outcast, with Ellie Ferguson.—If you are having no agitation for local censorship, play this for it is truly as good, if not better than Foottight. Even that which a censor might object to is nicely handled.—Sterling theatre, Greeley, Colo.—General patronage.

The Outcast, with Ellie Ferguson.—One of Miss Ferguson's best. They liked it and told us so.—Geo. W. Keys, Majestic theatre, Johnson City, Tenn.—Neighborhood patronage.

Making a Man, with Jack Holt.—Average picture to fair business.—R. Marsden, Jr., Noble theatre, Marshallfield, Ore.—Small town patronage.

Making a Man, with Jack Holt.—A better than ordinary picture, but not a special feature. Jack Holt has never been a drawing power for this city. The pulling power of this picture was a big disappointment and brought a decided loss.—Rosenheim, Hopp & Co., Fort Armstrong theatre, Rock Island, Ill.—General patronage.

The World's Applause, with Bebe Daniels.—Not up to the standard of the other Wm. De Mille pictures, but re-

cardless of this it was a worthy picture.—U. K. Rice, Auditorium theatre, Winston-Salem, N. C.—Transient patronage.

The World's Applause, with Bebe Daniels.—Good show to a satisfactory business.—R. Marsden, Jr., Noble Theatre, Marshallfield, Ore.—Small town patronage.

Clarence, with Wallace Reid.—Very clever comedy which should please.—C. Oldham, Oldham's theatre, McMinnville, Tenn.—Neighborhood patronage.

Clarence, with Wallace Reid.—Showed this following Sunday after the star died and came close to the attendance record. That shows, I think, how popular this screen actor was. The picture is very good and will not disappoint.—Wm. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

IS MATRIMONY A FAILURE? with a special cast.—Brought the house down. The way they laughed made my piano player mad, as he could not be heard. Much better than "Three Live Ghosts."—W. Cruickshank, Classic theatre, Mitchell, Ont., Canada.

To Have and to Hold, with a special cast.—Fine story, good acting, plenty of heart interest, and plenty of action. One of the best pictures I've ever run.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

To Have and to Hold, with a special cast.—Here is one of the finest costume pictures produced this season. It has a beautiful romance and plenty of action to satisfy all. Theodore Kosloff and Raymond Hatton are conspicuous in the cast and do exceptional work. Business was satisfactory.—Wm. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Pride of Palomar, a Cosmopolitan production.—Very good. It's a picture that leaves a mark. You think of it long after you see it.—Anton Gilles, Gilles theatre, Wahpeton, N. D.—Neighborhood patronage.

The Pride of Palomar, a Cosmopolitan production.—You gave it a good showing this week and we very strongly and we appreciate that's a mighty broad statement. We advised "Bust motion picture of its type ever made or seen none," and audience agreed with us. Such a statement is rare with us.—Sterling theatre, Greeley, Colo.—General patronage.

The Ghost Breaker, with Wallace Reid.—Cannot say much of the picture, but it drew large crowds. Second run in this city.—G. Thompson, Grand theatre, Rochester, N. Y.—General patronage.

The Ghost Breaker, with Wallace Reid.—Played this one to fair business. A good average program picture.—A. J. Paul, Royal theatre, Galion, Ohio.—Small town patronage.

Back Home and Broke, with Thomas Meighan.—Did a very, very fine business for four days which is an extra long run, by a day, for business good. Probably will make big business next week with merchants suggesting ways to help those "back home and broke."—Sterling theatre, Greeley, Colo.—General patronage.

Back Home and Broke, with Thomas Meighan.—Best picture Meighan has made.—C. Oldham, Oldham's theatre, McMinnville, Tenn.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan.—This is positively a knockout and will make big business for days to come. It is the biggest thing as far as a starring vehicle that Meighan has ever had.—Don't pass this one by if you have the chance.—Soak your watch.—U. K. Rice, Auditorium theatre, Winston-Salem, N. C.—Transient patronage.

Back Home and Broke, with Thomas Meighan.—Please 100 per cent.—Anton Gilles, Gilles theatre, Wahpeton, N. D.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan.—Fine comedy, please 100 per cent. Poor business on account of extremely cold weather. Meighan is coming again.—Geo. W. Keys, Majestic theatre, Johnson City, Tenn.—Neighborhood patronage.

The Old Homestead, with Theodore Roberts.—Good picture; good acting. A picture that should appeal to an honest-to-goodness human being.—C. Oldham, Oldham's theatre, McMinnville, Tenn.—Neighborhood patronage.

The Old Homestead, with Theodore Roberts.—Here's an honest-to-goodness photoplay treat. If they don't like this one, tell them to stay away from pictures this future. Frankly, I put it on three, but still showed to very satisfactory business. May require some boosting, but is more than worth the extra effort.—J. B. Stine, Wonderland theatre, Clinton, Ind.—General patronage.

Anna Ascends, with Alice Brady.—Nice picture but absolutely no draft. Business very bad.—W. Wartz, Colonial theatre, Hagerstown, Md.—Neighborhood patronage.

Anna Ascends, with Alice Brady.—Played this one two days. A good program picture. Will satisfy the average.—A. J. Paul, Royal theatre, Galion, Ohio.—Small town patronage.

On the High Seas, with Dorothy Dal-
A thrilling scene in Tom Mix's new Fox production, "3 Jumps Ahead." This is a Western story directed by Jack Ford.

March 3, 1923

EXHIBITORS HERALD

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All patrons enjoyed this one and many stopped to tell us about it—T. G. Thompson, Classic theatre, Rochester, N. Y.—General patronage.

On the High Seas, with Dorothy Dalton—Played this one to good business. Although it was such a poor production, it raked in a few dollars. A. J. Paul, Royal theatre, Galion, Ohio.—Small town patronage.

Singed Wings, with Bebe Daniels—Good picture, but could have been cut down about a reel, I think.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Man Who Saw Tomorrow, with Thomas Meighan—Played this one day to average business. Just an ordinary program picture.—A. J. Paul, Royal theatre, Galion, Ohio.—Small town patronage.

Pink Gods, with Bebe Daniels—Fine picture, but could have been cut down about a reel, I think.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

Burning Sands, with Milton Stills—Good picture, but does not compare with The Sheik.—L. Jones, Star theatre, Malad City, Idaho.—Neighborhood patronage.

For the Defense, with Ethel Clayton—You can bank on Ethel Clayton for a good program picture. Better than the average. She is always the same and we are very sated that she will not be with Paramount any more.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Is Matrimony a Failure? with a special cast—Rated by my cash customers as one of the best comedies in many moons. And it drew next to the poorest day business in the past month. The answer? I'll give it up; I don't know.—J. B. Stine, Wonderland theatre, Clinton, Ind.—General patronage.


Ebb Tide, with a special cast.—Just a good picture, but not a special.—L. Jones, Star theatre, Malad City, Idaho.—Neighborhood patronage.

The Impossible Mrs. Bellevue, with Gloria Swanson.—Very good.—Anton Gilles, Gilles theatre, Wheelton, N. D.—Neighborhood patronage.

Manslaughter, a Cecil B. DeMille production.—Good. Best Meighan I have run. Story holds out fine. Settings beautiful. It is a rage Paramount picture.—Ora Musser, Gibson theatre, Batesville, Ind.—Neighborhood patronage.

Manslaughter, a Cecil B. DeMille production.—9,061 feet of a good interesting story. It is so good that the time of unreeling goes by as fast in your mind as an ordinary five reel picture would consume. Recommend it to your patrons as class A entertainment. —Chas. R. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—Very fine picture. Poor drawing title. Did small business for me, but picture pleased all who saw it.—V. C. Cruickshank, Classic theatre, Mitchell, Ont.—Canada.—Neighborhood patronage.

The Crimson Challenge, with Dorothy Dalton.—A fair Western.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Crimson Challenge, with Dorothy Dalton.—Wow! Talk about your "Shoot 'Em Up" Western, here's one. If your patrons like Westerns, give 'em this. It will satisfy them. Mine were.—C. S. Ford, Princess theatre, Reinbeck, Iowa.—Small town patronage.

The Man Unconquered, with Jack Holt.—Good. Everyone went away pleased, and good at the box office.—G. S. Brinley, Zionsville theatre, Zionsville, Ind.—Small town patronage.

The Siren Call, with Dorothy Dalton.—Not much of a drawing card and not very pleasing.—S. M. Southworth, American theatre, Canton, N. Y.—Neighborhood and college patronage.

The Valley of Silent Men, a Cosmopolita production.—Good for scenery, but this type of picture fails to satisfy in this territory.—L. Jones, Star theatre, Malad City, Idaho.—Neighborhood patronage.

Beyond, with Ethel Clayton.—Nothing extra. Theme from a spiritualistic standpoint. Pleased possibly 25c.—W. A. Peterson, Scenic theatre, Mt. Vernon, S. D.—Rural patronage.

Beyond, with Ethel Clayton.—If your patrons enjoy going to a funeral they will enjoy this picture immensely.—P. R. Matson, Crystal theatre, Flandreau, S. D.—Neighborhood patronage.

A Daughter of Luxury, with Agnes Ayres.—Not the type of picture they like in my town. No action, poor story, and poor direction.—Blood and Salt—J. Noble theatre, Marshall, Ore.—Small town patronage.

The Lost Romance, with a special cast.—Didn't draw anyone in for me to speak with and of some of them walked out.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

The Young Rajah, with Rodolph Valentino.—It will get you the money, but be careful, don't offer too much. The scenario is not of the good ones and you must not disappoint your patrons.—J. E. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

The Young Rajah, with Rodolph Valentino.—Not as good.—L. Jones, Star theatre, Malad City, Idaho.—Neighborhood patronage.

The World's Champion, with Wallace Reid.—Played this to good business and a satisfied crowd. This picture is better than Rent Free.—C. S. Ford, Princess theatre, Reinbeck, Iowa.—Small town patronage.

The World's Champion, with Wallace Reid.—Went over great. Seems as though more people want to see him now than before his death. Always was a good bet here.—R. L. Behler, Royal theatre, Garrett, Ind.—General patronage.

The Face in the Fog, with Lionel Barrymore.—Have heard a thing or two about the world against the Barrymores—but, my Gawd, why don't they leave them on the stage where they belong? This subject got me as much as any other Barrymore play would, which was about one-half my normal business.—J. B. Stine, Wonderland theatre, Clinton, Ind.—General patronage.

North of the Rio Grande, with Jack Holt.—Did remarkable business against stiff opposition. No much here, it's a real Western where a .45 decides all arguments and Holt is at his best.—V. C. Cruickshank, Classic theatre, Mitchell, Ont.—Canada.—Neighborhood patronage.

Across the Continent, with Wallace Reid.—Was late in playing this one. A Splendid light entertainment that greatly pleased the Reid and Roberts fans. Fair business.—J. B. Stine, Wonderland theatre, Clinton, Ind.—General patronage.

Enchantment, with Marion Davies.—Played this Christmas week and it drew strong business in spite of my competition and much opposition. Personally I thought the picture deserved it. Seven reels.—V. C. Cruickshank, Classic theatre, Mitchell, Ont.—Canada.—Neighborhood patronage.

Wealth, with Ethel Clayton.—A good program picture that will please. A very good cast.—H. J. Trainer, Pastime theatre, Mound, Ill.—Small town patronage.

The Lane that Had No Turning, with
March 3, 1923

EXHIBITORS HERALD

a special cast.—Good. Above the average program picture. C. S. Ford, First Classic theatre, Reinbeck, Iowa.—Small town patronage.

At the End of the World, with Betty Compson.—A fine picture. A real plot that held interest throughout. Hartford, Oldham's theatre, McMinnville, Tenn.—Neighborhood patronage.

At the End of the World, with Betty Compson.—Everybody liked this. E. L. Graef, Opera House, Fort Wayne, Ind.—Neighborhood patronage.

Rent Free, with Wallace Reid.—Fair picture that packed the house because of the sudden desire of a very capable, clean cut and talented actor who leaves a host of admiring friends. Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

A Prince There Was, with Thomas Meighan.—Just a fair program picture. Not as good as some of his other pictures. C. S. Ford, Princess theatre, Reinbeck, Iowa.—Small town patronage.

A Prince There Was, with Thomas Meighan.—A very good picture and very well acted. Chas. Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

A Prince There Was, with Thomas Meighan.—Fair picture to poor business. Bad weather. E. E. Gailly, Crystal theatre, Wayne, Neb.—General patronage.

The Sheik, with Rudolph Valentino.—All reports on this are O. K'd by me. I got a bad print, which is unusual for Paramount. I think the shell shocked me. W. C. Cruckshank, Classic theatre, Mitchell, Ont. Can.—Neighborhood patronage.


Get-Rich-Quick-Wallingford, a Cosmopolitan production.—Nothing special about it. Just an ordinary five reel stretched to eight. Cast unknown, which provided a drawback at box office for me. W. C. Cruckshank, Classic theatre, Mitchell, Ont. Can.—Neighborhood patronage.


Passing Through, with Douglas MacLean.—Just a fair picture. Will please the kids. Not up to the MacLean standard. H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

Back Pay, with Seena Owen.—Almost as happy as a Chinese funeral. Story badly overdrawn, and poor Seena has to shed tears as big as gum-drops. An entertainment it just isn't. Lost money on two day showing. J. B. Stine, Wonder-land theatre, Clinton, Ind.—General patronage.


Saturday Night, a Cecil B. De Mille production.—I played this one week later, after playing Fool's Paradise. It's great. Brother Exhibitors. If you haven't played these two pictures, buy them, boost them, and cash in.—C. S. Ford, Princess theatre, Reinbeck, Iowa.—Small town patronage.

Saturday Night, a Cecil B. De Mille production.—A big picture, but not a good one for advanced admission. It doesn't satisfy the crowd nor draw the second night like many cheaper less pretentious pictures do.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

Just Around the Corner, a Cosmopolitan production.—A good picture with a good story. Advertising paper on if poor. A sob 1-sheet never attracts any body.—M. W. Mattechek, Liberty theatre, Kennewick, Wash.—Neighborhood patronage.

Saturday Night, a Cecil B. De Mille production.—Very good picture. Book it and boost it, as it is sure to satisfy.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

The Young Diana, with Marion Davies.—Wonderful picture, but did not draw. Lots of good work. E. L. Behler, Royal theatre, Garrett, Ind.—General patronage.

Footlights, with Elsie Ferguson.—Good entertainment. E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

White Oak, with William S. Hart.—Not up to Bill's standard. Drew good, but did not satisfy.—C. S. Ford, Princess theatre, Reinbeck, Iowa.—Small town patronage.

The Testing Block, with William S. Hart.—Not as good as Hart's former pictures and he doesn't draw as well as he did in the past.—H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

Over the Border, with Betty Compson.—Very pleasing and well liked Northern story, well produced and well acted. Tom Moore really the star, though Miss Compson does fine. Played to fair business two days.—J. B. Stine, Pastime theatre, Custer City, Okla.—Small town patronage.

The Woman God Changed, a Cosmopolitan production.—A fair picture to poor business. Rental too high for a small town.—H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

The woman God Changed, a Cosmopolitan production.—A good play that should please.—C. S. Ford, Opera House, Custer City, Okla.—Small town patronage.

The Cradle of Courage, with William S. Hart.—Odd picture. I was pleased to please those who came out. You can't get them out, no matter what you put on. Still used to be a good bet here, but fell off something awful on this one. A. L. K., Gem theatre, Hankinson, N. D.—General patronage.

The Easy Road, with Thomas Meighan.—Good picture, poor business. Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

Three Live Ghosts, a Cosmopolitan production.—Flopped on me. I played it a year and a half, and with my luck it was good it should have been much better. Was dark in places. It's all right if you buy right. E. L. Behler, Grand theatre, Mitchell, Ont., Canada.—Neighborhood patronage.

Three Live Ghosts, a Cosmopolitan production.—Lay off this one. Boys. Supposed to be a comedy but not even a smile in it.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

The Cowboy and the Lady, with a special cast.—Program; business the same.—T. G. Thompson, Grand theatre, Rochester, N. Y.—General patronage.

The Cowboy and the Lady, with a special cast.—Played this one two days to average business. Just a program picture—nothing to rave about.—A. J. Paul, Royal theatre, Galion, Ohio.—Small town patronage.

The Cowboy and the Lady, with a special cast.—Was a very good one and that's all.—E. Jones, Star theatre, Malad City, Idaho.—Neighborhood patronage.

Beyond the Rocks, with Gloria Swanson.—We advertised the two stars. Swanson and Valentino— and made some money on this, but it is far from the special Paramount claims for it. However, most everybody was satisfied.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

Beyond the Rocks, with Gloria Swanson.—An average program picture sold as a special.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

Beyond the Rocks, with Gloria Swan-

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New Ones I Have Seen

TILL WE MEET AGAIN (Asso-
 ciated Exhibitors), with Mae Marsh.—Did not play this, but saw it, and aside from the ending, which was very sudden, was a very fine entertainment. It drew good business.—W. C. Cruckshank, Classic theatre, Mitchell, Ont., Canada.
son—I cannot understand why this picture received the "razz" as much as it did, as Beyond the Rocks went over fine here according to comments.—C. W. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Fool's Paradise, a Cecil B. De Mille production.—A wonderful picture. Capacity business and a well pleased audience. More what could you desire? I used the alligator stunt advertising and, oh, truly, sure worth a picture that no one should pass up. Book it your next chance.—C. W. Longacher, New Glarus, Wis.—General patronage.

Fool's Paradise, a Cecil B. De Mille production.—This is a real picture. Dorothy Dalton in the best role we have ever seen her. Many said this was one of the best pictures we ever had in our house. We did not boost admission prices but could have done so and our patrons would have been thoroughly satisfied.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Experience, with Richard Barthelmess.—This is a good play. Many of our people are still talking about this play. Very good moral.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

Experience, with Richard Barthelmess.—An allegorical masterpiece, exceptionally well played and having an excellent moral. Photography and art titles excellent.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Civilian Clothes, with Thomas Meighan.—This picture went better for us. A fine picture for any theatre to show.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.


The Green Temptation, with Betty Compson.—A good picture, but did not do as well as we had hoped.—C. W. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

The Green Temptation, with Betty Compson.—Very good program picture with enough material in it to please all kinds of patrons.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

Appearances, with a special cast.—Drew no crowd at all for me. Lost money on it, but, too bad.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

One Glorious Day, with Will Rogers.—Did not like it, more didn't.—G. S. Brinley, Zionsville theatre, Zionsville, Ind.—Small town patronage.

Cappy Ricks, with Thomas Meighan.—Good show. Everybody liked it.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

Cappy Ricks, with Thomas Meighan.—Like all Meighan pictures, this one was received with much enthusiasm. Very good story and excellent supporting cast.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

A Bachelor Daddy, with Thomas Meighan.—Fine entertainment for the whole family. Made more like.—Ora Mussner, Gibson theatre, Batesville, Ind.—Neighborhood patronage.

Burglar Proof, with Bryants Washburn.—Not much to it. Poor box office attraction.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

The Conquest of Canaan, with Thomas Meighan.—Not up to the Meighan standard. The story is poor. The supporting cast is good.—H. J. Trimmer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

The Golem, with a special cast.—Worst we have ever seen anywhere at any time and we have run some that one could smell!—C. Oldham, Oldham's theatre, McMinnville, Tenn.—Neighborhood patronage.


The Wise Fool, with James Kirkwood.—I thought by reading the reports on this one that I had a real one, but instead I found another long draggy play which makes you glad when they are over, and the people you told what a knockout you had forget.—C. A. Kelley, Rex theatre, Buster City, Okla.—Small town patronage.

Three Word Brand, with William S. Hart.—Just a fair Hart picture.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

The Great Moment, with Gloria Swanson.—Not so good as a drawing card, but a pleasing picture. More action than usual at this star's productions. I believe Elinor Glyn's name hurt more than helped.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

Her Own Money, with Ethel Clayton.—Good clean picture and well liked. Good business.—C. S. Ford, Princess theatre, Reinbeck, Iowa.—Small town patronage.

Rebecca of the Sunny Brook Farm, with Mary Pickford.—I went back and dug this one up and it pleased as well as it did the first time. People liked it and nothing about it to condemn it on its age.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

The Mystery Road, with David Powell.—Foreign stuff and it's no good.—H. J. Trimmer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

Travelin' On, with William S. Hart.—Not a real good Hart picture, still it is better than White Oak. Bill is getting old and sure is awful slow on the draw. The only thing that saved Bill from getting killed in this picture was that he wrote the story.—C. S. Ford, Princess theatre, Reinbeck, Iowa.—Small town patronage.

Too Much Speed, with Wallace Reid.—Very good. Not a dull moment in it. Book it and boost it. It's "the bee's knees." Too bad Wally had to do the role! R. K. Lang, Lyric theatre, Cobb, Wis.—Neighborhood patronage.

Too Much Speed, with Wallace Reid.—A good speed picture. Theodore Rob- erson makes plenty of fun. Drew very well on account of Reid's death.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

Humoresque, with a special cast.—Book it, boost it, talk like you never talked before and have the S. O. sign handy. Nothing but compliments. A pleasure to show this sort of a picture. Full house on a bad night.—R. K. Lang, Lyric theatre, Cobb, Wis.—Neighborhood patronage.

The Whistle, with William S. Hart.—A good picture, but why do they put a Western man in a sad play when everyone expects to see Hart with a gun and a big hat. Don't let them make you think this is all action.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

The Call of the North, with Jack Holt.—Good picture. Well liked. Good busi-
ness.—C. S. Ford, Princess theatre, Reinbeck, Iowa.—Small town patronage.

The Call of the North, with Jack Holt.—A good program offering. — C. W. Longacre, Theatres, New Orleans, Wis.—General patronage.

The Gilded Lily, with Mac Murray.—If Mac Murray makes many more like this picture we can watch for his future life.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

The City of Silent Men, with Thomas Meighan.—A New God Sunday program for请了. Pleased all, and you can buy it right.—Mrs. D. C. Turney, Miller theatre, Honested, S. Dak.—General patronage.

Gilda, with Gloria Swanson.—Very good picture, but wouldn’t consider it a special. Rental too high. Lost money.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

The Sheik, with Rodolph Valentino.—Probably is a pretty good picture when it is all through, but clipped it to me on eight spoors when five would hold all the film nicely. Just enough film on two spoors to ask the “bub” enough film to give the operator time to “load” the other machine. Film old and patched with several hundred. Vet didn’t hand out to the exhibitors. Didn’t draw any extra business. Lost money, although it was bought at a fair price. —D. J. Redige, S. P. theater, Rye, N. Y.—Small town patronage.

Pathé

Dr. Jack, with Harold Lloyd.—One of Lloyd’s best feature comedies to date. My audiences screamed at this one from start to end. Played it seven days to fine business, which is more than I can do.—Many comments on this one.—A. J. Paul, Royal Theatre, Galion, Ohio.—Small town patronage.

Dr. Jack, with Harold Lloyd.—Good. Nice business, but didn’t make much on account of high rental and poor weather.—E. E. Gailey, Crystal Theatre, Wayne, Mich.—Small town patronage.

Nanook of the North, with a special cast.—This is a picture that every theatre, large or small, should run. It is much more than many new dramas and an educational that all enjoy seeing.—Adam Hornung, Opera House, Victoria, B. C.—Neighborhood patronage.

Nanook of the North, with a special cast.—Extra good educational picture that holds the interest. Ran a special matinee to school children, at five cents on this occasion.—S. D. Volger, American Theatre, Kimball, Neb.—Small town patronage.

The Killer, with a special cast.—A poor title, but a real feature. Don’t be afraid of it. It’s good.—R. K. Lang, Lyric Theatre, Cobb, Wis.—Neighborhood patronage.

Other Men’s Shoes, an Edgar Lewis production.—An old one, but one that has a good story and is well produced so worth the price to a fan; if you haven’t used it.—Chas. Lee Hyde, Grand Theatre, Pierre, S. Dak.—Small town patronage.


Realart

Dawn of the East, with Alice Brady.—Very nice—picture. Alice Brady is getting better in this town.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Dawn of the East, with Alice Brady.—An excellent picture that paid well.—G. S. Brinley, Zionsville theatre, Zionsville, Ind. Small town patronage.

The Speed Girl, with Bebe Daniels.—One of Bebe’s best. Did good business.—G. S. Brinley, Zionsville theatre, Zionville, Ind.—Small town patronage.

The Love Charm, with Wanda Hawley.—Here’s a real solid picture. It pleased better here than lots of big specials. Doesn’t drag for a moment. It’s a gun running tale.—W. Cruickshank, Classic theatre, Mitchell, S. D.—Neighborhood patronage.

Everything for Sale, with May McAvoy.—Just fair. Will go over good with good comedy. Don’t promise anything big and everyone will be pleased.—W. Cruickshank, Classic theatre, Mitchell, Ont.—Neighborhood patronage.

The March Hare, with Bebe Daniels.—Fair. Nothing big, but will please majority.—C. A. Kelley, Rex theatre, Cusier City, Ohio.—Small town patronage.

Selznick

One Week of Love, with Elaine Hammerstein.—Excellent picture, but disappointing at the box office. Weather also helped.—Dr. William Merrick, Paramont theatre, Rochester, Ind.—General patronage.

One Week of Love, with Elaine Hammerstein.—Very nice picture with everything to make it entertaining. Elaine is very good as her usual.—G. C. Brush, Musser, Gibson theatre, Batesville, Ind.—Neighborhood patronage.

One Week of Love, with Elaine Hammerstein.—Very good, but a bit draggy.—J. C. Winters, Oldham’s theatre, Batesville, Tenn.—Neighborhood patronage.

One Week of Love, with Elaine Hammerstein.—Played this one to fine business.—J. C. Winters, Oldham’s theatre, Batesville, Ind.—Neighborhood patronage.

Love is an Awful Thing, with Owen Moore.—Good comedy. Not pronounced, but a good picture.—Ora Musser, Gibson theatre, Batesville, Ind.—Neighborhood patronage.

A Man of Stone, with Conway Tearle. Very poor here.—C. Oldham, Oldham’s theatre, Mcleansville, Tenn.—Neighborhood patronage.

A Man of Stone, with Conway Tearle.—Very good realistic picture. It pleased large business on one of the coldest nights of the winter.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

A Woman of No Importance, with special features. It is a good picture that pleased the older patrons, but did not please the young people, especially a certain few. Not enough insistence in its appeal to please them, but if they will consider the lesson this feature taught they will profit by it as it is true to life.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

The Referee, with Conway Tearle. Where do they get this wonderful stuff?—Poor showings run on.—Behind-the-scenes no punch. Lay off this one.—C. C. Criminal, Amusu theatre, Marlinton, W. Va.—Small town patronage.

John Smith, with Eugene O’Brien.—Good comedy drama and pleased.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Reckless Youth, with Elaine Hammerstein.—Real good program picture. Elaine is getting better and this picture in every way.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

A Man’s Home, with a special cast.—Harry Morey’s best effort, and it pleased a large audience.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Evidence, with Elaine Hammerstein.—Not Elaine’s best, but will please. Picture a bit too educational.—Paul O’Conner, Olympic theatre, Lenox, Iowa.—General patronage.

The Daughter Pays, with Elaine Hammerstein.—Not as good as her other pictures, but not many complaints—two or three only.—Henry Hobolt, Maxine theatre, Inlay City, Mich.—Small town patronage.

Bucking the Tiger, with Conway Tearle.—Pleased most of audience. Film in bad shape.—W. T. Lyford, Gem theatre, West Hill, Ark.—General patronage.

Romance and Arabia, with Constance Talma.—No pulling power, but a good picture.—Harry Hobolt, Maxine theatre, Inlay City, Mich.—Small town patronage.

United Artists

A Tailor Made Man, with Charles Ray.—Very pleasing.—It has very good story, cast and good action and good drawing power. Chas. Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

The Man Who Played God, with George Arliss.—Great.—The Ring of Passion are certainly great shows and you can go the limit on them in your recommendations. Will make good money, but are a credit to your theatre.—Dwight B. Baker, Circle theatre, Otumwa, Iowa.—General patronage.

The Man Who Played God, with George Arliss.—Not a great box office picture but pronounced by our patrons as great entertainment. Will make good friends for any theatre.—Bruce Fowen, Indiana theatre, Terre Haute, Ind.—General patronage.

The Three Must-Get-Theres, with Max Linder.—Nothing much to it. My patrons are not pulling the ticket; they did not think I would have such a farce run. Showed it at advance prices on account of having to pay such a big price for it, which made lot of my patrons sore.—A. F. Kehr, Princess theatre, Ogallala, Neb.—Small town patronage.

A Doll’s House, with Nazimova.—Picture very good.—Not a box office theatre, Webster, S. D.—General patronage.

The Ruling Passion, with George Arliss.—Good picture to fair business. Not a knock-out, but a good picture.—Crystal theatre, Wayne, Neb.—General patronage.

The Three Musiceteers, with Douglas Fairbanks. Brought this back for a second run and it drew well and is certainly one of the most pleasing entertaining pictures I have ever seen.—Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

Through the Back Door, with Mary Pickford.—One of her best. Made good money on this one.—C. E. Bailey, Lyric theatre, Webster, S. D.—General patronage.

The Love Flower, a D. W. Griffith production.—A very fine picture. Scene...
and photography beautiful. The cast is very good—H. J. Trainer, Pastime theatra, Blue Mound, Ill.—Small town patronage.

The Love Light, with Mary Pickford. —Very fine picture. —Col. W. F. Dungan, Col. W. F. Dungan theatre, Waterville, Minn.—General patronage.

The Iron Trail, with a special cast.—A very good patronage. —Phil. Matheney, Paramount theatre, Rex Beach.—Adam Hornung, Opera House, Victor, Mont.—Neighborhood patronage.

The Mollycoddle, with Douglas Fairbanks.—This is old, but good. They want too much jack for their stuff. All you ever can get on United Artists. —E. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Universal

The Flirt, with a special cast.—A splendid picture. Business very good and everybody satisfied.—R. Marsden, Jr., Noble theatre, Marshall, Ore.—Small town patronage.

The Flirt, with a special cast.—All that trade papers are claiming for it. George Nichols as "father" really gets away with the "maiden." It should be booked up more in the publicity.—Sterling theatre, Greeley, Colo.—General patronage.

The Lavender Bath Lady, with Gladys Walton. —Not up to Walton's standard. Did not please at all.—E. J. Laqua, Gem theatre, Hancock, N. D.—General patronage.

Top Man Monday, with Gladys Walton.—A fine program picture. Pleased 100 per cent. Walton very popular here. Many coming as there are a lot of friends and family here, it is booked intern your Irish patrons.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

Broad Daylight, with Lois Wilson.—A good crook picture. It isn't a special; just a program picture.—A. W. Sage, What Cheer, lowa.—General patronage.

The Long Chance, with Henry B. Walthall.—Good Saturday show. Universal is a good buy for us.—W. L. Buck, Gem theatre, Waterville, Minn.—Small town patronage.

Ridin' Wild, with Hoot Gibson.—A good picture. Not like most of the Gibson pictures, but nevertheless a good one.—R. B. Corwin, Rialto theatre, Dundee, Ill.—Neighborhood patronage.

Forsaking All Others, with a special cast.—The cast very good in this, but nothing to the picture. Poor entertainment.—J. W. Andresen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

Paid Back, with Gladys Brockwell. —Just a picture and that's all.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

The Ghost Patrol, with a special cast.—A good program picture, but nothing entailing same to be touted as a special. People didn't like it and business on same poor.—Rosen Inter, Hop & Co. Spencer Square theatre, Rock Island, Ill.—General patronage.

The Power of a Lie, with a special cast. —A good program picture for anybody over 14 years of age. —Universal picture. People walked out on this one. Something unusual in this town.—R. Marsden, Jr., Noble theatre, Marshall, Ore.—General patronage.

The Scarlet Car, with Herbert Rawlinson.—Good program picture. It is an election picture.—A. W. Sage, Masonic theatre, What Cheer, lowa.—Neighborhood patronage.

Under Two Flags, with Priscilla Dean.—A great picture in which the star does some meritorious work, but she always does. The picture is a box office attraction.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Under Two Flags, with Priscilla Dean.—Interesting story, star well liked. Thor- ough advertising, shown two days. Several favorable comments. Put on at regular prices. Paid too much for it.—B. G. Sighe, Star theatre, Heppner, Ore.—Small town patronage.

Under Two Flags, with Priscilla Dean. —This is a wonderful picture. Every bit as good as its aunts. —George Vaughan, Grand theatre, Dunville, Ont., Can.—General patronage.

Wild Honey, with Priscilla Dean.—Very good picture and drew better than ordinary business. Snowstorm during showing so could not really tell its drawing power.—George Vaughan, Grand theatre, Dunville, Ont., Can.—General patronage.

Wild Honey, with Priscilla Dean.—Not as good as "Conflict," but the one thrill worth admittance.—W. L. Buck, Gem theatre, Waterville, Minn.—Small town patronage.

Wild Honey, with Priscilla Dean. —First five reels bunk. Other two very good. Pleased about 40 per cent.—E. W. Harrell, Royal theatre, Rison, Ark.—Neighborhood patronage.

Human Hearts, with House Peters.—Lost money, but not fault of picture, which pleased practically every patron who saw it.—Personal high rental coupled with "20 below" weather one night of showing.—P. G. Estes, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Human Hearts, with House Peters.—Excellent picture that pleased, but failed to draw as well as it should in good weather.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

Human Hearts, with House Peters.—Very good picture. Played two nights and pleased about 90 per cent. A good picture for a small town.—F. Affelt, Liberty theatre, St. Louis, Mich.—Small town patronage.

The Storm, with House Peters.—Can't see where they could make much money on this to make the rental as high as they are asking. Had a snowstorm here so did not get them out.—E. J. Laqua, Gem theatre, Hinkson, N. D.—General patronage.

The Storm, with House Peters.—Mighty fine picture, but failed to draw a record house. Just average business. Just broke even. Does not pay too much for it and you will come out all right.—G. F. Rediske, Star theatre, Ryege, Mont.—Small town patronage.

The Storm, with House Peters.—Did as much business as we did on The Sheik. Patrons as well as myself thought it a greater picture than The Sheik. Universal was booked in some boxes by M. J. Babin, Fairyland theatre, White Castle, La.—Neighborhood patronage.

The Storm, with House Peters.—One of the best. Many held again. Raved don well with all Jewel Universal.—W. T. Lyford, Gem theatre, West Helena, Ark.—Neighborhood patronage.

The Storm, with House Peters.—You can't go wrong on this picture if you advertise it well. Played two days and had many compliments and pleased patrons.—A. F. Affelt, Liberty theatre, St. Louis, Minn.—Small town patronage.

Wolf Law, with Frank Mayo.—Fair picture. Mayo does good work for the light story he had to work with. Fair crook. Too much local stuff here.—E. J. Laqua, Gem theatre, Hinkson, N. D.—General patronage.

Wolf Law, with Frank Mayo.—A good Saturday feature with action and good outdoors scenes.—W. L. Buck, Gem theatre, Waterville, Minn.—Small town patronage.

The Galloping Kid, with Hoot Gibson. —Not as good as some. Didn't seem to end very right.—Hankinson, N. D.—Neighborhood patronage.

Don't Shoot, with Herbert Rawlinson. —A good program picture. It is the right kind of story for this small town. Really a very, Pleasant Hour theatre, Verona, Pa.—Neighborhood patronage.

Don't Shoot, with Herbert Rawlinson. —Good extra good. A crook story in six reels. Poor attendance on Saturday night. Cold weather.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

Caught Bluffing, with Frank Mayo.—Good program picture which drew me better than average business for Monday afternoon.—E. G. May, Liberty theatre, Kanopolis, Kan.—Small town patronage.

Caught Bluffing, with Frank Mayo.—A very good program picture.—Harry Howser, Liberty theatre, Marlette, Mich.—Small town patronage.

The Kentucky Derby, with Reginald Denny.—Excellent picture. Business very satisfactory.—Last week's highest.—W. W. Wartz, Colonial theatre, Hagerstown, Md.—Neighborhood patronage.

The Married Flapper, with Marie Pre- tiss. —One of the funniest pictures. Too bad Universal has lost Marie.—Win. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

The Married Flapper, with Marie Pre- tiss. —One of the funniest pictures. Too bad Universal has lost Marie.—Win. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.
Vitagraph

The Ninety and Nine, with a special cast.—A very interesting picture of melo-drama. Returns to the table splendidly corrected and the kind of story that holds the audience. Those who see it first day will have a perfect idea of what Mrs. Vetlesen, Rosenthal, Hopp & Co., Fort Armstrong theatre, Rock Island, Ill.—General patronage.

My Wild Irish Rose, with a special cast.—All well pleased. Satisfactory attend-ance, though not large. Many fa-vorable comments.—B. G. Sigbee, Star theatre, Heppner, Ore.—Small town pat-onage.

My Wild Irish Rose, with a special cast.—Played this during the holidays to fine business two days and it seemed to please them all. Would class it among the best of the season's product as an audience picture.—J. B. Stine, Wonder-land theatre, Clinton, Ind.—General patronage.

It Can Be Done, with Earl Williams.—Very poor. Did not take film rental in two days.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Ladder Jinx, with Edward Hor-ton.—Had a very good house about this one, as I had read some hooks, but it is not a good comedy. A little too long drawn out, perhaps, but I wish others had no worse faults. Poor business two days.—J. B. Stine, Wonderland theatre, Clinton, Ind.—General patronage.

A Woman's Sacrifice, with Corinne Griffith.—Very fine program picture. Has some fine snow scenes. Why is it that Vitagraph can sell us pictures like this for half of what other firms are offering?—Andreasen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.


The Prodigal Judge, with Jean Paige.—Fairly good entertainment.—S. D. Vogler, Kimball, Neb.—Small town patronage.


Too Much Business, with Tully Marshall.—A very good comedy subject that seemed to please. Good cast, and action laughable throughout. It failed to live up to the title in the very business two days.—J. B. Stine, Wonderland theatre, Clinton, Ind.—General patronage.

Too Much Business, with a special cast.—Very good high class comedy. Patrons pleased.—S. D. Vogler, American theatre, Kimball, Neb.—Small town patronage.

The Silver Car, with Earl Williams.—A fair program picture that you can get by with—H. G. Stettmull, A. W. Sage, Masonic theatre, What Cheer, Iowa.—Neigh-borhood patronage.

Flower of the North, with a special cast.—Same cast as Talk of the Title. Fine fair crowd. Only remarks indicate that a good looking star would improve pic-ture considerably.—B. G. Sigbee, Star theatre, Heppner, Ore.—Small town patronage.

Peggy Puts It Over, with Alice Cal-houn.—A bright snappy comedy drama of the clean type. Star was very good, and story was funny. Much of the story made more for laughs than thrills. Rural comedy is always good.—R. Ross Riley, Pigwam theatre, Oberlin, Kan.—General patronage.

Black Beauty, with Jean Paige.—Tied this up with one of the churches, and several of the church people told me they were very pleased with it. Although a good picture and good for a church tie-up, it is a little slow for the regulars.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

The Heart of Maryland, with Catherine Calvert.—The first Vitagraph program to play this house in five years and in spite of the huge downtown it broke even. This is not a war picture, but a fine love story, and the star is very good. Price is right. Print good.—Miller & Carroll, Gayety theatre, Amory, Miss.—Neighborhood patronage.

Steel Heart, with William Duncan.—A good semi-Western play. Has lots of thrills. H. G. Stettmull, Masonic theatre, What Cheer, Iowa.—General patronage.

Closed Doors, with Alice Calhoun.—Just a picture, that's all. Did not draw.—George Vaughan, Grand theatre, Dunnville, Ont.—General patronage.

The Girl in His Room, with Alice Cal-houn.—A nice little feature.—Wm. E. Tragsdorf, Trags theatre, Neills-ville, Wis.—Small town patronage.

State Rights


What's Wrong With The Women? (Equity), with a special cast.—Business barely fair. Title was no asset to me as in days gone past.—Dwight B. Baker, Circle theatre, Ottumwa, Iowa.—General patronage.

SURE FIRE FLINT (Mastodon) with Johnny Hines.—This picture is in great demand at the present time. Patrons hadn't enjoyed it I would just as leave they wouldn't bother asking me to get anything. When people don't laugh when they see this they must be unmammified or ossified.

You will not need a comedy with it as the feature comedy is enough for anybody at one sitting.—Wm. H. Creal, Suburban theatre, Omaha, Neb.

Flesh and Blood (W. P. E. C.), with Lon Chaney.—Average picture. Chaney not a drawing card here.—W. Wartz, Colonial theatre, McCotontown, Md.—Neighborhood patronage.

Flesh and Blood (W. P. E. C.), with a special cast.—A picture of medium grade and not worth the high rental for it, at least to a small town ex-hibitor.—Edwards & Case, Opera House, Paw Paw, III.—Neighborhood patronage.

Night Life In Hollywood (Arrow), with a special cast.—This is an excellent test on the strength of review in Exhibitor's Herald and was sadly disappointed. Can't see how any well meaning reviewer could rate this picture as outrageously crude and boomerangs on your reputa-tion. My people saw it and received it. Wouldn't advise any one to pass it up. We are very sorry we showed it, but blame reviewer for our false step. Used
Clyde Cook in High and Dry and charged forty and ten cents. No business second day. P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Night Life In Hollywood (Arrow), with Jack Hoxie.—One of the best pictures of the season. P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Clyde Cook in The Left-Handed League (Western).—Good story, well told. P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Night Life In Hollywood.—This is the one of the best Westerns I ever saw. Don't be afraid to book it. It is as good as any Western I have ever seen.—A. W. Smith, Masonic theatre, What Cheer, Iowa.—General patronage.


Back Fire (Arrow) with Jack Hoxie.—Did the best business with this picture and the best business of the week. A. S. Miller & Carroll, Getary theatre, Amory, Miss.—Neighborhood patronage.

Ten Nights in a Bar Room (Arrow), with John Lowell.—Did not draw the crowd for me and did not seem to please the patrons. T. H. Turner, Noblesville, Ind.—Small town patronage.

The Cyclone of 1923 (111) with George Arliss.—The Cyclone is still in. Quest for leisure, with two—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Clycone Bliss (Arrow), with Jack Hoxie. Good Western. Pleased Western fans. It's old, but a good one. Book it, but don't pay much for it.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

School Days (Warner Bros.), with Wesley Barry. If you have not played it, get it. R. W. C.此前 Strand theatre, Steetton, Pa.—Neighborhood patronage.

School Days (Warner Bros.), with Wesley Barry.—Very good picture, but not good enough for the amount you are getting for it.—A. W. Smith, Masonic theatre, What Cheer, Iowa.—General patronage.

The Lure of Gold (Steiner), with Neal Hart and George Arliss.—Good Western. Neal Hart had a good looking leading woman this time and the picture was a fair Western. Some titles were very short, and this helps spoil a picture.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Man from Hells River (W. P. C.) with Charles K. Stammings.—A good picture, but not up to the other Curwood's we have played. —W. C. Lewis, I. O. O. F. Hall, Grand Gorge, N. Y.—General patronage.

The Lure of Gold (Steiner), with Neal Hart.—Good picture. Drew well. Gave satisfaction. Hart draws well for us.—O. W. McClellan Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

More to be Pitted Than Scorned (C. B. C.), with J. Frank Glenden.—Good picture, and one of the best we have had, and drew good business.—George Vaughan, Grand theatre, Dunville, Ont., Can.—General patronage.

The Crow's Nest (Arrow), with Jack Hoxie.—Good picture. Drew well. Brothers, this is a good one and buy it. Don't pay a fancy price. Hoxie takes well with us.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

The Ranger and the Range (W. P. C.), with James Lincoln. Pekin, Ill.—Neighborhood patronage.

The Ranger and the Range.—A fine picture, but I have one of the finest of the Westerns I ever saw. Don't be afraid to book it. It is as good as any Mix pictures, and cheap rent.—A. W. Smith, Masonic theatre, What Cheer, Iowa.—General patronage.

Cupid's Brand (Arrow), with Jack Hoxie.—Went big. Hoxie is a favorite here. O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Out of the Dust (McCarthey), with a special cast.—About four and a half reels; couldn't make head or tail of it. Neither could patrons. Film the limit in conditions. People walked out and stopped others coming in. I went for a walk.—George Vaughan, Grand theatre, Dunville, Ont., Can.—General patronage.

The Desert Cyclone (Arrow), with Jack Hoxie.—Did very well for a Saturday program, but picture weak. As poor a Hoxie as I ever had. Fellers, don't give us any more for it.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Go Get Him (W. P. C.), with William Fairbanks.—Good Western feature and well directed. Also fine fights. Kids and men enjoyed this. One fellow in the audience was so excited that he couldn't help cheering.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

The Lure of Gold (Steiner) with Jack Hoxie.—Don't have a better picture. Like the story and action of it. H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

Serials


In the Days of Buffalo Bill (Universal), with Art Acord.—It gives me my best crowd. It's a fine picture. I use it Fri. and Sat. by itself.—G. L. Blasingame, Halls theatre, Halls, Tenn.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Just finished this serial and say that it held up better than the average. Ran a Century comedy and two of our 2 reel chapter plays and it made a good program. If they like serials in your town they ought to like this.—Wm. E. Tragos, Tragos theatre, Nettlesville, Wis.—Small town patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Have played two serials and get good attendance.—V. T. Lyford, Gem theatre, West Helena, Ark.—Neighborhood patronage.

The Adventures of Tarzan (Serial Stock) at Cuno.—Just finished over with a bang for Sunday matinee; followed it with Son of Tarzan. Tie up with book stores. Prints in good shape. Holds up good.—George Vaughan, Grand theatre, Dunville, Ont.—General patronage.

The Ropin' Pool (Pathé), with Will Rogers.—Played this with Dr. Jack and it caused just as much favorable comments as Dr. Jack. We advertised it as the highest priced short subject playing in our theatres the past year.—Sterling theatre, Grecley, Colo.—General patronage.

Golf (Vitagraph), with Larry Semmon.—Not Larry's best, but it's a good comedy.—F. Kreighmann, Grand theatre, Rochester, Ind.—General patronage.

Young Sherlocks (Pathé), an Our Gang comedy.—Very good comedies and people are enjoying them. —W. A. Petersen, Star theatre, Mt. Vernon, S. D.—Rural patronage.

Young Sherlocks (Pathé), an Our Gang comedy.—Very good comedies and people are enjoying them.—W. A. Petersen, Star theatre, Mt. Vernon, S. D.—Rural patronage.

Our Gang Comedies (Pathé).—They are the best we ever got hold of. Johnny Jones is very entertaining and comical, but not so downright funny. We are using them together, alternating, also Hornung, Opera House, Victor, Mont.—Neighborhood patronage.

The Leather Pushers (Universal), with Reginald Denny.—Unsuited to our house. Will not return the women away and draw the roughnecks.—T. G. Thompson, Grand theatre, Rochester, N. Y.—General patronage.

The Leather Pushers (Universal).—Good for old time slapstick, laugh-producing, original stunt comedies, Larry makes a great trick, backed off the map at our house.—W. A. Petersen, Star theatre, Mt. Vernon, S. D.—Rural patronage.
NEVER in all the entire history of the motion picture business has any film company in the industry received such a flood of wonderful telegrams on the results of ANY picture with the possible exception of "THE BIRTH OF A NATION" as has FILM BOOKING OFFICES of America rec'd on "THE THIRD ALARM!

FROM North and South and East and West, these remarkable telegrams come pouring in on F. B. O. every day, and the run of this colossal money getter for exhibitors has only started. Two hundred and thirty seven telegrams have already been received by F. B. O. and every wire simply burns up with almost unbelievable reports on the sensational success of "THE THIRD ALARM!" READ! READ!

SIMPLY AMAZING!!!


These Telegrams

as reproduced on the right were taken from the top of the pile of wires as they lay on the desk. Here are a couple more—from the hundreds rec'd—PANTHEON THEATRE, Lorain Ohio, wires—"THIRD ALARM" OPENED SUNDAY TO PHENOMENAL BUSINESS MOST WONDERFUL BOX OFFICE ATTRACTION BACKS UP EVERY CLAIM MADE FOR IT WONDERFUL EXPLOITATION POSSIBILITIES—Dave Morris Franklin & Hippodrome theatres Phil., wires—"CONGRATULATION ON "THIRD ALARM" ALL EXHIBITORS WILL THANK YOU FOR THIS SMASHING BOX OFFICE HIT".

Success—Profits—Crowds—Jams

Goldberg Bros. Brothers, Omaha, Neb. wired—THIRD ALARM OPENED SUNDAY TO CAPACITY BUSINESS ALL DAY WENT BIG MONEY YOU CANNOT EXAGGERATE ON MONEY MAKING POSSIBILITIES OF THIS PICTURE WE RECOMMEND IT AS ONE OF SUREST BOX OFFICE ATTRACTIONS OF THE SEASON EXHIBITORS ARE IN DIRE NEED OF MORE PICTURES OF THIS KIND Now read the telegrams on the opposite page.

Get a Copy of the Astonishing Press Book

and study it. It stands as a lasting answer on how to PACK EXHIBITORS THEATRES with stupendous yet intensely practical ideas. No book ever printed in film history begins to stack up along side of this simply amazing press book. Ask your local F. B. O. mgr. for a copy, then WRITE, WIRE OR LONG DISTANCE PHONE for "THE THIRD ALARM" If this picture don't clean up for you lock up your house and throw the keys in the lake.
For Heaven's Sake READ these wires!

Every City, Town and Hamlet in the U.S.A.

Conceived by Emilie Johnson
Was This Lobby Display Junked?

If So—Why?

Hundreds of exhibitors are going to play this same production and they are going to exploit it!

It cost you money to build this lobby display. Some other exhibitor could use this same set and he would pay for the use of it.

Tell Him

through Exhibitors Herald Classified Advertising

What you have and How much he can get it for.

Exhibitors Herald

Classified Advertisements

Sc a word  $1.00 Minimum
Payable in Advance

Cost you little
Get you a lot

A scene of comedy and cleverness in the latest Equity special, "Has the World Gone Mad," produced by Daniel Carson Goodman.

Comedy.—Made 'em howl for joy, and ask for more like this one.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

Short Weight (Universal), with Brownie.—Not much of a comedy, yet the kids seemed to like it.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

Bone Dry (Pathé), with Paul Parrot.—Here is a dandy one reel comedy. Something different in it than usual. It got the laughs, which is unusual for a one reeler.—E. J. Laqua, Gem theatre, Hankinson, N. D.—General patronage.

A Punched Prince (Metro), with Bull Montana.—Montana comedies are stepping right out. This is the second one I have shown and these comedies are right up in the class with the best short subjects on the market. They are carefully produced and bring out comedy that gets a laugh.—W. H. Brenner, Cozy theatre, Winchester, Ind.

A Sailor Made Man (A. E.), with Harold Lloyd.—A very pleasing picture that drew well on a second run.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

A Sailor Made Man (A. E.), with Harold Lloyd.—This is what I call a real comedy. Everybody came out smiling. Had lot of comments.—A. F. Kehr, Princess theatre, Ogallala, Neb.—Small town patronage.

Dynamite (Educational), with Lloyd Hamilton.—One of the best comedies we have seen yet. Don't pass it up. It's there.—C. W. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Bang (Educational), with a special cast.—Here is another scream of a comedy. Very exceptional.—C. W. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

The Messenger (Vitagraph), with Jimmy Aubry.—A good two reel comedy with cheap rental.—A. W. Sage, Masonic theatre, What Cheer, Iowa.—General patronage.

Man vs. Beast (Educational), with a special cast.—Here is a real feature in two reels. Exploit it properly and it will have box office value. Very interesting and entertaining.—Bruce Fowler, Indiana theatre, Terre Haute, Ind.—General patronage.

Henpecked Harry (Pathé).—Get this one and invite all the married men without backbone to come and see this. Fido will do the rest.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Oceans Swells (Educational), a Christie comedy.—Just starting Educational comedies. They seem to please the majority.—Mrs. Lola Bell, Queen theatre, Lonoke, Ark.—Small town patronage.

Fruits of Faith (Pathé), with Will Rogers.—Three reels but with a better punch than most seven reels. As many favorable comments as our feature.—Bruce Fowler, Indiana theatre, Terre Haute, Ind.—General patronage.

A Case of Identity (Educational), with a special cast.—Some way these pictures don't give the same thrill the stories do. Maybe they should have been made in U. S. A. instead of England. Just fan.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Counter Jumper (Vitagraph), with Larry Semon.—A good slapstick comedy, entitled to be featured. Patrons liked it and talked about it. Went bigger and better than the feature drama, helped at box office.—Rosenfield, Hopp & Co., Port Armstrong theatre, Rock Island, Ill.—General patronage.

Newly Rich (Pathé), with Snub Pollard.—Fairly good.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

The Four Seasons (Educational).—A most beautiful educational. Used this with Will Rogers in The Ropin' Fool (Pathé)—a good one, two reels) and Movie Chats. A fine program that pleased a good Saturday night crowd.—B. G. Sigsbee, Star theatre, Heppner, Ore.—Small town patronage.

Torchy's Frame Up (Educational), with Johnny Hines.—Good comedy.—C.
CRASH!

The storm-driven schooner shuddered sickeningly as it struck the reef. From stem to stern she trembled like a wounded thing. Canvas ripped and timber splintered. High up in her gale-swept rigging the angry cries of the two fighting demons blended in the exulting shrieks of the hungry hurricane. Shot-swift rain and spray tore at their faces. Furious thunder boomed even above the pound of hull-breaking seas. A sudden, blinding, Heaven-rending flash of lightning revealed the forms of the two men—fighting to the death atop the dizzily swaying mast. They are

NOAH AND WALLACE BEERY

The screen's most noted character actors, putting a gigantic kick into a drama of the sea—a picture as sweeping as its own mighty gales and as welcome an attraction to jaded theatregoers as a breath of salt air to a land-locked sailor.

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FILM BOOKING OFFICES OF AMERICA INC.

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EXCHANGES EVERYWHERE

STORMSWEPT

BY H.H. VAN LOAN
A Mighty Drama of Shattered Souls Reborn Upon the Sea
A ROBERT THORNBY PRODUCTION
<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Producer</th>
<th>Remarks</th>
</tr>
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<tbody>
<tr>
<td>EXHIBITORS</td>
<td>Box Office Reports Tell the Whole Story.</td>
<td>Join in This Co-operative Service Report Regularly on Pictures You Exhibit And Read In The Herald Every Week What Pictures Are Doing for Other Exhibitors</td>
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<tr>
<td>You Can Win the Churchgoers' Patronage</td>
<td>F. Kreighbaum, Paramount theatre, Rochester, Ind.—General patronage.</td>
<td>Here Come the Girls (Pathé), with Harold Lloyd.—This is one of the poorest reissues we have had. We can't see why this one was re-issued. —C. E. Hopkins, Hopkins theatre, Cotter, Ark.—Small town patronage.</td>
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<td>The Fall Guy (Vitagraph), with Larry Seman.—Good comedy.—G. Stras- ser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.</td>
<td>The Big Scoop (Pathé), with Johnny Jones.—If this is a fair example of Master Jones' comedies then I say the town down. A comedy is the representation of the humorous or ridiculous side of human life and when to one N. W. H. Jones. This picture is no relation to this definition.—H. G. Stettmull, Jr., Odeon theatre, Chandler, Okla.—General patronage.</td>
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<td>Now or Never (A. E.), with Harold Lloyd.—A knockout of a comedy. Had 'em roaring from start to finish. Lloyd's sure some comedian. Film in poor condition—only a few feet of intro-duction and title.—E. J. Laqua, Gem theatre, Hamilton, N. D.—General patronage.</td>
<td>All Wet (Fox), with Al St. John.—Al St. John has never yet failed to please. He is a comedian that is well known. He draws and never disappoints. All Wet is a knockout and went over well.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.</td>
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<td>Henpecked (Universal), with a special cast.—Poor.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.</td>
<td>Once to Every Boy (Universal), with Lewis Sargent.—It's a crime to pay out hard earned dollars for this class of comedy. The Universal Star Brand was the best. Everybody knows that these universal single reels are another Star Brand only not as good. Lay off, Broth- ers.—G. F. Rediske, Star theatre, Rye- gate, Mont.—Small town patronage.</td>
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<td>A Pair of Aces (Fox), with Katherine and Jane Lee.—Where the Lee kids are known, and they certainly are known here, these comedies will draw. When I say this I mean draw the best people in your town. They are clean and high class. Will appeal to adults as well as children. This is my second one and they went wild over it. Book these comedies by all means and let them know what you have to offer. A Pair of Aces will please 100 per cent.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.</td>
<td>Hook, Line and Sinker (Pathé), with Smith Pollard.—Very good.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.</td>
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<td>The Little Rascal (Universal), with Baby Peggy.—Very pleasing comedy. Many favorable remarks.—W. F. Lohr, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.</td>
<td>School Day Love (Educational), with a special cast.—Only about one good reel. They call this a two reel comedy. Mighty short reels. Only about 1,000 feet of film on the two reel comedy. A good children's comedy.—P. G. Held, Sterling theatre, Fairmont, Neb.—General patronage.</td>
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<td>Dull Care (Vitagraph), with Larry Seman.—Not as good as many, but bet- ter than average run of comedies.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.</td>
<td>The Fly Cep (Vitagraph), with Larry Seman.—This two reel comedy is full of action and plenty of laughs. My patrons like Seman comedies.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.</td>
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<td>Robinson Crusoe, Ltd. (Educational), with Lloyd Hamilton.—This is a scream from start to finish. Patrons say it is the best that has ever been shown here.—C. Bets, Powers theatre, Red Creek, N. Y.—Small town patronage.</td>
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Read this—
and sell yourself

No Picture Ever Made
has ever received higher praise from an exhibitor—and YOU will be just as enthusiastic about it as is Manager Otis Hunley! because you’ll find it

A Real Box-Office Bet
— full of NEW STUFF—a picture that tells something—a picture sure to draw capacity and better for any house anywhere, any time—an unusual offering that you can absolutely depend upon.

Get a Copy of the Big Press Sheet
Look over the comprehensive campaign of super-showmanship that F. B. O.’s experts have devised for YOU—marvelous posters, smashing newspaper ads, yank-em-in exploitation stunts—everything you need to put this over in a manner sure to fill your till with profits. Get after this one—TODAY.

The
BISHOP OF
THE OZARKS

A Finis Fox Production Written and Presented by Milford W. Howard
DISTRIBUTED BY
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723 SEVENTH AVE., NEW YORK CITY
EXCHANGES EVERYWHERE
Another American Seating Company Installation!

Order Number Two

GRAUMAN'S Egyptian Hollywood Theatre, one of the finest theatres on the coast, was ORDER NUMBER TWO from the same owners and their satisfaction is doubly clinched by still a third order, now nearing completion, the Metropolitan Theatre of Los Angeles.

The sincerest testimonial of satisfactory service rendered in a quality product delivered, is not the first order but order NUMBER TWO.

The latest American Seating Company installation is the thirtieth successive installation, one of the largest and best known theatre circuits in the world, the Orpheum Circuit.

Re-orders speak more eloquently than mere words.

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NEW YORK  114 W. 41st St.
CHICAGO  12 E. Jackson Blvd.
BOSTON  65-D Canal St.
PHILADELPHIA  252 S. Broad St.
THEATRE CONSTRUCTION AND EQUIPMENT

Features That Build Patronage

Considers Problem to Begin With the Choice of a Site and to Be Closely Allied With a Strong Spirit of Cooperation Between Architect and Ownership

By HARRY M. CRANDALL
Crandall's Theatres, Washington, D. C.

IF ALL of the exhibitors of motion pictures in the United States were to be asked what they deemed the most important factor in the conduct of their business, it is probable that a majority would reply, "Good pictures." I do not agree with this view, although I do not under-estimate the value of a high quality of photoplay entertainment. A minute analysis of our development of a chain of fifteen theatres of the first class in the Washington, D. C., territory, convinces me that an exhibitor's most valuable asset is the good will of the public.

Public good will, we have found, is predicated upon something more personal, more intimate, than merely a sense of having viewed a good picture. It embraces perhaps almost subconscious knowledge of a combination of elements that have resulted in the individual's entire complacency during a given period of relaxation—personal comfort, courteous attention on the part of efficient, but not obtrusive, house attaches, attractive surroundings, good music and finally diverting screen entertainment. Not one of these elements of public satisfaction is ignored in the conduct of any one of our theatres.

For the last fifteen years we have considered our problem to begin with the choice of site for a theatre and to be closely allied with a strong spirit of cooperation between architect and ownership.

There is not a Crandall theatre now in operation that has not the advantage of a four-way draw. That is, every Crandall house, no matter whether in a business or a residential section, has potential patronage radiating from it north, south, east and west. It was largely for this reason that we organized our Public Service and Educational Department last June to make each Crandall residential house the actual as well as the ostensible community center in its respective neighborhood. Site selected, the problem progresses to the stage where the architect is called upon to submit rough sketches of the most practical utilization for theatrical purposes of the plot of ground in question. Since physical comfort is the prime requisite of the patron's enjoyment, every energy is bent toward making the theatre conform in design to the most practical handling of large crowds as well as architectural unity. This invariably entails the use of large floor areas for lobby space and promenade lounges in addition to the rest and smoking rooms for ladies and gentlemen. We make this provision here found in the standing crowds, waiting to gain access to the theatre for the beginning of the next performance, are even more susceptible to the annoyances of physical discomfort than patrons seated in the house.

The arrangement of our auditoriums, however, is not slighted in our constant aim to make our houses better liked than any of our theatres in the idea that frequent loss in number of seats on the floor, we have insisted that ample "leg room" be left between rows, and that aisles be a little wider than the law requires; also that broad cross aisles be left for the easy movement of individuals or existing audience.

The next important feature of house construction to be looked to is the sight line from every seat to the screen. In many of our theatres all seats are sold for the same price—all, consequently, must be equally desirable from the standpoint of screen visibility. I do not recall a single case of request for refund at any of our theatres on the idea that the picture could not be clearly viewed from the seat occupied. This, I consider a tribute to our zeal in promoting good will and adding everything in our power to the sense of enjoyment that leads to the establishment of permanent patronage—particularly desirable in the case of the neighborhood theatre playing possibly as many as four or five changes of bill a week.

Through the agency of the Theatre Committee, organized as an auxiliary of the Advisory Board of the Public Service and Educational Department, under the competent directorship of Mrs. Harriet Hawley Locher, we learned that the public is surprisingly ignorant of the mechanical processes necessary to project a picture upon the screen. Some of them even thought that the film width as the image reflected upon the silver sheet and none had any definite notion of what a projector was like. This suggested the thought to Thomas W. Lamb, of New York, who at the time was engaged in preparing plans for our new Tivoli theatre, now under construction in Washington, that the public would look upon it as a remarkably
EXHIBITORS HERALD
March 3, 1923

interesting innovation that would add
fame to the theatre if they might be per-
rated. The arrangement permits the actual opera-
tion of the projection booth without in-
convenience or effort.

After considerable discussion pro and
con, the plans were so altered as to place
the projection room in the front of the
main floor, on a direct line with the
screen, with only a fireproof, fireproof
glass partition separating it from the pro-
motion lobby. By this arrangement, it
will be possible for patrons of the theatre
to view every step in the projection of
the program, thus adding to the already
fixed appeal. Our friends that we have
no secrets from them. Our publicity is
our partners and every effort is made by
every member of our organization to
make them feel that it is upon this theory
that our business is conducted. The
Tivoli, which will be the finest theatre in
the national capital and one of the hand-
somest in America, will be the only house
in Washington with a visible projection
room. There are only two others on the
continent so equipped.

Materials, decoration, color schemes.
turned cannot fail to view the actual opera-
tion of every work and designer, of course, but should be
subor-
dinate in the mind of the owner to the
baste need of creating and maintaining
the goodwill of the patron by thoughtful
attention to the fundamentals that con-
tribute toward the successful running of the the-
scial comfort. For, after all, the best
pictures to be had—and we have them—will not
be permanent if following of
faithful patrons if an uncomfortable seat
produces an inevitable backache, entrance
to the auditorium presupposes having
one's feet trampled on or past experience has proved
that there may not be any
chance of seeing the screen even after a
seat is gained.

Good will is the exhibitor's biggest
asset. It should be definitely and sys-
tematically planned for before the excava-
tion is started!

Caring for the Theatre Piano

Regular Tuning of Instrument Is Urged by W. F. McClellan, Secretary of the National Association of Piano Tuners

E\n\n\n\n\n\n\n\n\n\n\n\n\n\nEvery feature about the theatre cal-
culated to amuse and please the pa-
trons has its particular friend and care-
taker except piano. The violonist will
muffle up his fiddle and carefully put it
away in a box when he shows is over.
The bass fiddle is placed away in a can-
vas bag, likewise the harp and kettle
drums. The clarinet is oiled up occa-
sionally and carefully put away in a neat
little case, made purposely for it.

The piano player, of all the musicians
employed by the management, is the only
one who can not tune, regulate, and care
for the instrument he plays, for, strange
as it may seem, piano playing and piano
tuning don't as a rule go together. If
the one who is playing the piano is a good
musician, a good pianist, he, generally
speaking, is a poor tuner and repairman.
The pianist being unable to perform that
valuable, necessary and important service,
the piano is allowed to deteriorate into a
deplorable condition, as it is only looked
after occasionally, and the tuner is never
called in until a string is broken or some
of the action parts refuse to respond, no
matter how badly it is out of tune. So
long as the mechanism will continue to
operate, that seems to be all that is re-
quired.

It would not be asking too much of
the management to have the piano tuned
and looked over once a week or even
twice a week, considering the use that the
theatre piano is put to, and what is
required of it. The present system or
policy of calling in a tuner when some
part of the mechanism gives out or as the
occasion might seem to demand, is bad
for all parties concerned, as the condi-
tions which the tuner has to contend

Broadway, New York, Is
"Lit Up." Census of Its
Light Display Reveals

Talk about unusual jobs,—how would
you like to be the electric sign census-
taker with nothing to do but locate all
the electric signs in New York, count
them, classify them as to type and size,
count the lamps and find out how many
of each size are used and then reduce
the whole thing to a graphic chart
that any prospective sign user could under-
stand.

The job is not longer open for the work
has just been completed and the findings
made one of the interesting displays at
the Electric Sign Exhibition held at the
Irving Place showroom of The New
York Edison Company.

There are 9,577 electric signs in New
York and they require something over a
million lamps of various sizes. The charts
tell just how many signs are on
each street and avenue and how many
sockets are in each sign. They tell also
the class of business.

Silent, Steady, Brilliant, Dependable
These four qualities have made

Columbia
Projector Carbons
famous the world over

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio
San Francisco, Cal.

Interior view of the new State theatre at Uhrichsville, O. This house has a seating
capacity of 1,000 and is beautifully decorated, using crystal chandeliers for light-
ing. E. E. Bair is manager.
If it's a

STEGER

It's the most valuable Piano in the World

Music That Awakens Applause—

_That keeps the crowds coming—can be had only when you have the right kind of a piano in the orchestra pit._

Most any kind of a musician, however, will respond instantly if he plays on, or to the accompaniment of a piano that he loves. A good instrument, more than anything else inspires the highest expression of the art.

Steger Pianos hold the confidence of the entire musical world for their beauty and clarity of tone, responsive action, accuracy of scale, and lasting quality.

MADE TO ENDURE

The perfect construction of Steger Pianos insures their standing up under hard theatre usage.

There is a model for every theatre requirement—orchestra pits—large and small, stage and balconies.

STEGER & SONS Piano Manufacturing Co.

_Founded by John V. Steger, 1879_

Steger Building, Chicago  Factories, Steger, Illinois

_Where the "Lincoln" and "Dixie" Highways meet_

_Liberal allowance for old instruments taken in exchange. What terms would suit your conscience? Let us tell you why the Steger proposition is just what you need._
New Projects

Aberdeen, Wash.—Work will be started within sixty days on construction of a new theatre here to cost $100,000. W. Andrews of Aberdeen and Ralph Wade of Tacomia are moving spirits in the project. R. H. Dobell of Hoquiam has been engaged to prepare plans.

Exterior Springs, Mo.—A theatre to cost $75,000 will be built here at Wyman and South streets by William Beyers, owner of the Orpheus theatre at Kansas City. The theatre will seat 1,200 to 1,500.

Ontario, Cal.—J. Byron Campbell, local architect, is preparing plans for a playhouse to seat 500 for the Community Players here.

Omaha, Nebr.—A. H. Blank, of Des Moines, owner of the Rialto and Strand theatres in Omaha, is negotiating for a site for the erection of another house here to cost $1,000,000 and seat 2,500.

Portland, Ore.—The Marquam Grand Opera House is to be torn down and replaced with a new structure. The present theatre is owned by Emanuel May Investment Company of which Ben Selling is president.

Reno, Nev.—The Rialto theatre here, owned by Turner & Danken, Jr., Enterprises, is to be remodeled at a cost of $75,000 it has been announced by Manager Frank Costello. Work will start in about six weeks.

Santa Barbara, Cal.—The site and property of the Catholic church on State street here is reported to have been sold to financial interests who will erect a million dollar theatre on the property. Names have not been disclosed by A. G. Baham & Company and John D. Burnham of Santa Barbara, agents in the deal.

Childress, Tex.—M. Phips, of the Phips and Layton Enterprises, Childress, contemplates the erection of a modern picture theatre in this city.

Eureka, Kan.—A 500 seat theatre is being built here by Meade Theatres Company. It will be the Rialto and be completed in about 30 days.

Amsterdam, N. Y.—The Regent theatre was purchased last week by Keith interests. The new owners have incorporated under the name of Amsterdam Theatre Realty Company, with Major L. E. Thompson of New York as president. It is understood that the company plans eventually to construct a modern building on the site of the theatre.

Port Arthur, Tex.—A recent fire here damaged the Elks theatre to the extent of about $30,000 and the house will be rebuilt.

New York.—Plans have been completed by George Keister, 56 West 45th street for a theatre for Andrew T. Cobe, Broadway and 45th street, N. Y.

Buffalo, N. Y.—A theatre is to be erected on Grand street by D. J. Parmeelee, 177 Military road. Plans for the structure have been prepared by H. L. Spann, 52 W. Chippewa street.

Newark, N. J.—Kahn Brothers plan to erect a new theatre at 19th street and 16th avenue. Plans are being prepared by Edward V. Warren, Essex Building, Newark.

Openings

Rison, Ark.—F. W. Harrell, manager of the Royal Amusement Company, Rison, has opened the new theatre here. Both motion pictures and road show attractions will be presented at the New.

Jefferson City, Mo.—The new Miller theatre here has been opened by Manager William Mueller.

Houston, Tex.—The new Majestic theatre, owned by Interstate Amusement Company, of which Karl Kohlitzel is president, has been completed and opened here. The theatre was designed by John Elberon.

Riverside, Cal.—The new Mission theatre of West Coast Theatres is scheduled to open February 15, according to Assistant General Manager Jack Retlaw.

Monmouth, Ill.—D. W. Lee has opened the new Palace theatre here following completion of improvements.

San Antonio, Tex.—A new theatre costing $500,000 will be opened in San Antonio February 17. It will be leased by Louis Sankos, and will present picture.

THEATRE CONTRACTS AWARDED

During the month of December contracts were awarded for construction of the following theatres in the districts shown in the table below:

MOTION PICTURE THEATRES

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OTHER THEATRE BUILDINGS

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These figures are compiled and published through the courtesy of the F. W. Dodge Company, New York City. The states embraced by the districts named include the following: Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, Pennsylvania, New Jersey, Delaware, Virginia, West Virginia, North Carolina, South Carolina, Ohio, Kentucky, Tennessee, Michigan, Indiana, Illinois, Wisconsin, Dakota, South Dakota, and half of Kansas.

HERE ARE THE STAFFS of two bustling equipment supply dealer organizations in Cleveland. On the left is the Theatre Supply Company force, composed of (left to right) John H. Reed, Cleveland, store manager; Rose Solomon, stenographer; Earl King, sales manager; Mrs. Lee E. Dwyer, office manager; Leo E. Dwyer, general manager, and president of the Association of Motion Picture Equipment Dealers of America; Frank DeNel, road representative; George Zeigob, special representative and Joe Gray, technical engineer. Next we have the staff of Argus Enterprises. Left to right are Grand Heth, special representative; H. J. Winchell, assistant manager; R. W. Coldine, salesman; W. C. Denny, manager; Jack Tuck, salesman; Miss M. Winchell, stenographer and Miss G. Ramsey, bookkeeper.

OHI0 EQUIPMENT DISTRIBUTORS

THEATRE SUPPLY CO.

WOULD PROVIDE CHAIRS IN BOOTH

The California State Federation of Labor in a legislative program which it is sponsoring would make it compulsory to place seats in the projection booth for the use of operators. It would also provide for toilet facilities for the men in the booth.

Another paragraph in the program provides for prohibiting boys and girls from operating motion picture machines in public schools.
EASTMAN
POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Ask Early Response To Music Tax Query

Officials of State League Expect Valuable Data

From Theatres

Officials of the Illinois Motion Picture Theatre Owners are urging members of the organization to respond as early as possible to the questionnaire broadcast throughout the state for the purpose of assisting the department of justice in collecting data on the American Society of Authors, Composers & Publishers. Here is the questionnaire mailed to all members:

NAME: (Theatre and Owner)
Address: 
Orchestra or many other personnel are you paying "Music Tax" to the American Society of Authors, Composers and Publishers? If so, how much?

Is the above amount based on seating capacity, if so, how much per seat?

Is this "Music Tax" payable in advance?

What percentage of representatives of the society do you deal with?

Have you been threatened because you refused to pay the "Music Tax"? If so, how many times?

(Also attach to questionnaire copy of threatening letters, if any.)

What is your opinion as to the "Music Tax"?

What effect, if any, has this had on your business?

Do you know of anybody forced out of business through the activities of the American Society of Authors, Composers and Publishers?

Do you know of any motion picture house which has been closed because they did not pay the tax to use licensed, copyrighted music? If so, give details.

Do you know of any orchestral leader, member or manager exempt from employment tax because the manager or owner would not use licensed, copyrighted music? If so, explain.

If there is a person who you may have at your command not covered in the foregoing, kindly furnish same under remarks.

REMORSE

The league’s Chicago address is 732 South Wabash avenue.

Goes to Europe

Arthur Schoenstadt of Schoenstadt & Son, owners of a chain of Chicago theatres, left last week for New York, where on February 26 he will board the “Berengaria” for a visit to European theatres. The Schoenstadt will be gone for several months, reviewing pictures and conditions abroad.

Moline House Damaged

The Palace Theatre Moline, Ill., was damaged by fire last week, according to wire report received by this office. The damage was estimated at $75,000. No cause for the blaze has been assigned.

Publicity Man Here

Vivian Moses, director of publicity and advertising for Fox, arrived in Chicago on Sunday, and left Monday night for the Coast.

ZERO WEATHER MAKES INROAD ON PATRONAGE

Business Holds Up Unusually

Well, However, in Face of Blizzards, Cold

Theatre business in Chicago last week was badly bent. Had it been entirely crippled no one would have been much surprised, as the city was visited by its worst cold snap of the season—a string of night long lasting three days and three nights. As the thermostat fluctuates with the zero mark the early days of the week.

Week-End Business Good

Fortunately, Saturday and Sunday saw the backbones of the cold weather breaking and theatre patrons who had been contending to survive close to the family hearth ventured out and filled the auditorium and lobbies for a typical weekend business.

The surprising revelation of the past week is the fact that the icy blasts that held the city in its grip failed to hurt the attendance at the theatres to the extent anticipated under the conditions. Reports from various sections of the city point that the big productions on hand, which had played the larger loop houses shortly before, brought out a good attendance in neighborhood sections.

Milder Weather Here

With the beginning of this week milder weather was on hand and business picked up quickly. The fact that business last week did not suffer more than it did is regarded generally as a tribute to the drawing power of current attractions.

Quits Directorate of Theatre Corporation

(Special to Exhibitors Herald)

INDIANAPOLIS, Ind., Feb. 26—Announcement was made last Saturday of the resignation of A. L. Brentlinger as a member of the board of directors and manager of the Indianapolis office of the Consolidated Realty and Theaters Corporation, and of the transfer of the Indianapolis office to the main office at Chicago. Mr. Brentlinger resigned it was said, because he did not wish to leave Indianapolis. A sales office will be continued here.

The manager of the company’s Evansville office has also resigned, it was reported.

PRODUCER ACQUIRES NEW SCREEN STORIES ABOUND

(Ne W York, Feb. 26.—C. S. Clarke, who produced “The Headless Horseman” with Will Rogers for Hodkinson, has returned from a three months’ visit to Europe. He is bringing back with him material for three productions which he acquired abroad.

While in France, he visited Blasco Ibanez and met leading producers. He is considering making his next picture abroad as a result of a study of production costs there.

POPULAR SCREEN STAR, Neva Gerba, who is making personal appearances at Chicago theatres, and Frank Zambrano who distributes her pictures hereabouts. Miss Gerba appeared at the Peoples, Atlantic, Shakespeare, Gold and Julian theatres last week.

Branch of Automatic Ticket Opened Here

Office Will Handle Company’s Product Through Entire Middle West

The Automatic Ticket Register Corporation of New York have opened a Chicago branch at 732 South Wabash Avenue. D. H. Finke of the New York office came here to open the Chicago office.

Will Cover Mid-West

The sales department of the Automatic Ticket Register Corporation’s Chicago office, will cover the entire middle west on both registers and tickets.

Mr. Finke announces that an expert service department has been installed, in which it will be possible to give service on all styles of ticket machines that are being used.

New Machine on Display

The latest 1923 Gold Seal Automatrick model, which has just been put on the market, and is the result of fifteen years’ experience is now on display in the salesroom of the Chicago office.

John J. Jones III

John J. Jones, booker for the Jones, Linick & Schaefer theatres, is ill at the Wesley Memorial hospital with an abscessed ear. Mr. Jones was taken sick with the flu a week ago.
CHICAGO PERSONALITIES

By J. R. M.

TOM NORTH, special representative of Mack Sennett, was a Chicago visitor last week. He's working on "The Shreik of Arabz," a Ben Turpin picture and "Su- zannah," Mabel Normand's latest United Artist's production.

* * *

Jack Leo, vice-president of Fox Film Corp., together with his wife and two daughters, passed through Chicago last Friday en route to California.

* * *

Joe Lyon, popular Fox salesman, is on the sick list.

* * *

Capt. Nicholas McDonald, who suffered the loss of his right hand last Wednesday, while taking a flashlight photograph for the herald-examiner, was a former employee of the Fox film company.

* * *

William Layman, Fox bookkeeper, is on the sick list. Flu.

* * *

Al Galles, Lee Woodruff and Mort M. Kruger, former Select salesman, have joined the Celebrity Players sales force.

* * *

R. T. Smith is now on the Educational sales staff. Formerly sold Selznick pictures in this territory.

* * *

Richard Walton Tully was registered at the Congress Hotel, Sunday. He is en route to California, Mort Blumestock, his personal representative, accompanied him.

* * *

Earl Hudson and family, of the Associated First National offices in New York, passed through Chicago, Friday. Earl will be located on the West Coast and will handle publicity for Edwin Carewe productions.

* * *

H. H. Hurn, Central division sales manager, Hodkinson, is back from a trip to Minneapolis, where he signed up Finkelstein & Ruben Theatrical Enterprises for a long run on "Down to the Sea in Ships." At Duluth it will play the Lyric, the Garrick in Minneapolis and the Garrick in St. Paul.

E. E. Reynolds, manager, shares the credit for booking the 44 houses with Mr. Hurn.

* * *

The new LeClaire Theatre, at Moline, Ill., will open with "Jazzmania" and the new Mae Murray picture on Feb. 24. Sam Levine, former Jones, Linick & Schaefer employees, will manage the new house.

* * *

J. A. Steenson, branch manager, Vitagraph, called on A. H. Blank, of Des Moines, last week, and extolled the merits of "The Ninety and Nine."

* * *

Speaking of Vitagraph, they'll all be bustling around getting business for "A Front Page Story" and "The Ninety" pictures. C. O. Roberts is in Wisconsin; H. R. Smith has been in Indiana; and S. T. Marks hit Southern Illinois last week.

* * *

"Bill" Danziger, you know, of Paramount, bet one of the Famous Players salesmen last week fifty bones he could sell a certain exhibitor in Indiana, and the salesman "took him up." Well, "Bill" sold him and now the salesman has to exploit Danziger's picture or lose the fifty.

* * *

Dai Roché has been in Kansas City, Detroit and Pittsburgh, and Lord knows where else, telling folks about "The Covered Wagon," the Paramount picture that is soon to be released.

* * *

Harry Ascher, of the Ascher Bros., just got back from a trip to Boston, Mass., last Friday.

* * *

Ask Harry Phillips, the "L." salesman, what became of the Dunn fountain pen he used to sport? Harry made $4 on a deal but now is barred from getting another pen cause Santa Claus has crossed his name off his list.

* * *

Sol Ehrenberg, of the Service Sign System, who had his tonsils removed last week, is back on the job.

* * *

Neal Agnew, supervisor of sales for Famous Players, Chicago office, has been transferred to Milwaukee where he becomes Branch manager.

* * *

Forges Post of the American Legion, composed of ex-service men in the film industry, gave a delightful get-together luncheon and entertainment Feb. 19, at Eagles Hall, 2447 West Madison St. Out of about 300 who attended, though, only two film boys were present—Commander Charles Kamp and Nate Wolf.

* * *

The affair was a complete success however, notwithstanding. Several interesting addresses were given by representatives of the National Legion headquarters, as well as by representatives of the Ladies Auxiliary. Six vaudeville acts, dancing and a five-piece orchestra furnished the entertainment. Nate Wolf found something in the cloak room and had to be forcibly restrained from making a lengthy speech afterward. Commander Kamp distinguished himself as an orator it is said.

* * *

Hal Olver, new First National exploiter, has arrived in our midst and will display a complete line of new and fancy Spring exploitation stunts soon. In the meantime he is getting acquainted with police headquarters and the press, through letters of introduction endorsed by Ned Holmes.

* * *

Roy Alexander, Kansas City manager of Universal, was called home owing to the sudden death of his mother last Wednesday.

* * *

Sam S. Shurman, branch manager of Goldwyn, Milwaukee, was confined to his hotel in Chicago for a few days laid up with an attack of flu.

* * *

District supervisor George A. Hickey, has just returned from a tour of northern cities. Milwaukee and Minneapolis, where he reports business is on the increase. There is a big demand for "The Christian" and Mr. Hickey predicts it will prove one of the sensations of the season.

* * *

Louis Kramer, F. B. O.'s five-wire exploitation man, doesn't overlook a bet when it comes to grabbing space in the local papers. Last week he announced that the Barbee theatre lobby where "The Third Alarm" is holding 'em out, was insured for $3,000 to cover the fire paraphernalia piled up there.

* * *

J. J. Sampson, manager of F. B. O.'s exchange, announces the appointment of Edwin "Red" Johnson as assistant country sales manager, who will hereafter aid I. Gettleson in directing F. B. O. country sales.

Typical views of Gopher Prairie reproduced at the Warner Brother's studios for that company's production of Sinclair Lewis' widely read novel "Main Street." Monte Blue and Florence Vidor have the roles of Dr. Kennicott and Carol. Harry Beaumont is directing this production.
SHORT SUBJECTS

COMEDIES

ARROW FILM CORP.

BROADWAY, with Eddie Barry. CRUELLY, with Little Leonie. SPEED, Charlotte Merriam. MIRTHQUAKES, Bobby Dunn. SPOTLIGHT, two reels.

ASSOCIATED EXHIBITORS

1. Do, with Harold Lloyd. NELSON, with Harold Lloyd. NOW OR NEVER, with Harold Lloyd. AMONG THE ROSES, with Harold Lloyd.

ATWON FILM CORP.

JOY COMEDIES.

C. B. C. FILM SALES

WALL ROULETTE COMEDIES, two reels. SCREEN SNAPSHOTS, one reel, twice a month. JOY COMEDIES, two reels, twice a month. Polly Moran and Smiling Bill Jones.

SUNRISE COMEDIES, two reels, with Billy West.

CELEBRATED PLAYERS

CELEBRATED COMICS, four reels. NEW-WED COMEDIES, one reel. EDUCATIONAL FILM CORP.

CAMPBELL COMEDIES.


CHRISTIE COMEDIES.

two reels


TORKY COMEDIES, two reels.


BERMAID COMEDIES, two reels.


VANITY COMEDIES, one reel.

ONTONIVILLE TOPICS, two reels, by Fontain

HAMILTON COMEDY, The Speeder, two reels.

FILM SALES CO.

BILLY KUGE COMEDIES, one reel. JOLLY COMEDIES, one reel. FILM SPECIAL COMEDIES, one reel.

CHARLES CHAPLIN COMEDIES


BEN TURPIN COMEDIES, two reels.

Love & Doughnuts.

BUSTER KEATON COMEDIES, two reels.

The Poor Fish. The Palface. A Cap.

My Wife's Relations.

MACK SENNED COMEDIES, two reels. Be Reasonable. By Hook.

FILM BOOKING OFFICES

CARTER DEHAVEN COMEDIES, two reels.

Their First Vacation. Twin Husband. Entertaining the Boss.

CHRISTMAS


FOX FILM CORP.

CLYDE COOK COMEDIES, two reels.


LUPOFANE SERIES, two reels.


PLAIN COMEDIES, two reels.

The Freshest. A Poor Fish. Riders and Slides.

The Wise Cracker.

NATIONAL EXCHANGES

KING COLE COMEDIES, two reels. RAINBOW COMEDIES, two reels.

PATHE EXCHANGE, INC.

VANITY FAIR GIRLS COMEDIES, one reel. ROLIN COMEDIES, two reels. ROYIN TWO REELERS, two reels. HAL ROBINSON, one reel. GAYLORD LLOYD COMEDIES, one reel. HAROLD LLOYD COMEDIES, two reels.

PACIFIC FILM COMPANY

Folly Comedies.

PHOTO PRODUCTS EXPORT

FLAG COMEDY RENEWALS, one reel. PHOTOMOTION PRODUCTIONS, INC.

DAMFOOL TWIN COMEDIES, two reels. Pinnacle Comedies, two reels, with Max Roberson.

RAIDIN PICTURES, INC.

JOHNNY DOOLEY COMEDIES.

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES, two reels.

STAR COMEDIES, one reel.

VITAGRAPH

LARRY SEMO COMEDIES, two reels. The Bell Hop. The Same Girl. The Rival. A Pair of Kings.

JIM AUBREY COMEDIES, two reels.


WARNER PICTURES

MONTY BANKS COMEDIES.

Clean and dry.

DRAMS

ARROW FILM CORP.

PLAZED TRAIL PRODUCTIONS, one every other week, two reels.

ARROW-NORTH AMERICAN DRAMA, two reels.

C. B. C. FILM SALES

STAR RANCH WESTERN, two reels, bi-monthly.

DOMINANT PICTURES, INC.

WESTERN STAR DRAMAS, two reels.

EDUCATIONAL FILM CORP.

ADVENTURES OF SHERLOCK HOLMES, two reels each.

W. W. HODKINSON CORP.

THE BEGINNING (Charles Frohman, Mary Astor). THE BASHFUL SUITOR, two reels (Mary Brandon). THE YOUNG PAINTER, three reels (Mary Astor and Pierre Gendron).

ADVENTURES OF BILL AND BOB, one reel. TOM SANTSCHI WESTERNS, two reels. HOLMAN DAY WESTERNS, two reels. MAJ. JACK ALLEN, two reels.

PIONEER

NICK CARTER SERIES, two reels.

C. B. PRICE CO.

INDIAN DRAMAS, featuring Mona Dara. RUSSELL PRODUCTIONS.

FRANK BRADWOOD, in two reel Westerns.

SEGL-HORK PHOTPLAYS

The White Mouse, two reels.

UNIVERSAL FILM MFG. CO.

RED RIDER SERIES (Leonard Chapman), two reels.

WESTERN AND RAILROAD DRAMAS, two reels.

COLLIER SERIES, "The Leather Pusher," two reels.

GOING WEST, two reels, Mary Pickford.

SCENICS

EDUCATIONAL—Robert C. Bruce Scenics Beautiful, one reel (every two weeks).

EDUCATIONAL—Scenics, one reel (every two weeks).

EDUCATIONAL—Scenics, one reel (every two weeks).

EDUCATIONAL—Sketches, one reel (every two weeks).

EDUCATIONAL—Sketches, one reel (every two weeks).

FAMOUS PHOTOGRAPHIC WORLD WANDERINGS, one reel.

GOLDWYN—Sport Review, one reel each.


PARAMOUNT—Burton Holmes Travel Pictures, one reel (every week).


SPECIAL PICTURES—Sunset Buried Beauties.


NATIONAL EXCHANGES—Kineto Review, one reel issued weekly.

MISCELLANEOUS

ARROW—Sport Pictorials, one reel.

C. B. C. SALES—Additional, one reel.

COMMONWEALTH—Spannuck's Original Wayland Movies.

COMMONWEALTH—Spannuck's Serenette.

EDUCATIONAL, one reel.

Wilderness Tales, by Robert C. Bruce.

FAMOUS PLAYERS—Paramount Magazine, one reel (weekly).

HODKINSON—Kineto Co. of America.

The Four Seasons, four reels.

Great American Authors, one reel.

Official Urban Movie Chat, one reel.

Kineto Reviews, one reel, once a week.

Fun from the Press, one reel, once a week.

PATHE—Topics of the Day.

PATHE—Pathe Review, one reel.

PATHE—Aesop's Fables Cartoons, two-third reel.

PRIZMA—Nina's Colors.

Sunnabeams.

Ruins of Angkor.

Magic Gems.

Away Doll Care.

Seeing the Unseen.

Nippon.

RADER—Linder McLeod's Film-opathy.

RADER—Briso's Wonders of Nature. F. B. O.—My Mayor Travelogue, one every two weeks.

Starland Review, one every two weeks.

STOREY PICTURES—Shadowland Screen Review, one every two weeks.

STOREY PICTURES—Burlesque Photoplays, two reels.

WEISS BROS.—The exposal of a Sawing a Lady in Half, length 1476 feet.

SERIALS

ADVENTURES OF TARZAN SERIAL SALES—Adventures of Tarzan (Elmo Lincoln).


C. B. C. FILM CORP.—Clnedean Kidd (Eddie Polo).

EXPORT & IMPORT FILM. CO.—The Jungle Goddess (Elmer Fisher and Trumna Van Dyk). FANTOMA—Fantomas. BRIDE OF FANTOMA—FANTOMA—FANTOMAS—FANTOMAS.

PHOTOGRAPHIC (twice a month).

PATHÉ—Specimen (every week).

PATHÉ—Plunder (Pearl White).

NATIONAL EXCHANGES—The Great Reward.

SELZNICK—The Whirlwind.

UNIVERSAL—The Branded Four.

UNIVERSAL—The Diamond Queen (Eldon Sedgwick).

UNIVERSAL—The Horseman (Art Acord).

UNIVERSAL—Or the Happy Life (Bullek Polo).

UNIVERSAL—Winners of the West (Art Acord).

UNIVERSAL—The Secret Four (Eddie Polo).

UNIVERSAL—Adventures of Robinson Crusoe (Harry Myers).

VITAGRAPH—Breaking Through.

VITAGRAPH—The Veiled Mystery (Astor Movies).

WARNER—The Lost City.

Miracles of Jungle.

NEWS REELS

FEDERATED (once a week) Ford Weekly.

FOX NEWS (twice a week) at Fox exchange.

INTERNATIONAL NEWS (Mondays and Thursdays) at Universal exchange.

KINOGRAMS (twice a week) at Educational exchange.

PATHE NEWS (Wednesdays and Saturdays) & Other Exchange.

ANIMATED CARTOONS

AESOP'S FABLES (Pathé).

THE GUMP'S (Celebrated Players).

MUTT AND JEFF—Sketchographs, one reel.

SPECIALS

EDUCATIONAL FILM CORP.

Tory Sarge Almanac, one reel.

Art of Dining, with Annette Kellerman.

The Race of the Ace (Max O'War).
Goldwyn to Distribute Cosmopolitan Pictures

EXHIBITORS

HERALD

The Independent Film Trade Paper

Smashing all existing house records at the
CAMEO THEATRE New York
CENTURY THEATRE Baltimore

THE BIGGEST BUY OF THE SEASON

ELMER CLIFTON'S

DOWN TO THE SEA IN SHIPS
At Last! Chicago Agree on

New York says -

CARL LAEMMLE rings the bell with "The Flame of Life." Priscilla Dean is most effective. We think highly of Mr. Henley and "The Flame of Life."

NEW YORK DAILY NEWS

VIVID and vital—acting exceptionally fine, directly inspired. Not a moment when it fails to grip one's attention. Get it quick! Suitable for big and little houses everywhere.

MOTION PICTURE NEWS

AWAY from the ordinary routine of screen play. A worthwhile offering—should appeal to everyone. Is a real live piece of excitement. Is going not only to pass but thrill. Go the limit on promises, the picture is all there!

FILM DAILY

VIVID picture of life—holds the interest in a tight grip from start to finish. Scenes so realistic they possess powerful appeal. Should have a 100 per cent appeal.

HARRISON'S REPORTS

THE PICTURE carries an appeal that should be there largely felt regardless of the locality in which it is shown. It has been carefully carried out in detail and proves consistently to be a worthwhile attraction. The story is swift moving and excellently directed.

EX. TRADE REVIEW

CARL LAEMMLE
presents

The FLAME OF LIFE

UNIVERS
From one of Frances Hodgson Burnett's books
CLA DEAN is splendid in this! Here is the best
re the Universal studios have turned out in some
one of the most vivid and entertaining produc-
w have seen this season. Priscilla Dean is an
whose ability seems to grow with each succe-
stre, and I am sure you will be one of her admirers
you have seen this picture.

CHICAGO EVENING POST

Priscilla Dean proves her right to the title "one
seen's best actresses." She furnished the silver
with another brilliant bit of impersonation that
vo her credit. As a photoplay it is mighty inter-
g. CERTAINLY you are going to love Miss Dean.
out and scenery are splendid. So is the acting. So

CHICAGO DAILY TRIBUNE

DES with the dramatic! A climax that is sus-
futo the last degree. Fine entertainment for any
n. A strong fast-moving story that should jar any
with the force of its appeal and its excellent

tizations.

EXHIBITORS HERALD
Marcus Loew
With "Theatres Everywhere"
Recommends D. W. Griffith's
"One Exciting Night"
To the Patrons of His Houses

I personally recommend this production as an example of the highest type of photoplay. It is enjoyably exciting, a stimulating combination of humor, drama, mystery and thrills rarely attained in motion pictures.

Very truly yours,

Marcus Loew
MARCUS LOEW.

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
NAZIMOVA in Oscar Wilde's "Salome"

Direction by Charles Bryant

Your Audiences Have Never Seen Such a Picture As "Salome"

Here is the golden opportunity for exhibitors who want a film that is far above the commonplace.

Nazimova's "Salome" is different, fascinating, alluring, beautiful and far above the average.

Your audiences have never seen such artistic settings as "Salome's."

They have never seen costumes like "Salome's."

They have never seen situations like those in "Salome."

They have never seen acting like Nazimova's in "Salome."

They have never seen emotions like "Salome's."

Not even has any capitol of Europe ever seen a picture as unique and different as "Salome."

The Title "Salome" Is a Box-Office Guarantee

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

-A Box Office Feature of United Artists Corporation Exchanges-
Ben Jurpin as the Romantic
Coming Soon

MACK SENNERTT

presents

BEN TURPIN

and

KATHRYN MCGUIRE

in

"THE SHRIEK OF ARABY"

Direction by J. Richard Jones

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Lover of the Desert
The Supreme Passion

"The Supreme Passion" tells a story as poignantly beautiful as the poem that inspired it.

It revolves around a beautiful young girl who finds that love is too frequently inspired by mere physical beauty. As she wishes to be loved with a deeper affection, one that will never fade, she puts her lovers to a severe test to prove their sincerity.

Besides romance the picture has stirring moments of action and speed.

SUGGESTED BY

Tom Moore's Poem

"Believe Me if All Those Enchanting Young Charms"

WITH

Florence Dixon

And Robert Adams

WRITTEN BY

Robert McLoughlin

And Charles T. Dazey

Playgoers Pictures

Foreign Representative

Sidney Garrett

Physical Distributors

Pathe Exchange
Monte Blue and Mary Alden
in
"THE TENTS OF ALLAH"
Presented by E. A. MacManus

"BREAKING HOME TIES"
Presented by E. A. Markham
Founded on the Heart Song of Centuries Eili, Eili.

Nationally Advertised

Constance Binney in
"A BILL OF DIVORCEMENT"

"THE WOMAN WHO FOOLD HERSELF"
and
May Allison and Robert Ellis
Presented by E. A. MacManus

Martin Johnson's
"HEAD HUNTERS OF THE SOUTH SEAS"

COMING—

SATURDAY EVENING POST
April 7, 1923

Florence Vidor in "ALICE ADAMS"
Presented by King W. Vidor

Booth Tarkington's Print Novel
She looked like a million
—and he only had a dime!

By Dana Burnet
Scenario by
Albert Shelby LeVino
Adolph Zukor presents

Agnes Ayres

in

"Racing Hearts"

with

Theodore Roberts

and Richard Dix

All the critics agreed in calling "Racing Hearts" Agnes Ayres' best picture.

Here are a few of the New York daily comments:

"The most exciting race we ever saw on the screen. Miss Ayres is unusually pretty, vivacious and entertaining."

New York Tribune

"The race was a vivid and realistic affair."

New York American

"Never a dull moment. Exceptionally clever. Moves at a rapid gait, and culminates in an exciting automobile race."

New York Telegraph

By Byron Morgan
Scenario by Will M. Ritchey
Directed by Paul Powell

This advertisement is made from the 4 column cut that you can get at your exchange

A Paramount Picture
Every

THE FACE ON THE BARROOM FLOOR
A Romantic Melodrama with a Notable Cast

THE NET
A Startling Story of the Madness of Youth

THE CUSTARD CUP
with MARY CARR
A Scintillating Story of Joy and Sunshine

LUPINO LANE in
A FRIENDLY HUSBAND
A Super Comedy in Five Acts

FOX FILM CORPORATION
Soon—IF WINTER COMES
THE TOWN THAT FORGOT GOD-
Greater than "OVER THE HILL"

THE VILLAGE BLACKSMITH
from LONGFELLOW'S Famous Poem
A Thrilling, Modern Melodrama

FOX FILM CORPORATION
Soon—IF WINTER COMES
Fairbanks - Triangle

One of the uncanny, amazing facts about moving pictures is their life. A year or a hundred years from today, today’s picture will be as fresh, just as young, just as alive as it is now.

Fancy seeing your great grandmother in a pinafore and with her hair in a braid,—climbing a cherry tree!

Douglas Fairbanks is a great actor. One of the most magnetic that has ever crowded a theatre.

Not the least of his charm comes from his perennial youth—the vigor, the laughter, that bubbles up and overflows; that shines through his smile and sparkles in his eyes.

Six years ago, when the Triangle-Fairbanks pictures were made—the pictures that gave him fame—he was six years younger than he is today. Full of love, laughter and thrills, the pictures he made then haven't aged a minute.

A new edition of the most attractive Fairbanks pictures made—under Griffith's supervision—for Triangle, reconstructed throughout, will be ready very soon.

Thousands of people have never seen them. Thousands of others have—and want to see them again.

Many of the largest and finest theatres have been built since these wonderful pictures were made.

They will be put out on a basis that means Profit to Exhibitors.

We want to talk business to responsible men who know how to see a picture with a profit to wise exhibitors.

Tri-Stone Film Corporation
H. E. Aitken—Oscar A. Price
565 Fifth Avenue — — — — — New York
Pola Negri says "Mad Love" is her greatest picture success!

February 13, 1923

Dear Mr. Lehr:

I trust that your offering of "MAD LOVE" will receive a cordial response from the American audiences. In Europe its success was unparalleled, even by "PASSION", and I hope that the exhibitors in America meet with this same success.

Cordially yours,

[Signature]

Mr. Abraham Lehr, Vice-President
Goldwyn Pictures Corporation
Culver City, California

Ask Goldwyn
NOTORIETY

Has the honor of being the first state-right picture to be booked by SID GRAUMAN for his million dollar Los Angeles Theatre

A Compelling Screen Creation that is a Pass-Key to the Country's Leading Picture Theatres. Directed by Will Nigh.

Produced and Distributed by

L. Lawrence Weber and Bobby North

1600 Broadway

New York City

Foreign Rights Controlled by Appolo Trading Corp., 1600 Broadway, New York City
The six best pictures of the month

1. The Hero
2. The Christian
3. Dr. Jack
4. Back Home and Broke
5. The Dangerous Age
6. Kick In

The six best performances of the month

1. John Sainpolis in "The Hero"
2. Mae Busch in "The Christian"
3. Barbara La Marr in "The Hero"
4. May McAvoy in "Kick In"
5. Lewis Stone in "The Dangerous Age"
6. Phyllis Haver in "The Christian"

PHOTOPLAY, MARCH, 1923
Net Paid Circulation 450,000

Bought by 450,000 Fans
Read by 2,000,000 Fans

Pschulberg presents

The

HERO

A picturization of Gilbert Emery's Celebrated Play
With a Preferred Cast

Gaston Glass
John Sainpolis
Doris Pawn
Ethel Shannon

Barbara La Marr
David Butler
Frankie Lee
Martha Mattox

Distributed by AL-Lichtman Corporation
1650 Broadway, New York City
THE WORLD SHOULD SEE
J. G. MAYER'S
SENSATIONAL PHOTO MELODRAMA IN SEVEN PARTS

"THE
GREATEST
MENACE"

DIRECTED
BY
ALBERT
ROGELL

A
DRAMATIC
EXPOSE
OF THE
DRUG
EVIL

WITH

ROBERT GORDON
MILDRED JUNE
ANDY McCLELLAN
ANN LITTLE
JACK LIVINGSTON
HARRY NORTHRUP
WILFRED LUC
RHEA MITCHEL
BEN ALEXAND

Just Completed After Five Months in the Making

Prints and Accessories Ready for Delivery

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Note

THIS IS NOT A RE-ISSUE
A new note in the scale of the screen

Robert Z. Leonard presents
Mae Murray in
Jazzmania
A brilliant romance of syncopation and splendor

ROBERT MAE

in

JAZZ

A TIFFANY Production
M.H. HOFFMAN General Manager
ROBERT Z. LEONARD
Director General

Distributed by
METRO PICTURES CORPORATION
The most magnificently dazzling of all MAE MURRAY's gorgeous photoplays

Z. LEONARD presents

MURRAY MANIA

Story by EDMUND GOULDING
Photography by OLIVER T. MARSH
Sets executed by CEDRIC GIBBONS
EVERYBODY IS A JAZZ-MANIA THESE DAYS.

You can count your patronage beforehand, by asking the census-taker the population of your town, when you show

Robert Z. Leonard's Presentation of

Mae Murray in

Jazzmania

Distributed by

Metro Pictures Corporation
A Famous Morosco Production!

A famous play by a famous producer, it won a tremendous success on the stage the country over. Better as a picture.

Colleen Moore and Wheeler Oakman are screen favorites. They'll bring them in!

More than a million persons have read this stirring novel written by Marie Conway Oemler. They'll want to see the story in picture form.

It’s a vigorous drama that strikes straight to the heart. Your patrons are waiting for it!

OLIVER MOROSCO—presents the story of America's most celebrated crook, a priest and Mary Virginia

with COLLEEN MOORE and WHEELER OAKMAN

Directed by Wesley Ruggles
Dramatized by Edward E. Rose
Honest Opinions by Club

We print them as they come—whether good or adverse

The St. Louis Women say:

Picture is best yet.—MRS. L. B. REESE.

An excellent picture. — MRS. HELEN HARREL.

Splendid picture.—MRS. H. E. WALDT.

The picture was excellent and one of the best I have seen.—MRS. C. B. BAKER.

One of the most human and entertaining pictures I have seen.—MRS. J. S. CAIN.

A most wonderful picture, one of the best I have seen.—MRS. G. TOLLE.

A clean, wholesome and wonderful picture of the finest type.—MRS. C. A. CROMWELL.

A wonderful picture. Touches the innermost chords of the heart.—MRS. E. O. SANGUINET.

One of the things which will help make pictures the great force they should be.—ALICE L. SCOTT.

One of the most delightful pictures I have had the pleasure of seeing.—MRS. W. H. BRYANT.

Most wonderful picture I have seen.—MRS. J. W. PADDOCK.

Wonderful.—MRS. H. L. BADING.

Very good—The weak part is the abrupt introduction of Mr. Trevor.—MRS. JAMES C. GOWEN.

The picture was the best production I have seen in many years.—MRS. S. M. WALDEN.

Very wonderful.—MRS. L. A. BADINO.

Touching. A very good film.—MRS. H. P. MacGREGOR.

A splendid picture.—MRS. GRANVILLE.

Very creditable production of a human theme of great importance to every one.—MRS. STODDARD.

A wonderful picture.—MRS. G. O'BRIEN.

I consider it a wonderful production.—MRS. P. SULLIVAN.

One of the best pictures I have been fortunate to see, and many.—MRS. ROBT. UNDERWOOD.

Enjoyed it so much.—ROBT. UNDERWOOD.

Excellent—one of the pictures you could see over again.—ELMER COUDY.

Not only the finest but the picture that has been shown the longest and best acting.—MRS. DENVIR.

I think it a wonderful picture and everyone seeing it will feel better for it.—MRS. MUELLER.

It is wonderful.—MRS. LUTHER.

It's wonderful.—MRS. BRINKMEYER.

One of the greatest and most appealing lessons presented in a long time.—MRS. WM. L. GARTEN.

It is a wonderful picture.—G. W. STRATHMAN.

Very interesting.—MRS. ZEIP.

Enjoyed it very much.—MRS. L. ZEIP.

A Symphony of Life in the High and Low Places, by Curtis Benton; Directed by Edwin Carewe.

Edwin Carewe's

MIGHTY LAK
You can judge from these opinions, for they are taken at random

The Detroit Women Say:

A good, clean play, and ought well with the public.— MISS JENNIE McELVEEN.

A beautiful picture in many ways, clean and true to life.— E. J. CHEESBROUGH.

The uplifting power of music and love.— MRS. F. V. HYLAND.

I think that this picture shows the power of love and will do to the hardest persons in the world.— HAZEL S. HYLAND.

A very excellent picture. The acting splendid.— MRS. E. H. FAULAND.

A beautiful story.— MRS. J. N. OWEN.

Very good.— MRS. L. HICKEY.

A very good picture. It should be a great success.— MRS. VI. COURLANDER.

I see very good points but my opinion is not true to life; it is too overdrawn and theatrical.— MRS. T. D. KEKE.

Pathetic. Too depressing. A picture for the young to ponder. A lesson and moral with it.— EVA L. McEWIL.

But it is a wonderful picture, from my standpoint of entertainent and moral uplift, and will prove a power for good.— MRS. ROBERT LEETE.

It is a most wonderful picture.— MRS. ROBT. ROEHM.

Could not be criticized in any way.— MRS. ALBERTINE ELIOTT.

I think that it is well worth seeing, although by no means flawless.— JANE B. PORTER.

Pathos is always enjoyed when there is a silver lining.— MISS M. H. JOHNSON.

Very good.— MRS. JAMES BLEASDALE.

A wonderful picture.— MRS. E. LEA.

A beautiful play; wonderfully well portrayed, but perhaps with too much of the pathos of life in it.— MRS. J. E. MCDONOUGH.

It is good.— ESTER SLATER.

Very good. Splendidly acted. It should be a great favorite.— EVA N. SEYMOUR.

I think this as fine a picture as I ever saw on the screen.— MRS. JAMES WILKIE.

A sympathetic story touchingly portrayed.— MRS. J. W. BATES.

A fine play by fine players, including the dog. — CORA M. GITZEN.

A First National Picture
Thos. H. Ince presents
A powerful drama of the new woman and an age old love —

"What a Wife Learned—"

with Milton Sills—John Bowers
and Marguerite De La Motte

Distributed by Associated First National Pictures, Inc
IN THIS ISSUE

OF SPECIAL INTEREST

Many "Press Agents" Distinct Liabilities, Says Jack Neville ......................................... 28
Newspaper Comments on Censorship Issue from New Angle .................................................. 55
Lent Programs Are Suggested by National Board of Review .................................................. 38

NEWS OF THE WEEK

Goldwyn Gets Hearst Films; Cosmopolitan Buys Theatre ...................................................... 25
Bill Proposes $50 Charge on Pictures Censored ................................................................. 25
Preacher Proposes Law Denying Exhibitors Jury Trials ......................................................... 26
Friends Boost O'Reilly for Presidency of T. O. C. ................................................................. 26
6 Per Cent Tax on Gross Receipts Proposed in New York ..................................................... 26
Kansas Kills Sunday Closing; Censorship Up Again in Iowa .............................................. 29
Laemmle Scholarship Plan Wins Favor Among Colleges ....................................................... 30
Schools to Compete in Warner Art Poster Contest ............................................................. 30
Tully Directing Production of New First National Units ...................................................... 37
Eastern Exhibitors Claim Radio Cuts Attendance ............................................................... 37

PICTURES OF THE WEEK

Pictorial Section ..................................................................................................................... 31
Cartoon on Business Ills by Martin Peterson ....................................................................... 31

WRITTEN-BY-EXHIBITORS DEPARTMENTS

What the Picture Did For Me ................................................................................................... 57
Letters from Readers .............................................................................................................. 56
Money-Making Ideas ............................................................................................................ 58
Theatre Letters .................................................................................................................... 44
The Funny Side of Exhibition ............................................................................................... 28

SERVICE FEATURES

The Theatre, a department of practical showmanship ............................................................. 39
Reviews, staff appraisements of current offerings ............................................................... 48
Public Rights League, a workable defense of the screen ..................................................... 55
Theatre Construction and Equipment ................................................................................... 77
Short Subjects, a department devoted to promotional ideas ................................................ 47
Newspictures, making the screen a newspaper ..................................................................... 47

MISCELLANEOUS DEPARTMENTS

The Week in New York, by John S. Spargo ........................................................................... 35
Purely Personal, of special interest to exhibitors ............................................................... 80
With the Procession in Los Angeles, by Harry Hammond Beall ......................................... 80
The Film Mart, production progress and equipment news .................................................. 51
Chicago Trade Events, by J. R. M. ....................................................................................... 81
Retakes, the lighter side of things, by J. R. M. ..................................................................... 24
Topics of the Day, briefs for the program ........................................................................... 80
Important Facts

The Herald's inquiry into the attitude of theatre owners toward the proposition of an exhibitors' distributing corporation has disclosed a number of interesting facts. As was to be expected a large number of exhibitors, dissatisfied with conditions, would welcome a radical change in the existing system of distribution. From communications received this sentiment seems to be in favor simply of some kind of a change and does not accord definite approval to the proposition that has been put forth.

A surprisingly strong sentiment approves of things just as they stand, subject only to definite modifications with respect to prices the exhibitor is charged. A sufficiently large percentage of the communications received disclose a suspicion of either the dependability or capability of those who have been identified with the new proposition so as to obviously render it a chance of getting the support of a large number of exhibitors exceedingly dubious.

Aside from the light shed upon the exhibitors' distributing proposition the inquiry also has yielded considerable important information on other matters. The theatremen make plain that they are becoming rebellious toward being compelled to shoulder the burden of unnecessary and exorbitant expenditures in the production end of the business. Press agents who send out stories spotted with huge figures had better take heed.

Sensational Titles

The industry must permit itself to grow away from some of these so-called box-office titles. There are many instances of fine productions being immeasurably cheapened by the sort of titles that are tacked onto them. The lard title, unless it happens to be very clever, has no excuse for being used at all in this day of the industry.

These titles become an actual barrier to the attendance of a vast number of occasional theatre-goers who feel that a product so described is too cheap and tawdry to merit their attention.

Allen Holubar, for instance, has just completed a very fine motion picture entertainment based upon a story called, "The White Frontier" — a title which may not be a perfect picture title but it at least would not discredit a worthy production. This title, however, has been supplanted by, "Slender the Woman," which unless we miss our guess, will be interpreted by many exhibitors as a case in which an effort has been made to salvage a weak picture by the use of a sensational title — a thing which is far from the truth because the new Holubar picture is one of the most interesting and entertaining of the season.

A good opportunity for this industry to show that it is sincere in its effort to do bigger and finer things is in the elimination of some of these catch-penny "box office" titles.

An Author's Complaint

Two big names in current American literature — Peter B. Kyne and George Ade — are assuming opposite positions in a warm little controversy that is being waged between producers and the picture business. Perhaps an explanation of the divergent viewpoints may be found in the fact that Ade is meeting with much success in his picture work while Kyne, for one reason and another, has not fared so well.

Both men have faced the same conditions and the same picture men and both, doubtlessly, are sincere, but in the case of Mr. Kyne two important facts seemed to have been overlooked. One is that, except in very rare instances, the successful transition from one means of expression to another involves years of work and preparation and the other is that a great element of luck necessarily attends the product of an author whose stories are done into pictures.

Mr. Kyne seems to blame the industry and producers for many things that are altogether beyond their control.

---

Re-Takes

J. R. M.

Life for a child star in pictures is just one darn personal appearance after another.

The trouble with this personal appearance stuff — in the case of a child star — is this: He can't send a substitute. Now a dog star can remain at home in his nice kennel and enjoy three square meals a day, while some poor hound that looks like him is making "personal appearances" all over the country. 'Cause even the country newspapers can't get an expost — sorry — outa him, or even any "diet" about California.

Neely's a Comedian

I see where Neely Edwards wants to start a col. in Camera magazine, similar to our "What the Screen Did for Me." Neely is going to call his: "What the picture did to me." That is provided he can find enough actors affluent enough to raise two cents to send in their experiences.

We Hope So

See the Chicago Daily News: "If the moving picture rebels make good, the conventionalized movie will go out and take its deadly formula along with it."

Maybe

They're going to use motion pictures to teach the Chicago youngsters 'readin', ritin', and 'rithmetic.' Won't be able to keep 'em home now.

The N. Y. Telegraph says they will be taught "grammer" also. Let us hope the subtitle writer studies spelling and gets it right, eh?

Screen Lover — Kale Lover

See where Rudy Valentino is up to his old tricks. He signed a contract to dance another week at a Chicago dance hall but got a "shiklery" streak and demanded double pay. So he moved to another part of town.

Weekly Fable

Once there was a lover in a screen comedy who had a bunch of beautiful flowers which he was going to present to his sweetheart, and they didn't fall into a pail of black paint and were pressed to his said sweetheart's nose.

Oh Joy

Chicago is going to have a silent night for radio fans. Now, if the theatres will have "silent nights" for the subtitle readers — everything'll be lovely.

A Big Contract

Jack Conway, out on the coast, is making a picture called "What Wives Want." It's only a six reeler, too.

His Last Notice

Lavender, the horse who played in "Suds" with Mary Pickford, is dead. Long live Lavender!
Bill Proposes
$50 Charge on
Films Censored
(Special to Exhibitors Herald)

NASHVILLE, TENN., Feb. 27.—The most drastic censorship and tax bill ever introduced is now before the general assem-
by of the state legislature. The measure
provides for a levy of $50 on every pic-
ture reviewed, whether that picture be in one reel or forty. It is estimated that
this would bring a revenue of $111,000
annually.

The bill provides further that every theatre must pay a 5 per cent tax on
gross receipts as "a privilege tax for
showing pictures censored by the censor-
ship boards." The total of paid by theaters to fourteen and
would increase the percentage paid to
21.25 per cent of gross receipts.

The censorship commission would
comprise nine members getting a total
salary of $19,800 annually. Hamilton of
Sullivan introduced the measure.

Allied to Handle Film
Of Associated Authors
(Special to Exhibitors Herald)

LOS ANGELES, Feb. 27.—Associated Authors, under the leadership of
Elmer Harris, and Thompson Buachanan, will distribute
pictures to Allied Producers & Distributors in associa-
tion with Hiram Abrams, president of United
Artists and Allied. Their first picture will be "The Talisman"
starred Wallace Beery. Clarke
Thomas is general manager of the new
producing company.

New York Playhouses
Face Tax Legislation
(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 27.—A bill tax-
ing the gross receipts of motion picture
theatres in this state 6 per cent was in-
roduced yesterday by Assemblyman
Miller. In addition to motion picture
theatres, a like tax is proposed on the gross
receipts of all forms of amusements
that admission is charged. It is claimed that such levies
will increase the state revenue by about
$5,000,000.

Blanche Sweet Signed
By Principal Pictures
(Special to Exhibitors Herald)

LOS ANGELES, Feb. 27.—Blanche
Sweet has been signed by Sol Lesser
of Principal Pictures Corporation to play
featured roles, the first of which will be the role of "Miss" in George M. Cohan's
"The Meanest Man in the World." Bert
Lytell has the title role in the film.

The engagement of Miss Sweet fol-
lowed negotiations between Mr. Lesser
and Marshall Neilan, the star's husband,
who figured as her manager in the trans-
action.

Grauman Denies Sale
(Special to Exhibitors Herald)

LOS ANGELES, Feb. 27.—Rumors
that Sid Grauman had sold his Broadway
theatre to Ackerman & Harris to be used as a combination house, and vaudeville house, has been denied by the
Grauman interests.

Goldwyn Gets Hearst Films;
Cosmopolitan Buys Theatre
Paramount Still Has Number of Company's Pictures
For Distribution—Rumor Hearst to Acquire
Chain of Houses in Big Cities
(Special to Exhibitors Herald)

NEW YORK, February 27.—One of the biggest changes in distribu-
tion arrangements was made last week when official announcement was
issued that a contract had been signed whereby Goldwyn Pictures in the
future would distribute all Cosmopolitan productions.

Coincident with the announcement of the switch from Paramount to
Goldwyn, came the announcement from the Hearst offices that the Park
theatre in Columbus Circle had been acquired by Mr. Hearst on a twenty-
one year lease. It will be remodeled into a photoplay house and renamed
the Cosmopolitan. The theatre will be used exclusively for the New York
presentation of Cosmopolitan pictures.

Rumor Hearst Will Establish Chain of Theatres
According to Broadway rumor, the acquisition of the Park is but
the first step by Mr. Hearst in establishing a chain of motion picture the-
atre in a number of the larger cities of the country. This could not be
verified at the Hearst offices.

The distribution of the Hearst product heretofore has been through Paramount,
and this arrangement had been in force
so long that it had been looked upon as a fixture.

Question of Films Involved
According to the best information ob-
tainable, the switch will be made at once,
and the question of what films as yet
undelivered are to be turned over to
Paramount is to be decided this week.

Paramount in announcing its new list of thirty-one specials scheduled the fol-
lowing Cosmopolitan pictures which have not been published for distribution:
"Adam and Eva," "The Nth Command-
ment," "The Go-Getter" and "Enemies
of Women.

All but Two Turned Over
All of these, with the exception of the
latter, have been turned over to Para-
mount, "Little Old New York," which
is said to be one of the most ambitious
productions yet attempted by the Hearst
organization, is about two-thirds com-
pleted.

It is believed that the only question at
issue in the change of distribution chan-
nels is whether "Enemies of Women"
and "Little Old New York" shall go to
Famous Players under the old contract,
or to Goldwyn under the new.

French Government in
Move to Aid Industry;
Will Hit U. S. Films
(Special to Exhibitors Herald)

NEW YORK, Feb. 27.—A movement has been started by the French govern-
ment, it has been learned here, to en-
courage the output and betterment of
pictures made in France. In this connec-
tion it is planned to remove many of
the taxes now imposed on producers.

In a statement by Count De Lasteyrie,
minister of finance, he declares motion
pictures are more deserving of govern-
mental subsidy than were the book pub-
lishers because, while only about 80,000,-
000 people in the world read French,
films command an audience of 300,000,-
000.

As a return for this favorable attitude
on the part of the government toward
motion pictures exhibitors have been
asked to guarantee that at least 25
per cent of the pictures they show will be
French productions. The average now is
about 15 per cent.

Coast Combination to
Build Hollywood House
(Special to Exhibitors Herald)

LOS ANGELES, Feb. 27.—Hollywood
has a new million dollar theatre to be erect-
ed by Joseph Sheck, Sid Grau-
man, Sol Lesser, Mike and Abe Gore and
Adolph Ramish, according to announce-
ments made here. It will seat 2,000
per-
sons.

Branch Manager Dies
(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 27.—Archie
Moses, of Buffalo, manager of the Ameri-
can Releasing company's exchange there,
died a few days ago, from pneumonia.
Mr. Moses was at one time a salesman
for the Universal exchange in Albany,
and was well known throughout the state.
A beautiful wreath was sent from the
Albany exchanges.

Hot Off the Press

The HERALD is built on service.
Every department is written each
week with a view of serving the
exhibitor. Writes C. L. McDonald,
advertising manager of the Majes-
tic theatre, Jackson, Miss.,
"I am using an entire page in
Sunday's papers. Buy it outright
each Sunday and fill this page to
suit myself. Thanks to the HER-
ALD, I give them 'movie' dope hot
off the press and inside dope that
the AP (Associated Press) does not
supply."

Each week the HERALD pub-
lishes information in its news sec-
tion and in "The Film Market" which
makes readable material for pro-
grams and for the motion picture
pages of newspapers.
COLUMBUS, O., February 27.—War between the ministers and the motion picture shows is under way in this state. The Rev. J. H. T. Gordon, Logan county representative in the Ohio general assembly, introduced a bill to deny to the exhibitors jury trials when they have been accused of violating the law. His ground was that they often are acquitted.

REPRESENTATIVE William Wiley of Mercer county followed it up with a bill waiving the theatre requirements on motion picture shows owned by organizations not ostensibly in the business. The exhibitors say that in certain cases they face actual competition from schools and churches, which buy films from the producers on the same terms as the exhibitors.

The projectors are from the Motion Picture Theatre Owners’ Association of Ohio would have to organize a political department. There is a certain element organized, politically speaking, which has been and is attempting to act for every church in Ohio in constantly attacking motion picture exhibitors.

This has gone on for ten years. This group never has shown a desire to utilize the wonderful possibilities of the motion picture in co-operation with theatre managers as a body. It has never offered anything of a constructive nature. Hundreds of progressive ministers of all denominations do co-operate with our members locally. This is natural, because their members are our patrons. We could not operate without their patronage.

“This is the idea led by the Lord’s Day Alliance. It does not speak for all Ohio and church members, and the screens will tell the story when we are ready. We have been ‘carved’ to death and now they desire more laws and seek to legalize the commercializing of public schools in competition with big investments in taxable property. Their present attack means ‘fight to exhibitors.’

Principal Picture to Make Big Feature of "Uncle Tom’s Cabin"
(Special to Exhibitors Herald)

LOS ANGELES, Feb. 27.—Work will be started immediately on a massive production of Harriet Beecher Stowe’s famous story, “Uncle Tom’s Cabin,” by Sol Lesser president of Principal Pictures Corporation. The entire story will be made in Los Angeles and the picture will be one of the biggest ever made by Lesser and his associates.

Experts on ammonia process for ice making will be engaged to transform the studio of the Lesser organization into huge ice fields and frozen rivers. The entire studio area of Principal Pictures Corporation will be used for this production.

“Uncle Tom’s Cabin” was made by the World Film Corporation ten years ago. “Oliver Twist” was made many years ago and Lesser has just issued his Jackie Coogan version of the Dickens story. "Any Mr. Lesser, that survives generation after generation and that is read and re-read by the public, is deserving of everlasting life on the screen.

Lunt Begins Work in Leading Role of New Distinctive Feature
(Special to Exhibitors Herald)

NEW YORK, Feb. 27.—Alfred Lunt, stage star, apparently is going to stick to motion picture work. Having completed his first work before the camera in the leading role of “Backbone” for Distinctive Pictures Corporation, Lunt has started work on another Distinctive production, “The Ragged Edge,” in which he will also essay the leading male role.

The interiors for “The Ragged Edge,” which is based on Harold MacGrath’s novel of the same name, have been filmed at the Distinctive studio here. The exteriors will be shot off Miami, Fla., to which city Howard Estabrook, assistant production manager, has already gone to arrange preliminary details. Lunt is on his way there. Harmon Wright is directing the picture.

With the start of “The Ragged Edge” company, J. N. Naulty, studio manager for Distinctive, will have sets ready for the third of the Distinctive features.

The Question Box
This Week

1. You have read Jack Nivelle’s article on publicity. What is your opinion on this subject?
2. Albany and Troy, N. Y., reports state that exhibitors there feel a curtailment in theatre attendance as a result of the popularity of the radio. What has been your observation in this connection?

Boost O’Reilly for T. O. C. Election
Friends Confident Retiring State Leader Will Be Nominated

NEW YORK, Feb. 27.—When the Theatre Owners Chamber of Commerce meets Thursday, it is generally believed, Charles L. O’Reilly, now president of the Motion Picture Theatre Owners of New York, will be nominated without opposition for the presidency of the T. O. C. C.

Has Announced Retirement

Mr. O’Reilly has announced his retirement from the business of the state body and also that he will at the same time retire from all exhibitor leadership activities. Recently, however, he has been importuned to become a candidate for the position of head of the T. O. C. C. and while he has made no public statement, many of the most active members believe when his name is placed in nomination, he will yield.

The consent of Mr. O’Reilly is sought as a solution of a situation which is believed to threaten the harmony which has prevailed since the organization of the T. O. C. C. three years ago. The organization of the Associated Booking Corporation, which was heralded at first as a T. O. C. C. movement, provoked the threat of a break in the harmony.

Believe Election Certain

While many of the theatre owners who joined the A. B. C. ranks are members of the T. O. C. C., the latter named organization made a clean break from the booking corporation. The booking corporation was not a part of the T. O. C. C. Also many of the most prominent members of the T. O. C. C. declined to accept membership in the booking corporation.

Recently two candidates, William Brand LOS ANGELES, Feb. 27.—Fire at Universal City yesterday injured ten employees, among them these three actors, William Desmond, Esther Ralston and Kathleen Calhoun.

Pete Smith Returns

Pete Smith, who has been exploiting "Douglas Fairbanks in Robin Hood" throughout the Central West and Eastern cities, concluded his labors last week and on Sunday passed through Chicago en route to Hollywood. Mrs. Smith and the baby accompanied him.

Fire Injures Actor
(Special to Exhibitors Herald)

LOS ANGELES, Feb. 27.—Fire at Universal City yesterday injured ten employees, among them these three actors, William Desmond, Esther Ralston and Kathleen Calhoun.

Preacher Proposes Law Denying Exhibitors Jury Trials
Ohio Pastor Seeks Such Legislation on the Ground That Motion Picture Men Often Are Acquitted
(Special to Exhibitors Herald)

EXHIBITORS
Martin J. Quigley

will commence in an early issue of EXHIBITORS HERALD a series of articles dealing with—

CURRENT PRODUCING CONDITIONS AND ALLIED MATTERS

—based upon a personal investigation of the West Coast situation which has just been concluded.

These articles will afford a critical analysis of the producing situation and will disclose considerable pertinent information and comment about the Production Capital of the World and Its People.
The Final Test of a Magazine
Is: “Do Subscribers Read It?”

Almost anyone you meet will say he takes a dozen magazines, but on questioning, you will usually find out that he reads only one or two. In the motion picture trade paper field, there is one paper which is not contented with subscribers—it insists on readers. The following letter from Ed. Lake, owner and manager of the Lake Theatre, Baker, Mont., is a typical testimonial:

“Enclosed is my check for renewal subscription. I could not run my theatre without the knowledge your HERALD brings me. I cannot place its valuation to my theatre. Every number for the past three years, I have filed away.

“I consider that EXHIBITORS HERALD has done more for the small town exhibitor than all of the other trade papers put together. It is my salvation and the exhibitor reports have made me many a dollar. In fact, my wife and I read the HERALD from cover to cover. Believe me, we enjoy cutting out ‘What the Picture Did for Me,’ and it is interesting to look at our scrap book. We can easily turn to the record of each picture. Keep the HERALD coming.”

The Funny Side of Exhibition

By A. L. PICKER
(Rex Theatre, Ironwood, Mich.)

A funny incident was one where I booked a Wild West picture on percentage and the ballyhoo used was that any wild horse would be saddled and driven by ‘Toots,’ the famous broncho buster. This famous broncho buster was a nice neat little fellow who couldn’t ride a merry-go-round horse. He claimed that the advertisement would get the business so I let him go.

About 5 p.m. who should appear on the corner but a wonderful little horse with about six men trying to hold him and heading toward the theatre. I hunted up the famous broncho buster and in order for me to make good the advertisement I put a few of the little glasses of jurisprudence into him before breaking the news. About this time our broncho buster could ride anything. We put him on the horse and I didn’t think that a horse could run so fast. When our famous broncho buster came to in the hospital the first thing he asked me:

“Did it hurt the business?”

By C. R. SULLIVAN
(Fair theatre, Amarillo, Tex.)

Years ago the writer booked the picture “America,” made by World Film Corporation. The picture was taken in the Hippodrome of New York. Practically one half of the picture was taken out of focus.

Never in my life, to this day even, have I ever looked at such wonderful paper on a film. Consequently we billed “America” like a circus and raised our price.

The first day matinee we played to a fair crowd, but they couldn’t see half of the picture on account of the focus.

I had to do something so I had an architect duplicate the Hippodrome, six sheet size, giving all different measurements, etc. Then I arranged a little spiel which I did every show. I told ‘em how large the Hippodrome was and how far the camera was from scenes, etc. Well, sir, we got by and played to jammed houses for three days.

You may not think this funny but, Mister, if you had made those talks I did for three days you would think it was funny that you were still alive. Of all the films I have run, “America” tops the list as being a louse.
**Kansas Kills Sunday Censorship: Repeal Measure in New York**

Defeat of a number of detrimental measures and introduction of additional Y.

**DeMille Plans to Take Company to Holy Land to Film Commandments**

**Hanshaw to Complete Distribution System**

**Girl Dies from Burns**

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**A Great Feat of Journalism**

"Exhibitors’ Herald is certainly to be most highly complimented upon ascribing exhibitors’ views on the new exhibitors’ distributing project. In my opinion, this is one of the greatest steps forward in the industry that any trade journal has made for some past time."

"The opinions expressed by the various exhibitors in answer to your questionnaire, by your survey, and by your unique writer are important subject contain exception-ally interesting reading and should, without doubt, be a great guide and influence to exhibitors in the Motion Picture Business."

"Hearty congratulations! Keep up the good work! With all good wishes."

J. D. WILLIAMS,
Pres. and Gen. Mgr.
Ritz-Carlton Pictures, Inc.
Schools to Compete
In Art Poster Tests
Harry M. Warner Gives Views
on Use of Posters for Picture Exploitation
(Special to Exhibitors Herald)

NEW YORK, Feb. 27.—In connection with the eighteen new productions of Warner Brothers for the coming season an open poster art competition which will involve every art institution in America will be launched by the Warner organization. Its purpose is to obtain original ideas for lithographs and to stimulate interest in the art of motion picture billboard advertising.

Warner Explains Use
While there has been a cry against posters by a number of exhibitors who charged that they were misleading Mr. Warner makes the following explanation of the value of posters:

"In a great many instances a picture that has been produced with exacting care and possessing a theme with a universal appeal demands a poster treatment that is a distinct departure from any scene that may be in the completed print. In other words, the picture lends itself to an artistic as well as a commercial poster. Its treatment may be expressed in an allegorical poster.

"To make posters from scenes in the picture is all very well in its way. It has been done for years, so much so that it has become stereotyped. For this reason we will endeavor within the very near future to infuse into the making of posters some new and totally different ideas. We want ideas that are original, ideas that will help exhibitors."

"It is claimed that the most injurious thing for a theatre to do is to put out a poster that does not contain a scene from the picture. They claim it destroys the confidence of the public.

"While I agree with them that most of the posters should show scenes of the picture, at the same time we should not delude ourselves with the idea that that is all that is necessary to capture the interest of the public.

Will Elevate Films
"In the past the public has been educated to see posters with commonplace scenes. That is why today it is difficult to convince a great many people that the motion picture is an art worthy of the highest commendation, an art that is destined to chronicle the great achievements of mankind for future generations."

Laemmle Scholarship
Plan Widelyavored
100 Schools Already Entered
in Contest—Presidents Voice Approval
(Special to Exhibitors Herald)

NEW YORK, Feb. 27.—Carl Laemmle's plan of a college endowment for the best motion picture scenario written by an undergraduates in the United States, is meeting widespread approval. Announced only a short time ago almost 100 institutions have definitely lined up for the competition and Mr. Laemmle has received scores of letters from college presidents and executives voicing enthusiasm over the idea.

Many Prominent Schools Enter
Under the plan $2,500 will be awarded consisting of an endowment to the winning student, $1,000 to the endowment fund of his college and an additional $300 to be paid for the screen rights to the winning scenario. Equal awards will be made to two or more students in case of a tie.

Among the prominent institutions which have entered for the Laemmle scholarship are the following:

Brown University the University of California, Carnegie Tech, Columbia University, University of Chicago, Colgate University, Columbia University, Dartmouth College, Hamline University, Harvard University, Indiana University, Lehigh University, University of Maryland, Mississippi A. & M., University of Missouri, University of Montana, University of Nebraska, University of North Carolina, Notre Dame, University of Pennsylvania, Rensselaer Polytechnic, Syracuse, Union College, Vanderbilt, Washington State College, Williams College and Yale.

Will Stimulate Creative Effort
Typical of the many letters of acceptance to the terms of the competition which Mr. Laemmle has received is the following from President C. H. Clapp, of Montana State University:

"I think the type of stimulation to real creative effort that your scholarship will give is most commendable, and the State University of Montana will be very glad to participate in the scholarship contest.

Balaban & Katz Plan
New Chicago Theatre
(Special to Exhibitors Herald)

LOS ANGELES, Feb. 27.—Max Balaban and Morris Katz of Balaban & Katz, owners of the Chicago, Tivoli, Riviera and Central Park theatres, and lessees of the Roosevelt theatre, Chicago, have announced their intention of erecting an Egyptian theatre in Chicago similar to Grauman's Hollywood. The two Chicago exhibitors are spending some time at the studios.
You Say You’re a Warner Star? Let’s See Your Fingerprint

Almost every girl who comes afoot of the law poses as a motion picture actress, a practice which casts a stigma upon the industry. Sam and Jack Warner, production managers of Warner Brothers, have evolved a plan which they believe will check this practice to a great extent. Players engaged for the company’s eighteen “screen classics” will carry small cases containing photographs and fingerprints for identification purposes. Those players who have appeared in “The Beautiful and Damned,” “Little Church Around the Corner” and “Brass” have endorsed the idea. Above left: Monte Blue registering his fingerprints; right: the identification page. Below, right: Claire Windsor displaying the small case carried for identification purposes.

Two interesting figures in picture-land. June Mathis, recently appointed editorial director by Goldwyn, and Erich von Stroheim, engaged to direct features for the company.

Richard Walton Tully who becomes production manager of two new companies which will produce features for First National. These two units are in addition to his own company which will start soon the adaptation of "Trilby."

Earl J. Hudson, well known throughout the industry and long a member of the executive staff of First National, will be associated with Mr. Tully as business manager of the two new units. Mr. Tully, Mr. Hudson and others associated with the producer, arrived in Los Angeles last week to begin production activities.

Andree Lafayette, the French beauty who has arrived in Los Angeles to play the role of Trilby in Richard Walton Tully’s screen production of that name. James Young will direct her in the feature.

The comedian showed them on the Metro lot how he gazed at the Statue of Liberty on his arrival from Italy.

Bull Montana, star in the Metro-Stromberg comedy, "Glad Rags," as he looked seventeen years ago when he arrived in U. S.

Dorothy Mackaill, little English actress, whose work as the blind girl in the First National feature, "Mighty Lak a Rose," has been highly commended in film circles, says that in spite of this she must wait three years before she is supremely happy. Her greatest ambition is to be an American citizen. She has been in this country two and a half years and last week she took out her first naturalization papers.

The beautiful Maryon Aye is the latest to put her signature on a Principal Pictures contract. She will have important roles in forthcoming pictures produced by Lesser organization.

Mae Murray in two striking poses in scenes from her newest attraction, "Jazzmania," the Tiffany production which Metro is now distributing. Robert Z. Leonard directed and is presenting the feature. A review of this picture was published in the March 3 issue of the "Herald."

John Barrymore, the distinguished screen and stage star, who has been engaged by Warner Brothers for the featured role in "Beau Brummel," the successful stage play by Clyde Fitch.

Norman Kerry's work in leading male role in "Merry-Go-Round," forthcoming Universal-Jewel attraction, has won him five year contract with Universal Pictures. He will next be featured in role of "Phoebus" in "The Hunchback of Notre Dame." Following this, according to Universal, he will be starred in his own right. Kerry has been in pictures a number of years, having had important parts in "Soldiers of Fortune" and other films.
Mrs. Theodore Kosloff, wife of Russian dancer, appearing in Paramount pictures, in their Hollywood home.

You see husband and daddy so often that we want you to meet Mrs. Conrad Nagel, wife of featured Paramount player, and Ruth Helma Nagel.

King Vidor, who is producing "Three Wise Fools" for Goldwyn, and his wife, Florence, popular star of the screen. They are shown here in the garden of their home in Hollywood.

Distinguished comedian is now devoting his genius to directing as well as acting. Here is Charlie Chaplin handling the megaphone on his feature length production, "Public Opinion," starring Edna Purviance, his former leading woman. Chaplin also wrote the story for the film which Allied Producers & Distributors will handle.

While her husband is producing pictures for Paramount, Mrs. William C. deMille "personally supervises" the planting of every rose bed or hedge row in the big garden surrounding their home in Hollywood.

This is a new photograph of Alice Calhoun, the talented star in Vitagraph features, whose most recent pictures are "The Little Wildcat," "The Flirt" and others. She has been cast in "Masters of Men."
Here are three of those popular Christie comedy girls in all their regalia of "lei," which was presented to them on their departure from Honolulu recently on the S.S. City of Los Angeles. They were in the Hawaiian Islands making the new Educational-Christie comedy, "A Hula Honeymoon."

Paramount calls this the largest title card ever made. Ordinarily such titles are done in miniature, but this large one was painted for "The Covered Wagon," the James Cruze special, to obtain the proper perspective and the effect of a sweeping curtain. Karl Brown photographed the production.

"Douglas Fairbanks in Robin Hood," a United Artists publication, was shown to seventy-five patients in the Children's Hospital in Pittsburgh. The stunt was handled as a tieup with the "Gazette-Times," and netted wide publicity for the presentation of the picture at the Pitt theatre.

A new portrait of Glenn Hunter, the clever star of "Second Fiddle," which is published by W. W. Hodkinson Corporation. "Second Fiddle" is second of the series of attractions being made by the Film Guild.

Nell Shipman at Priest Lake, Idaho, with Lady, prize Alaskan malamute, which appears in "The Grub-Stake," new Shipman picture published by American Releasing. Miss Shipman has purchased land in Idaho and will produce future pictures there.
**The WEEK in NEW YORK**

COPYIES of the uniform contract are in demand among the members of the A. M. P. A. since Charles L. O'Reilly addressed them at their regular lunchon last week. Prior to that the publicity and advertising men figured that the contract affected them only in an indirect way. They changed their minds after hearing the president of the Motion Picture Theatre Owners of New York, and now they are coming up on the contract.

The clauses most affecting the advertising men, Mr. O'Reilly said, were sections Twelve and Sixteen. The second clause of section twelve provides that in all advertising and publicity the exhibitor shall adhere to the form of announcement contained in the advertising matter furnished by the distributor.

This, according to Mr. O'Reilly, will do away with a lot of ill-advised advertising and publicity which finds its way to the public from the hands of a certain class of exhibitors who think they can outwit the box office by using advertising and publicity furnished by the company. No honest exhibitor, who wants to play fair with his public, need fear this clause, said Mr. O'Reilly.

This clause, he said, was of especial importance to the advertising men, in that it forced them to be still more on their guard in the matter of writing honest publicity and advertising. Section sixteen provides that all advertising matter used by the exhibitor in connection with the exhibition of photographs furnished from or under the distributor and must not be sold, leased or given away by the exhibitor.

This, Mr. O'Reilly said, referred chiefly to lobby stands, paper, etc., much of which as now used is doing an exhibitor more harm than good. He made the assertion that practically all of mounted paper now in use is stolen goods, and that honest exhibitors need fear this clause no more than clause Twelve.

Mr. O'Reilly then paid a high tribute to Billy Hays for the part he had in bringing about the adoption of the contract, which with all was said, was not much better than anything ever offered to the exhibitors, and any man with honest interest in his business could not fail to appreciate it.

Incidentally, Mr. O'Reilly bitterly as-sailed the "peanut politicians" who were staking up agitation against the contract, and stated that it was the policy of "peanut politics" which was responsible for the disorganized condition of the exhibitors of the country today.

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PETE SMITH, after spending some months letting the wide, wide world know that "Robin Hood" was a good enough man to spend money to see, has folded his tent and silently departed for the wilds of Los Angeles. As Pete boarded the Century last Saturday he was heard to say: "It is really worth while to stay away from Los Angeles for five months. The longed-for stay away is the more I appreciate getting home again."

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And now about another of those coast guys: Every time HARRY WILSON comes to town, he is impounded by trade press people for his picture, and Harry says, and we'll let it go at that even if our memory doesn't serve us that way. And now Harry comes to bat with this:

"Last week I mustered sufficient courage to attend the private rooms of our still many of our old friends for the pictures which I take pleasure in sending you. Of course, I had to give the photographer a bottle of gin to make me look handsome, so I look first for one that has been proven that the lens of the camera does lie."

After a halt in the photo I am not prepared to go on record that the camera lies. And where does he get off at when he "takes pleasure in sending" along a picture of a bandit?

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MAUD ROBINSON TOOMBS, the demon press agent, has qualified as Yojeman Detective, first class, and is about to pin a medal on herself. Recently a bold bad burglar got into the habit of robbing Maud Robinson's apartment. Recalling the "Experts of Yojeman Territory", a famous detective now performing for Universal, Maud Robinson evoked a trail for the thief.

With all the secretiveness and care of a press agent welcoming a cinema star he planned a trip out of town. It worked. He vanished and she found him in a couple of detectives, and standing by, surprised "John Smith, colored," in the apartment getting ready to take up the rugs and close down the autographed pictures of Baby Peggy and other articles of value.

"John Smith, colored," was escorted to the hoosegow, and later sentenced to three years for burglary. Mrs. Toombs says she qualified for the detective role by practicing three years with her typewriter until it lands in print.

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NED HOLMES, exploitation chief for First National, was the busy man last Saturday. From early in the morning until the office closed for the day he constituted himself a reception committee to receive the almost constant procession of messenger boys bearing telegrams congratulating Ned on the first anniversary of the opening of the exploitation department.

And many contend that it was all wrong. The wires should have congratulated First National on the acquisition of Ned Holmes.

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FRED BREEN, the clever cartoonist who has been making good pictures for First National for a long time past, has now gone out on his own. He has established offices at 25 West 46th street and will conduct a free lance art department.

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C. SHARP-MINOR, the "guest" organist who introduced the new organ at the Rialto theatre a few months ago, returned last Sunday for a special engagement, playing his original screen-and-organ episode, "The Barn Dance." A publicity man reported announcement wondered if he had a brother named B. Flat, and if you don't like that one make your own judgment.

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MORRIS RYKISN, who is now dealing publicity and advertising for the Al Lichtman production office, has adopted a new slogan. After delving into the archives he has discovered that Lichtman had eight pictures last year and eight publicities. Mrs. Lichtman says his new slogan is "Fewer Pictures."

**John S. Spargo.**

**Remember the jokes about actors being stranded?** Well, when Frank Borzage was stranded in Los Angeles about eight years ago he couldn't get even one laugh out of the fact that he was broke and far from home. Now he is one of the important directors of the industry and is making a series of pictures for the First National.

Borzage was born in Salt Lake City. At fourteen he left the mining industry to take care of himself when he prepared to stir the world with his acting. He went barnstorming. Besides acting, he helped the show along by ballyhooing and other odd jobs that would lure the good town folks into the theatre. He was stranded many times but always succeeded in getting back home until he was stranded in Los Angeles. Then he decided he would not even try to get back to Salt Lake. He had heard much about the movies. He got a job as extra at the Universal lot. Then he went to see Wilson Ince. Mr. Ince told him: "You're not a character man. You're a leading man. Wait around."

Borzage was still living on the lean of the land. His clothes were so bad that he was hoping Mr. Ince would cast him as a "bum." But Mr. Ince didn't. He cast him as a "stage door Johnny." Borzage was perplexed. He had no clothes for the job. A friend took him to a tailor. He ordered $1,000 worth of fine clothes. (To be paid, you know, weekly.) Joyously he opened his envelope at the end of the first week. He received—thirty-five dollars! Thirty-five dollars! and he had one thousand dollars' worth of clothes on his hands. He soon got a raise to fifty. Borzage remained with Ince two years and a half.

He rose quickly. His salary increased. His clothing debt faded. And what is more important he still has some of the clothes. He then graduated to Cosmopolitan. Most folks know the rest.

Now he's his own boss. He and Arthur Jacobs will do the kind of pictures that they believe will have a wide public appeal. His first will be "Tarrays," from the magazine story by Dana Burnett. Borzage and Jacobs are now on the coast.
Rothafel Back From Vacation in England; Found Friendly Spirit
(Special to Exhibitors Herald)

NEW YORK, Feb. 27.—S. L. Rothafel of the Capitol theatre has returned from a brief vacation to England. He spent four days in London and declares that the outstanding impression of his short visit was the cordiality and friendly feeling existing toward the American film industry.

"The bugaboo of antipathy toward American films is unfounded," he said. "The spirit of cordiality they showed was marvelous and serves to remind us that British film interests are trying to boycott American productions. They received me simply as one of them and gave me an ovation I shall never forget."

Mr. Rothafel observed that the majority of the popular films current in London were American films. "However, there is no reason," he qualifies, "why the English should not make as good films as we do. Perhaps the reason that they have not done so heretofore is due to the fact that their directors do not as a class quite rank with ours. The actors are equally as good as ours and the Gaumont plant I went through was one of the most remarkable printing plants I have ever seen."

Radio Cuts Attendance At Eastern Playhouses
(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 27.—Owners of motion picture houses in this section of the state are frank in saying that there are indications that their business has been hurt by the present radio craze. One exhibitor claimed that radios had decreased his经营理念 by fully ten percent. Residential theatres are being particularly hard hit.

The radio craze hit Albany and Troy particularly on account of the nearby broadcasting stations of Schenectady and Troy, which enables the nearby towns to pick up by ear, without any loss of signal, the cheapest of homemade sets. There are thousands of such sets in this section of the state.

Claims Perfection of Color Picture Process
(Special to Exhibitors Herald)

NEW YORK, Feb. 27.—P. D. Brewster, engineer and inventor of East Orange, N. J., claims he has perfected his pastel color photography and challenges anyone to prove that he cannot reproduce exactly the natural color of all kinds of tone and texture.

In photography by the Brewster process a special camera, containing two special negatives but only one lens, is used. An ordinary color machine is used in projecting the picture.

Poses as Roy Stewart
(Special to Exhibitors Herald)

LOS ANGELES, Feb. 27.—Word has been received at Universal from its Washington office that a man posing as Roy Stewart of Universal, has been operating in and around Washington and attempting to cash checks for various amounts. President Carl Laemmle has issued a letter of warning and taken steps to apprehend the impostor.

Tully Directing Production Of New First National Units

Earl Hudson Goes to Coast as Business Manager Of Companies—French Beauty to Star In Production of "Trilby"
(Special to Exhibitors Herald)

NEW YORK, February 27.—There have been many rumors about Richard Walton Tully's official status with First National. To set at rest all of these reports, the majority of which were unfounded, First National has issued an official announcement on Mr. Tully's new association with the company.

The producer is to make two more pictures for the distributing company, according to Harold A. Rowland, general manager of First National, and in addition he becomes production manager of two new units which will produce a number of films from popular novels and stage plays.

Hudson Becomes Business Manager of Companies

Earl J. Hudson, long a member of the executive staff of First National, has been appointed business manager of the two companies. He will be located at production headquarters on the West Coast. Both Mr. Tully and Mr. Hudson will begin immediately on Louis Film Salesmen's Club: Jack McBrine of Paramount; Claudio McKean of Fox; Bob Werth of Metro, Lew Bent, Edward Asher, of DeMille, Ralph Paramount, and U. M. Dailey of W. H. Hodgkinson. Tom McKean of F. B. O. is president and Lester Bona of First National is secretary.

Cabanne Heads Trust Estate to Make Film
(Special to Exhibitors Herald)

ST. LOUIS, MO, Feb. 27.—William Christy Cabanne, director, has interested many prominent St. Louis business men in a $50,000 trust estate to produce a special picture in New York City. If the production is successful, Cabanne plans to open a motion picture studio in St. Louis to be backed by a local company.

He stated a few days ago that approximately $58,000 of the trust estate stock has already been subscribed and he hopes to complete negotiations in time to start production about May 1.

The trust agreement provides that Cabanne's life is to be insured for $250,000. The trustees shall have sole power in managing the enterprise. It will be known as the William Christy Cabanne Motion Picture Trust, Limited. The trustees are Cabanne, Col. George W. Goode and Former United States District Judge Henry S. Priest.

"Get-Together" Parties Started by Exchanges
(Special to Exhibitors Herald)

KANSAS CITY, MO, Feb. 27.—More than 300 employees of Kansas City film exchanges staged the first of a series of "get-together" parties last week. Meeting at Hollywood, a cafe in the heart of the film colony, poster clergies, managers, assistant managers and all who went to Independence, a suburb of Kansas City, Saturday night, where a memorable party was staged in an old stone mansion.

Lee D. Balsley, Universal exploitation man, and Miss Mabel Warren, secretary of the Kansas City Film Board, sponsored the party, which probably will become a monthly affair.
Lent Programs Are Suggested By Review Board

Gives Exhibitors Opportunity to Win Friendship of Local Church Congregations

A MOVEMENT has been launched by the National Committee for Better Films of the National Board of Review, the purpose of which is to create a closer bond of friendship between the theatre and the church. As a basis of this campaign, the National Committee has selected a list of pictures "stimulative of religious thought and reading" for presentation during Lent and Religious Book Week, March 4 to 10.

In this campaign, the National Committee is cooperating with the religious book week committee of the New York Association of Book Publishers, which is circulating the National Committee's list of pictures among thousands of librarians, booksellers, churches and schools.

The movement has been commended highly by prominent religious workers, among them being Dean Charles N. Lathrop, executive secretary of the Christian social service department of the protestant Episcopal church, who writes: "I have been looking over the list of motion pictures which the National Committee for Better Films is suggesting for use during Religious Book Week and I feel that they brought together a remarkably fine collection of religious subjects. I not only want to recommend them but I want to express my enthusiastic appreciation of this effort and my earnest desire to do everything I can to make the plan for the use of those pictures during Religious Book Week, March 4-10 and the balance of Lent, a huge success."


MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By FRED HINDS
(Cresco theatre, Cresco, Ia.)

The film bill was cut in two here by changing every other day in stead of everyday, without materially affecting patronage. We did this in 1921 and were probably one of the first theatres similarly situated to do it, although it is quite general at the present time.

We tried a dozen ways of building up our two weak nights, but the only one which proved successful was our contract for "In the Days of Buffalo Bill." Up to the time we started this serial, the days had never paid expenses.

Now they are showing a profit.

By ROY W. ADAMS
(Pastime theatre, Mason, Mich.)

"Family Night" promised too much trouble for the doorman, so instead I have secured the co-operation of the merchants here in giving with each dollar in trade a coupon good for reduced admission on Tuesday or Thursday, my weakest nights. This is not a new idea; other exhibitors have used it before, and two years ago I worked a modification of the same plan with good results. I just planted this scheme and will report on it later.

Two Albany Theatres Will Be Discontinued
(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 27.—Two of the city's smaller motion picture houses will shortly close their doors. The Broadway, a downtown house, which has been run for several years by Weidman brothers, closed February 24, and will be remodeled into a clothing house.

The Pearl operated by Walter Powers, and almost directly across the street from the larger Colonial, is also to give way to a business block.

Kansas Kills Sunday Closing:
Censorship Up Again in Iowa

(Concluded from page 29)

for a censorship board made up of state officials. Senators Casey, Whitecotton and Brookshire were named to draft such a measure if later the committee should decide to report a censorship bill.

Offers New Tax Plan
(Special to Exhibitors Herald)

JEFFERSON CITY, MO., Feb. 27.—A bill which will prove costly to the exhibitors of the state was introduced in the Missouri senate by Senator Gordon of Clay County. The proposed bill would assess a license fee not less than 10 cents a square foot of billboard space annually. The tax would be collected by the city or town collector, who would be required to issue license tags to be placed on the billboards licensed. The owners and operators of billboards would be required to give a surety bond that the billboards would be properly constructed and maintained in a safe condition.

Favor S. R. O. Measure
(Special to Exhibitors Herald)

JEFFERSON CITY, MO., Feb. 27.—Senator Fickett's bill prohibiting the sale of theatre tickets after every seat has been disposed of was reported favorably by the committee. A similar measure has been approved by a house committee.

Kill Chain Theatre Bill
(Special to Exhibitors Herald)

JEFFERSON CITY, MO., Feb. 27.—The private corporations committee of the Missouri house of representatives has voted to kill the chain-store bill designed to legislate out of existence chain stores, restaurants, theatres, etc., in Missouri through a system of exorbitant licenses. The committee voted 5 to 2. A duplicate measure introduced in the senate by Senator Irwin of Jefferson City was reported favorably by the senate committee without argument. In view of the house committee action it is doubtful whether it will be called up.

Washington
(Special to Exhibitors Herald)

OLYMPIA, WASH., Feb. 27.—The senate committee on revenue and taxation has introduced a measure providing for a tax of 10 per cent on all theatre tickets for the purpose of raising $1,250,000 annually for the common school funds of the state.

Rhode Island
(Special to Exhibitors Herald)

PROVIDENCE, R. I., Feb. 27—Senator Greene of Newport has introduced a bill to legalize Sunday opening of theatres. It has been referred to the judiciary committee.
THE THEATRE
A department of practical showmanship

"Laugh Week" Is Anybody's Money Getter

"Laugh Week," invented and directed on a national scale by Arthur S. Kane, has been stepped down to local magnitude and applied profitably by H. A. McClure, Strand theatre, Emporia, Kan., whose Theatre Letter giving details, with illustrations, is presented this week. As modified, the idea is a practically sure money-getter for the first showman in every community to adapt it.

Mr. McClure's localized adaptation of the idea permits wide range of picture selection and includes a newspaper advertisement that should win prominent position in practically any publication. There is no expense except such as is normally incurred in such extra advertising as may be done for the occasion.

Ready money ideas that will work out as satisfactorily for the big and little theatre, in whatever community, are few and should be preserved. The "Laugh Week" suggested by exhibitors using the localized "Laugh Week" use the prefix, "First Annual," and make it a regular feature of house policy.

Chicago Proves Rothstein Plan Is Practicable

Official Chicago's unprecedented cooperation with Barbee's Loop theatre in the exploitation of "The Third Alarm" after the plan outlined by Nat Rothstein, F. B. O. exploitation chief, proves conclusively the soundness of the group appeal campaign theory of which Mr. Rothstein properly may be called the leading exponent. It is generally conceded among exploitation experts that "what works in Chicago will work anywhere."

"The Third Alarm" ran two weeks at Barbee's, during which time Louis Kramer of the F. B. O. Chicago office worked hand in hand with Fire Commissioner John F. Cullerton in promoting many advertising feats not previously recorded. A fire parade of old and new apparatus was given at two hour intervals; a fire boat made a demonstration; a "Third Alarm" fire drill was held in all the schools; fire boxes and hydrants bore cards signed by the commissioner; the first curb box house in city history was permitted; Mr. Kramer directed the publicity of Commissioner Cullerton's co-incident fire prevention campaign.

Several pictures showing aspects of the campaign are reproduced upon subsequent pages. The theatre business report attests the value of the work done, and the coming week is to work for the box offices of theatres in the territory to play the picture later.

Theatre Report

Better Theatre Platform No. 12

Staff Credit

Nobody advertises "The Pilgrim" without mentioning Charlie Chaplin. Many exhibitors advertise projection, music, service, without mention of staff "stars," accountable for same. There is no good reason for the discrepancy.

Showmen concealing the identities of those whose theatre's greatest assets, good publicity, is a matter of(customary. As a matter of fact the good staff "star" deserves a better salary than one whose work is mediocre. Business long ago learned that special talent warranted special compensation. The antiquated fallacy that denial of its claim is in any sense economy exists today in but a few isolated quarters.

No less evident is the fact that the theatre which credits its "stars" reaps a no less rich and much more definite reputation for merit than the house that hides the component lights of its constellation under the bushel of a theatre signature.

While a reputation for good pictures is always the theatre's greatest asset, good theatre presentation of good pictures is the greatest secondary contributor to that reputation. Advertising that separates the weak from the good in the public mind, fixing where due credit and the responsibility that goes with it, at once magnifies the total effect and provides outlet for the unavoidable occasional and else wise serious "kick."

On the Bill at The Stratford

The Stratford, located in one of Chicago's most densely populated residential sections, must fashion its program to meet the requirements of a clientele embracing practically the whole scale of humanity. The following is its bill for the week beginning February 26:

2. "Current News Events."
3. "Melody of Popular Italian Melodies."
4. "New Leather Pushers."
5. "Al Swee't Melodies Singing Band."

The week's program is representative of the entertainment consistently offered by this theatre in its essentially cosmopolitan patronage.

Rea Suggests Symposium on Exchange Men

George Rea writes:

"There is always talk about the producer, the exhibitor, the exploit-eer, the musician, the projectionist, the what-not, but how seldom do you ever hear of the exchange manager, or is he not the exhibitor's best friend? . . . Is he not the one that has the theatre at heart more than anyone else next to the exhibi- tor? . . . I'd love to hear through the 'Herald' more about the exchange manager from exhibitors."

Mr. Rea's Theatre Letter is given complete on page 44 of this issue. In it he enumerates more or less commonly rendered exhibitors by exchange managers, closing with a glowing tribute to his "pick of exchange managers."

As is customary, The Theatre forwards Mr. Rea's suggestion to readers for such disposition as is deemed warranted.

Crandall Staff Triumphs Over Shallow Stage

Without stage equipment and with merely a six foot clearway and two small side stages at its disposal, the staff of Harry M. Crandall's Metropolitan theatre, Washington, directed by John J. Payette, scored a distinct victory in the production of prologues for "Skin Deep" and "Oliver Twist." Photographs reproduced in the "Herald" for March 3 showed results.

For "Oliver Twist," a "Dickens' Reverie" was staged, opening disclosing the author at his writing table visualizing the story, characters, which were depicted by players. For "Skin Deep" a Flanders dug-out was depicted in one panel, a doughboy quartette singing the songs popular in war time, and a Red Cross nurse appearing in the opposite panel. The nurse was impersonated by Miss Evelyn C. Lewis, who represented Washington at the Atlantic City pageant last year. Nelson B. Bell, a member of the Crandall organization who had acted as a judge in her selection, obtained her cooperation.

The Metropolitan's problem is one faced by many theatres built solely with picture requirements in mind. The manner in which the Crandall staff has overcome these obstacles to prologues thus placed in its way is of especial interest to theatres of this type, although houses with full stage equipment may find it good business to utilize similar methods at intervals by way of variety.
**Robinson Hood Boys of Chivalry** was an order organized by Pete Smith to exploit "Douglas Fairbanks in Robin Hood" during the run at the Pitt theatre, Pittsburgh. They were everywhere, including in the newspapers.

**ORCHESTRA SIGN COPY** is increasingly prevalent. This photo shows the Rialto, New York, dividing space between the music and the picture. Metro's "Hearts Aflame," a feature reputed to be a take good care of itself.

**East**

United States, a big country, admits of interesting territorial exploitation study.

Consider the East:

- Electric lights in abundance few posters.
- Trick publicity in wide assortment.
- Small newspaper advertisements.
- Prestige policy.
- Elaborate presentation.
- Premieres pomp.
- Second run oblivion.
- Big auditoriums.
- Small lobbies.
- Low grade ballyhoo.
- Quick perception of box office values.
- Money wisdom.

So might a "modern" subtitle writer describe the film theatricals of the New York sector.

**On Stage or in Film** "Peg o' My Heart" draws. Photo shows the Metro picture's effect on the New York Capitol sales.

**Poor Men's Wives," Lichtman.** Was advertised as above in the lights of the Criterion theatre, New York. It's a live title.


**The Tie-Up Direct** between First National's "Lorna Doone," Towneau production, and the National Biscuit Company's production, as worked out in New York. The corner is 42nd Street and Sixth Avenue.
EVERY OLD HOMESTEAD should have a radio, says the window display obtained by the Clinton theatre, Plattsburgh, N. Y., for the Paramount production. As radio is here, the thing to do is to make it work.

SECOND WEEK CROWDS like this are not common. The photo shows the front of Loew's State, Los Angeles, in the second week of "Hearts Aflame," Metro. The orchestra gets a good break in the lights.

OMAR WORE A TURBAN, but hats advertised "Omar the Tentmaker," First National, for the Garrick, Duluth, as above.

OMAR WORE A TURBAN, but hats advertised "Omar the Tentmaker," First National, for the Garrick, Duluth, as above.

West

Los Angeles, most prominent Western city filmatically, necessarily colors a resume of Western showmanship.

Such a resume might read:

Big newspaper displays...successful theatre press agents...hard work...unflagging interest...novel ideas...extended runs...exploited orchestras...costly street ballyhoo...quiet lobbies...mass appeal...widespread cooperative advertising drives...star emphasis...expensive prologues...picture pre-eminence...short subject exploitation...profitable bombast.

The West proves its youth in the enthusiastic seriousness which is its showmanship's chief characteristic.

LITHOGRAPHIC KICK was applied to the front of the DeLuxe, Hutchinson, Kan., as above for Warner Brothers' "Rags to Riches."

"MADAM I AM ADAM," which reads either way, has nothing to do with this, the first window on Paramount's "Adam's Rib," by the Paramount-Empress, Salt Lake City, but suggests a newspaper feature of some promise.

HOTTENTOT COLLARS are being marketed by the Lion collar people, The Kinema theatre, Los Angeles, capitalized the fact in this window display while the First National picture, "The Hottentot," was in run.
BOOKS, BOOKS, BOOKS! Theatre news is full of them. This book window was used in Albany for the Paramount-Cosmopolitan picture, “When Knighthood Was in Flower,” shown at the Leland theatre.

AUSTRALIA AGAIN shows how it advertises pictures. The theatre is Hoyt’s, at Sydney, and the picture is Fox’s “The Yosemite Trail.” Note the characteristic use of the boxed cutouts. America might try that out.

South

A comparatively unspotted territory, the South runs almost as “solid” in its showmanship as in its politics.

It is marked by:

- Original ideas
- Practicality
- Standardization of methods
- Even progress
- Brilliant lobbies
- Strict newspaper copy
- Absence of hokum
- General initiative
- Dignified presentation
- Personal appeal
- Business methods
- Program unity
- Experience

Unexcited seizure upon new methods, calm direction of business toward profit, sane showmanship, express the theatre of the Southland adequately.

Music Rolls Too advertise Paramount’s Cosmopolitan feature, “When Knighthood Was in Flower.”

If Stars Draw Business

Frank L. Browne’s lobby for “The Stranger’s Banquet,” Goldwyn, should have necessitated police reserves to handle the crowds at the Liberty, Long Beach. A veritable marquee constellation.

Welcome, Be Comfortable

invited the Imperial, Asheville, N. C., when First National’s “East Is West” was showing, expressing the invitation in the lobby reproduced above. A good lobby is an eloquent speaker.
EXHIBITORS HERALD

CHICAGO'S FIRE COMMISSIONER extended invaluable aid to J. J. Sampson, manager, and Louis Kramer, exploitation representative, of the F. B. O. exchange in exploiting "The Third Alarm" at Barbee's Loop theatre.

ANCIENT APPARATUS loaned by the Chicago Fire Department was permitted to stand in front of Barbee's for two weeks. The lobby was insured for $5,000. Louis Kramer directed fire department publicity in return gratis.

MORE BOOK STUFF. This time the picture is Goldwyn's "The Christian," and the theatre the Wells, at Norfolk, Va.

Central

Central United States, dotted with rival industrial centers, presents in its theatre a singular uniformity. Frequent intercourse may explain it.

These things obtain:
Progressive spirit...sharp competition...big auditoriums with big lobbies...extravagant exploitation...varying newspaper copy...changeable program policy...read acceptance of new ideas...prompt abandonment of the obsolete...thermometrical admission scale...short runs...chronic excitement...speed...elaborate presentation...business impatience.

Showmanship fairly "hums" in this sector.

FOR THE FIRST TIME in Chicago a theatre, Barbee's, was permitted a special curb box office. See story on first page.

A REAL STRANGERS' BANQUET attended by stage celebrities and others in the city gave foundation for much publicity when the State, Pittsburgh, played Goldwyn's picture of that title.

CHICAGO'S FILM ROW is decorated currently by this exchange window display for Hodkinson's feature, "Down to the Sea in Ships." It is one of the best viewed recently in this much exploited sector.
Rea Suggests
Symposium on
Exchange Men

George Rea, most prolific Theatre Letter writer, this week states his belief that too much talk is heard about this, that, and the other figure in the business and too little about the exchange manager, whom he terms "the exhibitor's best friend." Mr. Rea adds the suggestion that other journals voice their sentiments through "Herald" columns.

THEATRE EDITOR,
EXHIBITORS HERALD,
DEAR SIR:

There is always talk about the producer, the exhibitor, the exploiter, the manager, the projectionist, the what-not, but how seldom do you ever hear of the exchange manager.

Is he not the exhibitor's best friend? If you have a poor print, or a picture flops, or anything else isn't just right, isn't he the one that has to hear your kicks and help to bear your troubles? Is he not the one that has the theatre at heart more than anyone else next to the exhibitor? When you want cooperation, or a picture for a private show, who gives the exhibitor this? and countless other things?

These men are nearly all the finest fellows in the land. I'd love to hear through the "Herald" more about the exchange manager from exhibitors.

And here is my pick of exchange manager—Mr. M. A. Malligan, Paramount office, Cincinnati, O. A real prince if there ever was one. There is nothing within reason that he won't do for the exhibitor. He is a real live-wire showman and knows your troubles and your joys. Cooperation is his middle name. A visit to his office is as good as a week's vacation. You come away running over with pep. And he's as honest as the day is long.

GEORGE REA.

Colonial theatre, Washington, C. H. O.

DEAR MR. REA:

With the "exploiter" discussion not yet definitely disposed of, with the mails groaning under the burden of exhibitor letters on the uniform contract and exhibitor-distribution, with the "Box Office Record" going to press and new Theatre Letter writers springing up every side, we present your letter with some concern for the already sorely taxed capacity of Heraldo columns. But that's our worry. The topic is unquestionably a live one, hence is passed along in the customary manner. The circle may be depended upon to dispose of it in the usual thorough and decisive fashion.—W. R. W.

The best shot subjects cost more money, for the very good reason that they are worth it. They can be sold to the public on the same principle.

A few exhibitors have tried it with striking results. The policy should be general.

Money for All
In Individual
"Laugh Week"

Here's a money idea for everybody, told better than we can tell it by its creator in his first (we hope not last) Theatre Letter. We won't delay delivery of it to compose a more elaborate introduction.

Here's to:
THEATRE EDITOR,
EXHIBITORS HERALD,
DEAR SIR:

Herewith attached a window card and our opening ad on "Laugh Week." We used this to buck a big revival meeting and it went over with a bang.

We secured a story in the paper stating that we were going to station a checker in the theatre to check the number of laughs and unless a hundred were registered at
HALF PAGE ad by E. E. Bair on “When Knighthood Was in Flower,” Paramount-Cosmopolitan, referred to in his Theatre Letter, presented this week. Mr. Bair recently joined the circle of “Herald” Theatre Letter writers.

Have been closed most of the winter, due to diptheria quarantine. This has been lifted, but there is yet so much sickness, bad roads, and so many basketball games (my deathly competitor) that it is hardly worth while for me to keep open once a week.

Please advise when my subscription to the Herald expires as in or out of the picture game, I cannot be without it.

E. M. Milhon,
Cozy theatre, Hazelwood, Ind.

DEAR MR. MILHON:

You increase our amazement. It is dumfounding enough that a theatre may be operated in a city the size of Hazelwood, but that the program of such a theatre should contain as many advertisements as even the most startling. Even with Monrovia to work with, we don’t see how you do it.

We have reproduced the inside of your program so that other showmen who sell program space could have it as an inspiration. Your letter, disclosing the obstacles over which you have triumphed, should operate similarly. In closing we are moved to wonder what you could accomplish in a regular man’s sized community. Ever think of trying it?—W. R. W.

Wodetsyk Uses Reverse Angle for Valentino

J. C. Wodetsyk, Regent theatre, Kalamazoo, new Theatre Letter writer, side-stepped the obviously difficult task of finding an exploitation man to double for Rodolph Valentino by reversing the process and hiring one to advertise himself as not Valentino. The reverse English touch is good. The photo shows how it was worked out.

Mr. Wodetsyk’s first Theatre Letter reads:

THEATRE EDITOR, EXHIBITORS HERALD.

Dear Sir:

Am enclosing some material and trust same or part of it may prove interesting enough for your valuable column.

I might add that I look forward to the exploitation photos in the Herald regularly and find them of mutual benefit.

I have been a circus press agent, managed and ahead of recognized New York theatrical productions, and was with the old World Film Corporation as well as a num-

ADVERTISING by reverse English the presence of “All Night” at the Regent, Kalamazoo. Read Mr. Wodetsky’s letter for details.

A few days ago I mailed you photos, etc., on the opening of the New State theatre, this city, and I trust you have received same by this time. I am enclosing a copy of my box office statement and will ask you to pass judgment on same.

Also notice that I am “joining the force” which has certainly built up “What the Picture Did for Me.” Expect more of this stuff. Also find enclosed half page ad on “Knighthood.”

E. E. BAI R
New State theatre, U. Riehsville, O.

DEAR MR. BAIR:
Woe is us. You must have forgotten to enclose the statement. Anyway, it didn't arrive, so we can't pronounce it this, that or the other. But we can, and do, welcome your report to “What the Picture Did for Me.” and your half page ad, which is reproduced herewith. We'd like more ad both reports and advertisements frequently.

Of course by this time you've received and read the copy that had your previous contributions in them. Very glad to make you a member in good standing of “the force.”—W. R. W.

Norfolk Tries Window Display On “Christian”

Window displays based on book's figure with increasing prominence in the theatre correspondence of the day. The following letter is illustrated by a photograph reproduced on page 43.

THEATRE EDITOR, EXHIBITORS HERALD.

Dear Sir:
Enclosed is a photograph of one of our window tie-ups on Goldwyn's “The Christian,” which we played a week beginning February 13th. We charged 35 and 50 for this picture so we used extra advertising and exploitation. We used plenty of 24, 6, 3 and 1-sheets, besides thousands of heralds and a special souvenir book mark. We had the assistance of Goldwyner Wm. N. Robson. The press representative of the Wells interests, Mr. Ray Lewis, assisted in the campaign, which was in charge of this office and

Abie Leon, assistant manager of the Wells theatre.

The book marks were distributed through the schools to every pupil in Norfolk and surrounding towns. Mr. Lewis took advantage of the controversy between Bishop Manning and Dr. Grant in New York to point out the fine acting of Richard Dix in “The Christian.” We used various other devices, such as having the billing of the show imprinted on restaurant menus, etc.

This book store is on the main corner of town. We used teasers in the papers three days before we started regular advertising.

J. J. MADDEN
Wells theatre, Norfolk, Va.

DEAR MR. MADDEN:
The picture of your window display is reproduced upon page 43, this issue. Thank you for the same, and for the letter. Write again.—W. R. W.
SHORT SUBJECTS

"Message of Coue" Draws Big Display

"The Message of Emile Coue," Educational short subject, drew more space in last week's Chicago papers than any other single film production.

It should.

If it hadn't it might be concluded that since the short subject is a lost project—which it isn't.

Balaban and Katz are using the subject beginning February 26 at the Chicago, Tivoli, Riviera and Central Park theatres, located respectively downtown, South, North and West. First copy broke the preceding week when substantial announcement of the fact was appended to the regular advertisements for these theatres.

The attraction divvies space with the remainder of the programs in the current ads and a special ad, two pages deep, not in the amusement section, is given over entirely to the picture.

The recent series of four lectures at Orchestra Hall was probably the best attended performance of any kind ever given in Chicago. Thousands went to Orchestra Hall and waited in vain for a possible chance to buy a ticket at a premium. Stage space was sold until the speaker was left barely elbow room. Holders of tickets were offered as high as $100 for their privileges.

The picture will collect a great deal of this overflow money without a doubt.

And in other communities where the French chemist did not appear it is probable that no less ready sale awaits the attraction.

On a purely box office basis the attraction is clearly a landmark in short subjects. In other cities as well as Chicago exhibitors have displayed full realization of its commercial value and are exploiting it on similar scale.

It is easily the greatest short subject "bet" to date. If it teaches exhibitors the value of short subject exploitation it will be infinitely greater. —

Pathe Man Gives Clue To Serial Popularity

The secret of serial popularity is told succinctly by Edgar O. Brooks, serial sales manager for Pathe, in the following statement:

"No form of motion picture can outclass the fifteen episode serial in essentials and cut deepest into human life and are therefore of paramount interest from day to day. Eagerness for knowledge about 'what will happen to-morrow,' or next "A" is a common desire which never relaxes its efforts toward satisfaction.

Journalism—the daily newspapers—is so founded on that rock, and in fiction, printed or pictured on the screen, no interest is sustained like the interest in the expertly arranged story 'to be continued in our next.'" —

Mayor Attests News Reel Aid

Unique tribute to the influence of the newscast upon public relations of the nation is paid Fox News in the following letter to Fox Film corporation from E. R. Cockrell, mayor of Fort Worth:

Greatly appreciate:

I am taking this means of expressing to you my sincere appreciation of your work in putting our city on the public map and of the publicity which you have given has been of high class in every respect, and I consider that the Fox Film Corporation has done much toward the civic development of Fort Worth. You have repeatedly shown yourself to be wide awake and entirely in sympathy with every forward-looking, progressive step which has been taken by the city in its administration, including, a big police review, which was photographed in parade. I am fully recommendable when you accompanied the West Texas Chamber of Commerce representatives to Mexico City last year. You gained further favorable mention for this section when you exploited your famous Honey Ball under your direction and also when you were awarded a handsome medal for producing the best animated short film of 1922. I am looking forward to seeing our views of your modern Sewage Disposal plant now under construction which you recently photographed. I am anxious of you my friends of any service possible to you and your company, and with warmest personal regards, I am:

Sincerely yours,
(Signed) E. R. Cockrell
Mayor, City of Fort Worth

Joe Rock Series Sold

Apollo Exchange, New York, Cel-christen Players, Columbia, Motion Film Attractions, Philadelphia, and Federated at Los Angeles and California have acquired territorial distribution rights to the Joe Rock two-reel comedies for distribution.

NEWSPICTURES


DIGEST of PICTURES of the WEEK

Did you know that there are over 300,000 people employed steadily in all branches of the picture industry; that the wages paid employees annually at the studios amount to over $75,000,000 and the approximate cost of pictures produced last year amounted to $200,000,000? More than 600 feature films were produced during 1922 and 1,500 short subjects, news reels and scenes. Of these about 84 per cent were made in California; 12 per cent in New York and 4 per cent elsewhere in the United States.

It is estimated 50,000,000 persons attend motion picture shows every week in the 15,000 theatres now operated. The seating capacity for one show is 7,605,000 of these 15,000 houses. The paid admissions amount to $520,000,000 annually. The number of persons employed in film theatres is 105,000. The average number of reels per show is eight. The average number of houses running six or seven days a week is 9,000, while about 1,500 are open four or five days and 4,500 only open one to three days.

The average cost of making a feature film is $150,000 with the present high cost of materials and high salaries. The film companies spend annually about $5,000,000 advertising in newspapers and periodicals, and another $2,000,000 for slides, posters and other accessories. It cost $2,000,000 for lithographs and $3,000,000 for other printing and engraving last year.

These are interesting figures and will make valuable data for the exhibitor who wants facts and figures for his local Chamber of Commerce, or Board of Trade. It will give them some idea of the magnitude of the film business.—J. R. M.

"THE WHITE FLOWER" (Paramount) is a colorful tale of Hawaii, written and directed by Julia Crawford Ives, upon the original locations. Betty Compson and a competent cast make of this a sincere and very interesting film. There is a touching love story and several highly dramatic moments that register well.

"THE BUSTER" (Fox) with Dustin Farnum does not boast much originality in plot construction or development. It concerns an Eastern girl who goes to the West and is tamed by a stalwart cowboy, after he whips a villain who has tried to kidnap her. For those who like Westerns and do not concern themselves with the logic or freshness of the story it will fill the bill.

"THE MIDNIGHT GUEST" (Universal) presented with a cast comprising Grace Darmond, Mahlon Hamilton, Clyde Fillmore and Mathilde Brunclage, offers first-rate entertainment of the crook reform variety. It was directed by George Archainbaud and is five reels in length.

"THE BOLTED DOOR" (Universal) with Frank Mayo, Phyllis Haver, Nigel Barry and Kathleen Kirkham, is a well-made screen play with a convincing climax. It was adapted from a story by George Gibbs, and through director William Worthington's direction holds the interest for the five reels.

"THE WOMAN OF BRONZE" (Metro) with Clara Kimball Young, is a poorly-made version of the stage success of Margaret Anglin. While interesting in parts it does not convince, nor win one's sympathy. Quite a disappointment after "Enter Madame," in which star shown.

"THE BISHOP OF THE OZARKS" (F. B. O.) is an adapted prison reform story, written by Milford Howard, who also plays a dual role in the picture. Finis Fox directed, and Derelys Perdue, a newcomer, is the heroine. The story is long drawn out and quite amateurish in spots.

Above are three scenes from the Rex Ingram production "Where the Pavement Ends," which Metro Pictures Corporation will distribute. The story is by John Russell with Alice Terry and Ramon Novarro in the featured roles.
EXHIBITORS HERALD

March 10, 1923

REVIEWS

BETTY COMPSON IN
THE WHITE FLOWER
(PARAMOUNT)

Written and directed by Julia Crawford Ives, this story of Hawaii presents an interesting combination of good acting, scenic beauty and colorful tale. Its greatest merit is the sincerity that pervades the acting, theme and treatment. One of the best vehicles this star has had recently. Six parts.

Betty Compson plays the role of a half-bred Hawaiian girl in "The Flower" a girl who believes in all the superstitions of her forefathers. The picture contains interesting and fascinating scenes of ceremonies and customs. It is drenched in by the Hawaiians, an appealing though not always convincing story and some unusual scenes of an active volcano's crater.

There is a touching love story and Miss Compson is rendered good support by Edmund Lowe, as an American youth; Bob Rutherford; Edward Mandel as John Markham, her father; Leon Barry as Panahi; Arline Pretty, as Ethel Granville, engaged to the American boy; Sylvia Ashton, as Mrs. Bolton; Arthur Hoyt as Bolton and Lilly Phillips. As Bernice Markham. The picture's greatest asset is the excellence of the acting. Both Miss Pretty and Miss Compson commend both sympathy and admiration and hold the interest throughout. Leon Barry made a good villain and Edmund Lowe in the hero role was quite pleasing. The production through is thoroughly effective, the sets are very good and the continuity smooth running. The picture was made in the Hawaiian islands, therefore the atmosphere is correct.

The plot is based on an old superstition, Konia Markham is told by an uncannily forti
teller she is to marry the first man who presents her with a white flower. Panahi, in love with Konia, has paid the faiki to tell her fortune thus. However, before Panahi gets to Konia, Rutherford has handed her the bouquet from his pocket. Panahi seeing that Konia is in love with the American, tells her he is already engaged and attempts to break up the match. Konia employs the fortune teller to "pray to death" the girl. Bob is engaged to his real love. With last moment, begs forgiveness, and then finds that the American girl has broken her engagement and is sailing for home. Thus the atmosphere is brought.

The picture made a distinct hit with patrons at McVicker's theatre, Chicago.

NO LUCK
(EDUCATIONAL)

Lloyd Whitlock, a familiar name in a role that calls into play the old dream finish. It got plenty of laughs at the Chicago theater where it was on the bill with "What a Life," a thoroughly enjoyable. His spectacular dancing and the storm, that rivals in intensity the old Homestead and "One Exciting Night" are its outstanding points. Many beautiful sets have been employed and quite a cast appears in the comedian's support in "No Luck."

FRANK MAYO IN
THE BOLTED DOOR
(UNIVERSAL)

A well-made screen play with a pleasing and convincing climax. Phyllis Haver, former bathing beauty, appears to advantage opposite the star and is given good support by Nigel Barry and Kathleen Kirkham. Directed by William Worthington from a story by George Gibbs. Five parts.

This is the last of Frank Mayo's Universal productions and no doubt one of his best. The picture offers excellent entertainment although the story is founded on quite a novel with the love affair of a young mechanic and a society girl. It has many interesting moments, however, and ends up with a good climax. The story does not contain much dramatic action, although the final scene is excellent in this respect. The characters are well portrayed in a human and interesting manner, the continuity is good and technically the picture is well produced.

Mayo has the role of Brooke Garriott, the protege of a wealthy man, Oliver Judson, whose niece, Natalie Judson, he wishes Garriott to marry. Natalie, however, is in love with Rene DeLand, a fortune-hunting suitor. At her uncle's death Natalie learns that she must marry Garriott or lose a half interest in the estate. She married Garriott but keeps her boudoir door bolted, continues her flirtation with Rene. The triangle situation becomes more tense. Finally Garriott agrees to give her her freedom and relinquish his share in the estate. He takes Rene into believing that Natalie's fortune has been squandered by lawyers and that she is penniless. Rene's sudden coldness convinces Natalie that Garriott really loves her, and she unbolts the door.

Mayo is excellent in the role of the mechanic, and puts over part with conviction and sincerity. Phyllis Haver was charming and wore many beautiful gowns in the role of Natalie Judson. She plays with spirit and aside from a rather smudgy make-up is pleasant to look at. Nigel Barry scored as the fortune hunter. Rene Christy, who has completed the cast in the role of Judson.

The story was adapted to the screen by Edward Randolph and Chester Kline. Kline's photography was excellent.

CLARA KIMBALL YOUNG IN
WOMAN OF BRONZE
(METRO)

A weak imitation of the stage play of Margaret Anglin. Miss Young does not put the emotion nor feeling into the play that it demands. Adapted by Hope Loring and Louis Lighton from the novel by Henry Eistaemaecher. A Harry Garson production directed by King Vidor. Six parts.

"The Woman of Bronze," with Clara Kimball Young in the leading role, is quite a disappointment after her splendid work in "Enter Madame." Neither the star nor the director seem to have grasped the spirit of the stage play upon which it was adapted. It fails utterly to stir you to the emotional heights expected and lacks the dramatic punch or conviction necessary to put it over.

Clara Kimball Young, as Vivian Hunt, does not win one's sympathy and she does not rise to the highly emotional role. Lloyd Whitlock was fair as the tempestual artist-husband and John Bowers pleasing as Paddy, the friend of Vivian. Katherine McGuire was unsuited to the role of Sylvia, the baby vamp part the screen version required. Edward Kimball played Papa Bonelli well and Edwin Stevens, that splendid character actor. whose death occurred recently, appears in the role of Reggie Morton, father of a shipwrecked crew. This was the best performance of the lot.

Vivian Hunt has been her husband's inspiration in all his work until her cousin Sylvia comes to live with them. Then Leonard, her tempestual husband, falls in love with Sylvia and Vivian is forgotten. Paddy Miles, a friend of the family, helps Vivian in her trouble. After a while Leonard discovers that his real inspiration is Vivian and he comes back to her. She has suffered through his neglect and goes to Italy, where Leonard follows after gaining success and winning a prize, and there is a happy reconciliation.

THE WISE CRACKER
(FOX)

This two reel comedy is built along rather familiar lines. It employs all the old, time-worn gags ever used by Mack Sennett for his followers. It is an Uncle Tom's Cabin play. Si Jenks plays the wise village youth who leaves home and mother to join Lee's troupe. He plays Simon Legree. Old Tom and Liza crossing the ice all in one evening. There are lions and a treadmill finish which vivifies it up somewhat.
MILFORD HOWARD IN
BISHOP OF OZARKS
(F. B. O.)

An odd mixture of prison reform, "second sight" and crook reformation in this adapted story by Milford Howard. It was directed by Finis Fox, with scenes laid in Alabama for the most part. Fair program picture. Six reels.

This Film Booking Office feature introduces Dorothy Picoule, a new center of the screen, whose stage name is determined by popular vote in one of the monthly magazines. She has charm and a pleasing personality and her dancing is a bright spot of the picture.

The story "The Bishop of the Ozarks" was adapted from a book by Milford Howard, who also plays a dual role in the screen version. Mr. Milford's acting is stilted and unreal and at no time does it get over very forcibly. Others in the cast are Cecil Holland, as Dr. Godfrey and William Kenton, as Dr. Burroughs.

The story concerns Tom Sullivan who escapes from prison and attempts to hide in a cabin, occupied by the Rev. Chapman, en route to the Ozark mountains with his daughter to teach the gospel. The minister changes clothes with the escaped prisoner and as he steps to the door of the cabin, the guards come up and kill him. Tom assumes the name of the Rev. Chapman and soon becomes known as the Bishop of the Ozarks. The Governor of Alabama asks him to come to the state's prison and conduct the work of prison reform. Tom takes Margery with him, who believes she is his daughter. Two suitors seek Margery's hand and there is a conflict between the two. Finally, the minister disappears: and the girl, with the greatest triumphs over evil and there is the happy ending. Lightly scenes showing fortune telling mediums holding seances are introduced throughout the early footage.

SWEETIE
(CENTURY-UNIVERSAL)

This latest Baby Peggy comedy resembles at times a trailer for the diminutive belle. It has little or no plot and serves principally to exploit her first as a little news-girl, then as a street musician with a monkey and barrel organ and finally as a poor little rich girl. Baby Peggy is cute, she is natural, but she needs real comedy material to put her over. It isn't sufficient to have this little star make faces, powder her nose, use a lipstick, dress in odd costumes and upset a household. Apparently she is suffering from poor direction and a lack of good comedy material.

GRACE DARMDON IN
MIDNIGHT GUEST
(UNIVERSAL)

A skillfully executed crook and mystery drama that will please the regular theatre patron. It is quick in action and has a pleasing combination of underworld atmosphere society surroundings, and love interest. Written by Rupert Julian. Directed by George Archainbald. Five reels.

The principal story value of "The Midnight Guest" is the crook reform angle. Those interested in such themes will find very entertaining and well acted.

Grace Darmond heads the special cast, which includes Mahlon Hamilton, Clyde Fitchmore and Mathilde Lirandage. Miss Darmond makes a sympathetic figure as the underworld girl who is befriended by a society man and who eventually falls in love with his friend, a globe trotter. The photography is very good and the interiors are pleasingly lighted. Credit is due the director for keeping the interest up and for having done so much to make the story seem plausible.

The story concerns Gabrielle Mark, a girl of the tenement district, who goes with her sweetheart, a crook, to rob a beautiful home. She is apprehended in the library by the owner of the house, and his friend notifies the police. The girl's crook friend is arrested and sent to prison, but she is saved through the benevolence of the man of the house. He establishes her in his home, and with the passage of several years she enters society. She falls in love with a globe trotter, and learning of a wild party he is staging, she calls at his home to persuade him to desist. He dismisses the guests and she retires for the night. Her crook friend, having escaped from jail, enters her room, just as her benefactor enters the house with her future. The crook shoots the man who had befriended her and the globe trotter finds true happiness with Gabrielle.

THE CHAMPEEN
(PATHE)

This latest "Our Gang" two-reeler is a knock-out. In fact it is several knock-outs combined in one, for its all about a little colored boy who becomes a fight promoter to raise a little easy money. And how neatly he does it with the aid of two pugnacious characters, both in love with the same little girl, makes up the story. The fight is a scream and when the city fellow walks out with the girl and breaks up the fight, there's a near riot. The youngsters are as natural as can be and act with that unconscious energy that can only come from a group of enthusiastic and experienced actors. Book it, if you're in the market for a comedy that is bound to please.

DUSTIN FARNUM IN
THE BUSTER
(FOX)

Just a picture. Not a new situation, a thrill, or a real "kick" in it. Directed by Colin Campbell. Written by William Patterson White. Five reels.

This is about the weakest of the Dustin Farnum pictures thus far. It's the old, old story of the Eastern girl who arrives at the Western city, is made a Western girl and becomes a Western heroine as a result. It's the story of a Westerner who decides to tame her. She demands that she be taken on a camping trip, but refuses to wash the dishes. There is a villain who makes a bet that he will have the girl riding into town on his horse within a week. The hero stages a fake kidnapping but the villain overthrows the plot, grabs the girl and makes off with her. The hero follows, knocks the villain over a cliff and wins the girl.

Dustin Farnum made the most of the hero role—Bill Correll. Doris Pawn played Charlotte Rowland, the Eastern girl with a French maid. Lucille Hutton was the maid, Yvonne, and Francis McDonold the villain. Swung. There's lots of scenery and a typical fight on a hiwpcetice.

THE ALARM
(FOX)

At St. John and his trick bicycle, assisted by a fat boy and a pretty girl, get plenty of fun out of this story of life in a small town. AI and his partner are hired to paint a cottage. Of course everybody gets smeared up with paint. The cottage catches fire and there is a scramble to gather ladders, hose, etc., to put it out. It ends with Al and his partner riding away loaded with their paraphernalia. Slow motion pictures are used for a laugh while Al is chased by a dozen little devils. Quite up to St. John's other two reelers in originality and funny situations.

Two interesting scenes from Elmer Clifton's production "Down to the Sea in Ships" in which Raymond McKe and Marguerite Courtot are the featured players. It's a Hodkinson picture.
**EXHIBITORS**

**F. B. O.**

"ALIMONY," SCREEN STORY by A. T. Locke, has been purchased by Film Booking Offices. Emil Offeman, company production manager, has not yet announced the cast for this society drama. "Flaming Waters" by E. Lloyd Sheldon, and "The Miracle Baby," by Frank Richardson Pierce also have been acquired.

**ETHEL CLAYTON'S** new picture, "Can a Woman Love Twice?" which is F. B. O.'s current publication, is a story of the days following signing of the armistice. But, the company stresses, there are no gruesome battle scenes presented. Vice-President Schnitzer calls this the most powerful drama in which Miss Clayton has appeared.

**EMIL CHAUTARD IS WELL** into the second week of filming on "Daytime Wives," the F. B. O. special featuring Dorothy Petrie, Wyndham Standing and Grace Darmond. "Pop Tuttle's Pole Cat Plot" is the current Plum Center comedy starring Dan Mason. Warner Baxter, recently placed under a long term contract by F. B. O., has been loaned to Thomas H. Ince for one picture.

**Kesolute Film**

"THE GREATEST MENACE," a new production which is said to hit a body blow at the drug evil, will be issued on a state right basis by Mayer and Quinn. The picture features a star cast of prominent players and tells a story of a young man who becomes enmeshed by the drug horror, whose sister, also a addict, takes up the fight to save him. A strong love element is declared to be an outstanding feature. The story was written by Angela G. Kaufman and adapted by Albert Rogell, who also directed. In the cast are Ann Little, Robert Gordon, Wilfred Lucis, Harry Borthurp, Rhea Mitchell, Andrew McClellan, Mildred June and others.

**Louis B. Mayer**

"DAUGHTERS OF THE RICH" has been selected as John M. Stahl's next production for Louis B. Mayer. Shooting will commence on this First National publication as soon as the cast is assembled. Six months in all probability will be spent on the successor to "The Dangerous Age."

**Fox**


**GROSSET & DUNLAP** have arranged with Fox for special photoplay editions of "Truxton King," the George Barr McCutcheon story in which John Gilbert stars, and "The Custard Cup," featuring Mary Carr.

**Principal Pictures**

**GUY BATES POST** is now in production at the Thomas H. Ince studio on his initial picture for Principal. It is the adaptation of the James Oliver Curwood story, "The Man from Ten Strike," and is the first of the pictures to be made by Courland Productions in association with Sol Lesser. E. deB. Newman and Robert Thornby are the officials of Courland.

**Hodkinson**

"DOWN TO THE SEA IN SHIPS" played to the greatest crowds ever assembled for the opening of a picture at the Century theatre, Baltimore, Md., according to advices from Hodkinson and Managing Director Tom Sorriero. The unusual business accomplished on this Elmer Chilton story of whaling days was obtained without the stimulation of long preliminary exploitation. Mr. Sorriero's prologue consisted of a cyclorama effect, showing a picture of a lighthouse in the distance with flashing lights. A wafting, rigged vessel was shown near the footlights and sailors sang songs, at the conclusion of which their sweethearts appeared to kiss them good-bye on their journey "Down to the Sea in Ships."

**Universal**

**UNIVERSAL PROMISES** a new series of "Leather Pushers." The stories, now being written by H. C. Witter, will be published in Collier's. Universal is arranging for publication of the third series simultaneously with the appearance in Collier's, beginning in May. The first two series have been exceedingly popular among exhibitors and patrons.

**FIVE PHOTOPLAYS** are offered exhibitors during March by Universal. First comes "The Bolted Door," a George Gibbs story starring Frank Mayo. on March 5; then "Gossip," a Gladys Wal-
Here is Monte Blue in a scene from the Warner Brothers-Harry Rapf Production "Brass."

AN INTEGRAL SYSTEM of production has been established by B. P. Schulberg, producing Preferred pictures for Lichtman distribution, to supplant the unit method under which each director has an organization of his own. The new plan places operation of the entire studio under one supervisor who will be aided by experts in charge of departments. As an initial step, the scenario department has been split into two units, the department of adaptations operating under the direction of Olga Printzian, and the department of story producing operating under the direction of Eve Unsell, "April Showers" and "Mothers-in-Law" will be the first pictures produced under the plan.

VICTOR L. SCHERTZINGER has been signed to produce Preferred specials for Lichtman. Title of his first picture has not been announced.

"POOR MEN'S WIVES" has been booked to play the Keith, Moss and Proctor circuits in Greater New York.

Other metropolitan houses have contracted for the film.

![Paramount]

POLA NEGRI IS TO PLAY in "Don Caesar de Bazan," story which was to have been produced under the title, "The Spanish Cavalier," with Rudolph Valentino. Jesse L. Lasky states that this will be the biggest thing ever done by Paramount. "Chuck" will be produced opposite the Polish star. The script, which will be altered slightly because of the change in title, has been prepared by June Mathis. No director has been assigned.

ALICE BRADY HAS FINISHED "The Snow Bride" at Manhattan, L. J., under the direction of Henry Kooler. This is a Canadian Northwest story by Sonya Leven and Julie Hersi.

E. E. SHAUER, DIRECTOR of Paramount's foreign department, has received word from Caribbean Film Company of Havana, that a Paramount Week will be held from April 8 to 14 in honor of the fifth anniversary of the company. A. L. Prattchett is manager of Caribbean.

'THE CHEAT' WITH Pola Negri starred, Jack Holt featured and Charles de Rochef in support; "Bluecard's Eighth Wife," Antonio Giora, Swanson, in "Hollywood," the James Cruze picture, have been placed in production on the West Coast. George Fitzmaurice is directing the first, Sam Wood the second, and Cruze the third.

![Metro]

JOHN RUSSELL'S VOLUME of short stories, "Where the Pavement Ends," is being issued by Alfred A. Knopf in a special photoplay jacket, which will be placed on sale simultaneously with publication of the Rex Ingram-Metro production of the same title.

A TELEGRAM to the home office of Metro states that the SL picture, "Omney Adams Sawyer," played to the biggest Monday in the history of Balaban & Katz's Chicago theatre.

THE MOST PRETENTIOUS picture of Graf Productions, Inc., is the hope of Max Graf, supervising director of the company, who has just started work on "The Eye." William Dudley Pelley's novel, Mildred Harris, Cullen Landis, Louise Fazenda, Ralph Lewis and other well known players are in the cast. Paul Powell will direct.

THREE CURRENT METRO pictures, "Peg O' My Heart," with LaBrette Taylor; "Hearts Aflame," the Mayer-Barker film, and "All the Brothers Were Valiant," are receiving enthusiastic praise in newspaper reviews throughout the country. These features look like a winning trio.

FIVE PRODUCERS are busy on forthcoming First National attractions at United Studios. Three more will be "shooting" soon. Edwin Carewe is making "The Girl From the Golden West," Frank Borzage is making "Sands of Time," based on a magazine story called "Terwilliger." Maurice Tourneur is finishing "The Isle of Lost Ships" and James Young has begun "Wandering Daughters." In preparation are Richard Walton Tully's "Trilby," Norma Talmadge in "Aces of Vengeance" and Constance Talmadge in "Dulcy."

WOMEN MEMBERS OF the Congressional Club of Washington selected "Omar the Tentmaker" as the attraction for their annual breakfast held in early February. "It is most interesting and artistic" was the compliment of Mrs. H. Mondell, chairman of the entertainment committee.

"THERE IS NO QUESTION in my mind but what there is a very bright future for Dinky." This is Charlie Chaplin's comment on the work of Dinky Dean who appears with him in "The Pilgrim" for First National. And Chaplin ought to know. Dinky Dean's name is Dean Franklin Reiser, and he is the son of "Chuck" Dean, song writer, playwright and actor.

Mahlon Hamilton, Grace Darmond and Clyde Fillmore in two scenes from "The Midnight Guest" (Universal).
The FILM MART:

Production Progress: Distribution News

EXHIBITORS

Educational:

"GARDEN OF GEYSERS," one of Educational's Hodge-Podge series produced by the late Lyman H. Howe, is playing this week at the Capitol theatre, New York.

THE COUE COMMITTEE of New York has given its unqualified approval to "The Message of Emil Coute," a film presentation of the French pharmacist's auto-suggestion theories, which has had its premiere in the country's largest houses. Press comments on the short subject speak strongly commend it.

LLOYD HAMILTON'S new comedy, "The Educator," has just finished a run of two weeks at the Kinema in Los Angeles where it was on the bill with "The Hottentot."

Century:

BOBBY DUNN, NOTED comedian has been engaged by Century and will be seen in "The Poor Doth." his first comedy for that organization, written by Himmel and Eugene de Rue who is directing it.

"VAMPED" Al Herman's second Century comedy has been completed and will be published some time in April. Sig Neufeld, head of Century's scenario department co-operated with Herman on the script.

C. C. Burr:

"THE LAST HOUR," the Edward Sloom production issued through Mastodon is piling up record booking C. C. Burr reports. Following its booking at thirty-two New England theatres by Sam Moscow of Boston word has been received of a number of bookings in leading Colorado theatres by Mountain States Film Attractions.

ARE YOU GUILTY" a new Burr feature will soon have its New York premiere. In the cast of this picture are James Kirkwood, Doris Kenyon, Robert Edesom, Edmund Breese, Mary Carr and others.

Hugh Dierker:

THERE IS ONE THING that Hugh Dierker, who is producing Thelma Lifner's story, "The Other Side," wants. That something is a contraption that will make the wheels of an automobile go in the direction they are supposed to move, and not show reverse action. He says he has been swamped with suggestions for something new in color photography and stereoscopic effects but the automobile wheels is his real problem.

Second National:

ARRANGEMENTS FOR FALL productions by Mission Film Corporation, for distribution by Second National Pictures Corporation, will be completed following conferences on the Coast next month. Dane Hanshaw will represent Second National at the meetings. It is expected that Mission will produce at least four features and one special for fall publication.

Goldwyn:

"THE CHRISTIAN," Goldwyn's Hall Caine picture, was held over for a second week by Manager S. L. Rothafel at the Capitol theatre, N. Y. After the first four days' attendance was so grati-
Two scenes from the comedy "When Knights Were Cold" with Stan Laurel, to be presented by Metro.

lying that Mr. Rothael made this decision, and it is said to have continued unhalted throughout the run.

**FOUR PLAYERS HAVE** been added to the cast by Jesse D. Hampton for his new production of Rex Beach's "The Spoilers." To date the following players have been assigned roles: Anna Q. Nilsson, Milton Sills, Bryant Washburn, Wallace McDonald, Barbara La Marr, Robert Edeson, Noah Beery, William V. Mong, Ace B. Francis and Kate Price.

**AMONG BIG PICTURES** which Goldwyn has under way or forthcoming are the following: Rupert Hughes' "Souls for Sale"; Marshall Neilan's "The Eternal Three"; "Three Wise Fools," King Vidor production; and "Red Lights," being directed by Clarence Badger; Victor Seastrom, noted Swedish director, will soon start a big production.

**Pathe**

ON MARCH 11 PATHE will publish the following pictures: "Plunder," the seventh episode; Paul Parrott and Jofyna Ralston in the one reel comedy "Shoot Straight"; Screen Snapshots showing Baby Peggy and other stars; Aesop's Film Fable called "The Traveling Salesman"; Pathe Review and Pathe News.

**Pathé News** number 16 shows a striking parade of 30,000 persons in the streets of Munich marching under the emblem of the "German Facisti.'"

**WITH HALF OF THE PEOPLE sick with influenza, two days of rain and a drop of 40 degrees in the temperature, Harold Lloyd in "Dr. Jack" nevertheless enjoyed a successful run at the Jewel and Colonial theatres, Troy, O., according to a letter Pathé has received from Manager C. F. Freiher.

NEW ADVERTISING MATERIAL is being issued to Pathe exchanges for the exploitation of Harold Lloyd's two reel comedies for which the company reports a big demand. New prints and a press book are available on the following films: "Bumping Into Broadway," "Captain Kidd's Kids," "From Hand to Mouth," "His Royal Stynxes," "An Eastern Western" and "Haunted Spooks."

**United Artists**

HERE'S DATA COMPILED by United Artists to illustrate the success which "Douglas Fairbanks in Robin Hood" is meeting throughout the country: 101,- 80 paid admissions with gross of $85,- 097.66 in one week at Capitol theatre, New York; attendance of more than 60,000 during week's run at Stanton in Philadelphia; seen by more than 225,000 persons in seventeen weeks at Grauman's Hollywood theatre; records broken at Colorado theatre, Denver; packed house at every showing at Grand Rapids, Mich., Bellevue theatre, Niagara Falls, and in other cities.

**PUBLIC OPINION,"** Charles Chaplin's feature length production starring Edna Purviance, will be distributed by Allied Producers & Distributors. This picture, written and directed by the comedian, will be in ten reels. It is said that through the picture will run a poignant note of human suffering, joy, tragedy and humor.

**EDWARD M. LANGLEY,** art director for Douglas Fairbanks, is touring Southern California, lecturing in cities and towns in that territory on the work incidental to picture production. The lectures are illustrated with drawings of sets, photographs, models, etc. Should prove a highly effective advertising scheme.

**Export & Import**

"OTHELLO," SCREEN VERSION of the Shakespearan drama, opened a run at the Criterion theatre, New York, on February 25. This picture, presented by Ben Blumenthal and David F. Howells, is controlled in America and Canada by Export & Import Film Company and Mr. Howells. Prior to the opening a special pre-view was held for stage and screen players and dramatists and motion picture reviewers. Mr. Blumenthal and Mr. Howells produced this feature in Germany under the direction of Dimitri Buchowetzki. Emil Jannings has the title role, others in the cast being Werner Kraus and Ica Lenkeffy.

**Weber & North**

FOR THE FIRST TIME, according to George Montgomery of Supreme Film Company, handling "Notoriety," in the Los Angeles territory, Sid Grauman has booked a state right picture for his Million Dollar theatre. That picture is the Will Xigh special, "Notoriety," which is handled on the state right market by Weber & North. It is planned to give the feature a presentation in keeping with the high standard set by the Coast impressario.

**SUCCESSFUL RUNS on "Notoriety" and prospects of continued and prospective prosperity on the feature, is the report of Sam Sax, sales manager for Weber & North, who has been touring the Southwest.
George Hunt Sends This

George Hunt, Medford, Ore., exhibitor, sends us one of the most interesting, sane and logical preachments on the censorship question which we have had the pleasure of reading. It is an editorial published recently in the Pacific Record Herald of Medford, under the caption, "The Papers and the Pictures."

Read It:

"The Pacific Record Herald has, since its inception, attempted to keep its columns clean, wholesome reading matter. We believe this to be the proper way, hence we welcome the change of public sentiment in its favor.

"We believe that corrupt newspapers are a greater menace to the morals of America than corrupt moving pictures possibly can be.

"We have little patience with the reformer who howls for 'cleaner pictures,' but who refrains from expressing heartfelt condemnation of the vile 'front page' alleged news of the day.

"As a general thing, the quality of the motion pictures shown in a city is far superior to the quality of front page news printed there.

"And yet, the pictures receive all the condemnation while the papers print the 'church notices' on an inside page, reserving their most valuable space—the front page, for the 'advertisement' of the vilest crimes, and the degradation of frail humanity.

"The 'pictures' are, as a general rule, subject to censorship, while the 'press,' because of its privileged character, goes 'scot-free.'

"There are many people in the world today who, while fearing to be seen coming from a theatre where a questionable show may be appearing, nevertheless, read the daily 'front page' rot with avidity and relish."

"Let us be honest with ourselves. When 'front page' news is clean there will be NO further need for censorship of the 'movies,' for without a market for 'rot' its manufacture will cease."

"We are glad to note that in Medford, the class of pictures shown is always above the average. Seldom does a picture find its way into the local houses which is not a high-grade production from every angle."

"Don't forget to slip this editorial in your propaganda file. Maybe you can publish it in your program. We know that the editor of the "Pacific Record Herald" will not object.

Debates:

A debate on the question, "Resolved that motion pictures are a benefit to the public," is to be held in Millard, S. D., on March 2. Arthur Sime will argue the affirmative side of the question. At his request we have forwarded material covering every phase of the subject. Everyone should practice a little Cœursmus and think hard that Mr. Sime will win. The Public Rights League will supply material for debates, addresses and the like to anyone desiring it.

Those Censors:

Those censors of Ohio have gone and done it again. In a recent issue of "Topics of the Day" was a paragraph stating in effect that "the dissatisfaction with censorship is becoming more and more apparent." Immediately the censors got busy with their shears. Call it foresight if you want to, anyhow, Ohio censors are watching their jobs.

Screen Message No. 97

Says George Ade: "Fault-finders are shrieking in eight different keys, forgetting that the screen drama is sweating out its own salvation and does not need the help of hysterical censors."

League Notes

A Good Word:

Speaking before the Council of Cities of the Methodist Episcopal Church in Cleveland, the Rev. John Thompson, pastor of the Chicago Temple, said:

"The cities can never be won to Christianity by Lenten services, nor through tabernacle services under such leaders as W. A. Sunday and Gypsy Smith. We must take a larger view and organize our work like generals an army. We must stop our wild denunciation of movies and theatres."

You Can Help:

The General Federation of Women's Clubs will conduct a national garden week campaign from April 22 to 28. President Harding has endorsed it. You can be of service to your community and you can win many friends by getting in touch with the local club women and cooperating with them in this drive.

Cooperation:

A benefit performance for the poor and needy of Watertown, N. Y., was given at the Avon theatre under the auspices of the Ministerial Union. Charles Sionske, manager, of the Avon, donated the use of the theatre, the services of actors as well as the motion pictures on the bill. Theatre-church cooperation is winning favor in many localities.

Schade's Way:

George J. Schade, owner of the Schade theatre, Sandusky, O., has found a new way of fighting censorship and Sunday closing advocates. He has invited the Rev. W. H. R. Moore, rector of Grace Episcopal church, to deliver a short sermon each Sunday as part of the picture program. Rev. Moore is interested in pictures and believes that he can fight for better screen entertainment by cooperating with the exhibitor, rather than by denouncing the motion picture theatre.


LETTERS
From Readers

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

What's Wrong in Small Towns?

FAIRVIEW, OKLA.—To the Editor: For some years, we have been living and working in a very small town, and our comment has been made in regard to the "small town show." In the first place, let us discern just what comprises this part of the industry. From the one show a week town to the three theatre town would be something near a definition for the name "Small town show.

From all over the country comes cries that the little shows are losing out, and by dropping into the small towns and discovering the dusty paper strewn lobbies of these theatres that are shut down, one would be inclined to believe that they really are on the decline. But let us get at the root of the matter. In 1914 the Fairview "small town show was a novelty, people attended by curiosity. From 1914 to 1920 people were well paid for their services in these towns-RF.

The theatre man got his share. Then the decline. During the good times, theatres were built to take care of the increasing fancy that the men have shut down. Hence the dirty vacated lobbies. The industry is now old enough to vote. It is up to the trade to vote for its maintenance.

The question arises, how are we as small town exhibitors going to do any more than we are now doing? Here are a few questions which are important factors on the credit side of your ledger.

Are you showing trash or new productions?

Are you reminding your patrons that you are running new and first class pictures?

Are you buying films just because they are cheap, regardless of story, stars, and who makes them?

Are you spending a little of your time fixing novelty advertising that people will read?

Are you mixing socially with your patrons, helping the charity drives and other things of interest to your community?

Are you thanking your patrons as they enter and leave, and otherwise letting them know that you appreciate their trade?

Are you continually scrapping with your exchanges in regard to contracts, deposits, service, etc.?

Are you fighting the church and otherwise killing music competition?

There are a thousand such questions that might be brought up, but these are the main ones

Many exhibitors still run on the Nickelodeon days and imagine that anything, even though it is so old that it looks like it was raining through a dirty picture, due to wear, will get by. He pays three dollars for the feature from Funk & Co. and thinks he is doing fine. Brother showman, don't you realize that every news stand, no matter how small the town, sells some inexpensive fan magazines, telling all about the new stars, new pictures, etc.? Then nearly every small town distributes from fifty to five hundred daily papers published at

their key city with Rudolph Valentino or Norma Talmadge in sixty point type staring the reader in the face, and people read this. They sometimes know more than you do about the new pictures.

Well, you say your exchange asks so much for the late releases that you can not run them against your cheaper ones. But have you tried paying a little more for your service and exhibiting later productions? You might ask your people to show a feature over six months old and a special over a year old.

Then tell your patrons all these facts. They appreciate your showing the pictures and will patronize you more. One of the greatest cries of the public is, "I don't care about the picture. The exhibitor, George Brown, said he saw the pictures two years ago in St. Louis," and probably she did and the said Ethel will tell the whole town about it just to let them know her cousin is from St. Louis, it no other reason.

Don't give them a chance to talk. Run one immediately after your key city even if you lose money on it, at least once every two months.

Most patrons nowadays have their favorite stars. They know the most popular star in your town and show their pictures. Other people have their favorite stars. Do you like these patrons in mind and call their attention to the fact that you will soon have one of their favorite pictures. And I wonder how many of you do it with a two-buff electric playing "Hail, Hail, the gang's all here" during a funeral scene? Some people are delayed by a puppy, someone who knows how to follow a picture. Special music on special nights is a good asset.

You should devote at least one-fourth of your time studying new advertising hook-ups, and putting them into practice. Finally, the idea that your large town brother does not get ideas from any of the trade journals. Many exhibitors get these periodicals and lending them to the operator or maybe the janitor, but the successful man reads them from cover to cover. Remember, that a one sheet and a lobby display are advertising but people don't go out of their way to pass by your lobby to see them. Don't stay on the same old thing. Make something new. You can't spend too much advertising.

You said the town, and should hold yourself in as high esteem as the banker. A lifting hand in charity work as a leader in the commercial club will help you.

Some ticket sellers seem to think that it is the patron's duty to buy tickets from them. They never thank them, or even smile. A patron should never enter a theatre unless he is thanked in a way that he knows you mean it. "A Thank you, call again" sign under the exit light doesn't do the trick. If you want to be helpful and make something, just act that way.

One class is always howling about the exchange price of rentals. Don't you know how much they new newspaper, Give me the value of a picture when they are buying it. Everyone will get stung to some extent, but keep up with the game. It is too much reliance on the bad ones even though you do have to buy them. You can pay twice as much for a picture as you think it is worth in the theatre. When you make a contract don't break it and you will not have trouble with your deposits. Film exchanges have rules the same as every other business, same as the church.

Some few exhibitors are inclined to try to outs the church. This may be done but our experience with it, try to make friends with the church people and the ministers. If they don't approve of a certain class of pictures don't run them. The more you fight the more you lose in this line. It won't hurt you to go to church, mix with the people, let them know that you are a clean fellow. They will watch the morality of the employees and not cater to the "petting parties" gang. Now all these don't and suggestions are probably old to you, but watch the morality of the employees and try to make them into practice. They are only a few of the many items of showman's "LambdaGamma" that make up the theatre owners of the country stand for this hold-up game without a protest, they are a bunch of pikers."—P. S. Nelson, Rex theatre, La Moure, S. D.

A Business, not a "Game"

INDIANAPOLIS, IND.—To The Editor: I think that one of the most tragic things in this business, is the present day daily, is the film salesman who persists in referring to our business as the "movie game." With the millions and millions of dollars that are invested by exhibitors, distributors and producers in this business, it is regrettable that we are still affiliating with the "movie game." "A Business, not a "Game." A number of years ago this business was truly a game. But those days have long since passed. We are on a business basis, and the "movie game" is an invention and do all possible to eliminate reference to the "movie game."—F. R. Beitzman, Tacoma theatre, Indianapolis, Ind.

One Thing Kill ing Patronage

COLOMA, MICH.—To the Editor: What seems funny to me is that exhibitors must send a perfectly good check to the exchange for poor prints of pictures that do not merit a place in the middle of a screen; wondering what next when instead of said scene being furnished by the screen is saying: "The End." Said to say, very few of the companies make good.

For your perfectly good check, you get a rotten show, a dissatisfied audience and less business the next night. It may be funny but it's not fair to the exhibitor. I hope some day there will be a way to make the exchange furnish our shows in good condition in return for our perfectly good checks.—Mrs. C. E. Aldridge, Coloma theatre, Coloma, Mich.

Newspaper Scores "Music Tax"

LA MOURE, S. D.—To the Editor: The following editorial from the local newspaper will be of interest, I believe, to theatre exhibitors everywhere:

"Proprietors of 'movie' houses get it in the neck on all sides. They are subject to all sorts of taxes, both state and national, and much of the money is paid by the producers and jobbers of films. A concern of the 'American Society of Composers, Authors and Publishers' has notified P. S. Nelson, proprietor of the Rex theatre, that hereafter if he wants to use any of the copyrighted music coordinated, he will have to pay a special license fee at the rate of ten cents per seat per hour. Individual theatres, or even the larger ones in the city, embrace nearly every composer or publisher of popular music in this country. The exhibition is a rather serious matter. However, Mr. Nelson, of the Rex theatre, company, advising them in effect to 'go jump in the lake,' advised the forthcoming conflict, and the theatre owners of the country stand for this hold-up game without a protest, they are a bunch of pikers."—P. S. Nelson, Rex theatre, La Moure, S. D.
American Releasing


Trail of the Axe, with Dustin Farnum. —A very good program picture and well worked out plot. Photographs good. Nearly everyone pleased. —C. E. Liminger, Grand theatre, E. Palestine, Ohio. —General patronage.

Cardigan, with a special cast. —Big business on it. Opposition Queen of Sheba. —Second day better than the first. —Rialto theatre, Ticonderoga, N. Y. —Small town patronage.

That Woman, with Catherine Calvert. —Splendid program picture. Will please the class. Fine characters and make money if not bought too high. —T. W. Young, Frances theatre, Dyersburg, Tenn. —Neighborhood patronage.


The Sign of the Rose, with George Beban. —A good special. Will get the business if you don't go to sleep at the wheel. Don't be afraid to spend and advertise it strong and it will sure get you the money. —H. T. Heppell, Garden theatre, Peoria, III. —General patronage.


Associated Exhibitors

Silas Marner, with a special cast. —Grab this one. Tie up with schools. It's easy. Then watch them turn out. Drew big for me with strong opposition and pleased them all. Print in good condition. Advertising, lobby and six sheets. —A. Mitchell, Dixie theatre, Russellville, Ky. —General patronage.

One Night in Paris, with special cast. —Not up to standard. Crowd was dissatisfied with it. Just a love story portraying very little gay Parisian life. —Chas. McElwee, Sigma theatre, Johnstown, Pa. —Neighborhood patronage.

Martin Johnson's South Sea Adventures, a Martin Johnson production. —Fine. If you have people who like thrills and educational stuff the goods are there. Put out by a company who are very fair and really willing to cooperate. —Bill Jones, Campbell's theatre, Spencer, Ind.

Grandma's Boy, with Harold Lloyd. —Would say this should go well anywhere. Everybody went out with a smile. —Wal-ter H. Musson, Queen's theatre, Hesperia, Ohio. —Small town patronage.

Grandma's Boy, with Harold Lloyd. —Had booked for three days. Missed first day on account of snow storm. Lost money on date. Picture pleased. —J. Wininger, Dickinson theatre, Waupun, Wis. —General patronage.

Grandma's Boy, with Harold Lloyd. —Good business. Played two days to good business. Would suggest every exhibitor run this if you don't have to give your right eye for it. They are asking some dollars for this. I think the theatre, Rochester, N. Y. —Neighborhood patronage.

Her Majesty, with Molly King. —Fair only. Made good plot, characters very well placed. —Chas. McElwee, Sigma theatre, Johnstown, Ohio. —Neighborhood patronage.

F. B. O.

The Third Alarm, with a special cast. —Greatest picture I have run or attempted to run. Pleased 100 per cent such titles loaded in neat stuff, but costume stuff doesn't go here. Star is nothing to draw and business was bumm. —R. Ross Riley, Wigwam theatre, Oelber, Kan. —General patronage.

The Snowshoe Trail, with Jane Novak. —A splendid picture of the Northwest with beautiful scenery, good acting, and one that should bring results at the box office. —A. W. White, Cozy theatre, Co-chotha, Okla. —Neighborhood patronage.

If I Were Queen, with Estel Clayton. —A satisfying picture from every angle. One of the best of the season. Good business good also. —P. G. Estee, Fad theatre, Brookings, S. D. —Neighborhood patronage.

If I Were Queen, with Estel Clayton. —This picture is a pretty thing, more or less, in a way. There is not much plot, but a flock of court scenes in which the prince and his cohorts have a chance to play. Characters are well drawn and stuff, but costume stuff doesn't go here. Star is nothing to draw and business was bumm. —R. Ross Riley, Wigwam theatre, Oelber, Kan. —General patronage.

In the Name of the Law, with a special cast. —Picture very good. Ran two days to good business. Thrillers well pleased. —F. Paulick, Paulick theatre, Muscoda, Wis. —Neighborhood patronage.

Son of the Wolf, with a special cast. —Laugh for nothing to it. One of the worst I have ever seen. Don't play it. —W. E. Elkin, Temple theatre, Aberdeen, Miss. —Neighborhood patronage.


When Love Comes, with Helen Jerome Eddy. —Good, clean and well made picture, although neither star nor title drew for us. Cannot see much of it on good pictures. —P. G. Estee, Fad theatre, Brookings, S. D. —Neighborhood patronage.

Queen of the Turf, with a special cast.
Roll Call

Interesting reports on "The Yellow Stain," "The Little Wildcat," "The Mystery of Hapgood," and "The Sagebrush Trail" received this week are withheld because of their contributor's oversight in omitting signature. These will be printed promptly upon receipt of identification by author.

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I can positively say nothing concerning this picture as it is impossible to describe "nothing."—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

My Dad, with Johnny Walker.—Exhibitors, book this picture, as it is very good from every angle. Played with Dan Mason in Plum Center comedy, Pop Tuttles Clever Catch. Made a fine program at fifteen and thirty cents.—P. O. Roby, Lotana theatre, Williamsburg, Iowa.—Neighborhood patronage.

The Hound of the Baskervilles, with a special cast.—A very thrilling, mystery story. Glad we booked it.—Leuzinger and Amsberry, Carthage theatre, Carthage, S. D.—Neighborhood patronage.

813, with a special cast.—Print in good shape. Ran good. Played to a full house. Audience liked it.—B. E. Clements, Strand theatre, Eaton, Ind.—Small town patronage.

Gay and Devilish, with Doris May.—This is a fair program picture. Posters led patrons to believe that it was going to be a little naughty. Came and were disappointed as it was only a common picture with no wild spots in it at all.—H. G. Schmit, Palace theatre, Long Pine, Nebr.—Neighborhood patronage.

Nine Points of the Law, with a special cast.—We consider this a very good picture of its kind. Should go over good in every small town.—Leuzinger & Amsberry, Carthage theatre, Carthage, S. D.—Neighborhood patronage.

Nine Points of the Law, with a special cast.—One of those "sweet flowers of innocence that spring from the fields of sin, otherwise dance halls," sort of stories. Nothing bad, and pleased a fair percent with the way it was played. Others disappointed.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Foolish Age, with Doris May.—Nice clean comedy drama. Pleased 90 per cent.—J. W. May, Grand theatre, Shawnee, Ind.—Small town patronage.

A Broadway Madonna, with a special cast.—Here is one picture I know will stand up two days. Pleased 100 per cent. Classical stories and photos. Splendid title. These two alone will get them in. We didn't advance our admission, but could have and they would have liked it just as well.—W. E. Eskin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

A Broadway Madonna, with a special cast.—Gave satisfaction as a regular program picture.—Giacosa Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Stealers, with a special cast.—A splendid high class picture which can be bought right. Will stand two days play.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

The Barricade, with a special cast.—Personally I liked it fine, but it did not draw, but I believe had I let them know what kind of a picture it was I would have done better and pleased.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.


Billy Jim, with Fred Stone.—Very good Western drama full of pop and action. Photography and scenery very good. Business good.—P. O. Roby, Lotana theatre, Williamsburg, Iowa.—Neighborhood patronage.

Our Man in a Million, with George Beban.—Picture good. Pleased all.—B. E. Clements, Strand theatre, Eaton, Ind.—Small town patronage.

The Brand of Lopez, with Sessue Hayakawa’s "Seattle Minaret," musical act. Business fair, but people don’t like the Jap.—P. O. Roby, Lotana theatre, Williamsburg, Iowa.—Neighborhood patronage.

First National

The Voice From the Minaret, with Norma Talmadge.—A big picture which did a real good business. Despite extreme cold and snow. While not as heavy as The Eternal Flame, it seems to be the type suitable for the patrons. Went over big.—U. K. Rice, Auditorium theatre, Winston-Salem, N. C.—Transient patronage.

The Voice From the Minaret, with Norma Talmadge.—A good picture, but quite ordinary. Worth one-half the price paid.—K. J. Uglow, Strand theatre, Whitewater, Wis.—General patronage.

Fury, with Richard Barthelmess and Dorothy Gish returns with the type of comedy used in Hearts of the World and Barthelmess good as usual.—U. K. Rice, Auditorium theatre, Winston-Salem, N. C.—Transient patronage.

The Dangerous Age, with a special cast.—This picture is what can be called 100 per cent pure and unadulterated entertainment. It is no trick to get the money with this kind of release. Of course, you have to go after it to get a big opening. Then if you play it a week or more it sells itself.—Frank Browne, Liberty theatre, Long Beach, Cal.—General patronage.

The Hottentot, a Thomas H. Ince production.—Splendid comedy. Proved good book business and a very good patronage received.—Glenn A. Cross, Regent theatre, Battle Creek, Mich.—Neighborhood patronage.

The Hottentot, a Thos. H. Ince production.—I have looked over my entire list of superlatives and cannot find a word suitable to describe it. I'll bet, now, it hands all the lists for real comedies for the year 1923. Oh, Tommy, please give us more like it. Great business for a week.—Frank L. Browne, Little Theatre, Long Beach, Cal.—General patronage.

The Hottentot, a Thos. H. Ince production.—I have looked over my entire list of superlatives and cannot find a word suitable to describe it. I'll bet, now, it hands all the lists for real comedies for the year 1923. Oh, Tommy, please give us more like it. Great business for a week.—Frank L. Browne, Little Theatre, Long Beach, Cal.—General patronage.

White Shoulders, with Katherine MacDonald.—One of the best productions in which Katherine has yet appeared. However, this lady does not get the box office in this theatre. In the present instance the picture was much better than the attendance.—Henry W. Gauske, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Brown of the North, with Strongheart.—Would have gone better in six reels than eight. Beautiful snow and mountain scenery, but did not equal Silent Call by considerable.—S. M. Southworth, American theatre, Canton, N. Y.—Neighborhood and college patronage.

Heroes and Husbands, with Katherine MacDonald.—Poorest MacDonald yet. Absurd story, no acting. Gave lot. Stroud theatre, Whitewater, Wis.—General patronage.

Omar the Tentmaker, with Guy Bates Piel.—Classic in every way. Many people saw the picture twice. Went over well, although I did not like Mr. Post in the role of Omar. I think he is a comedian, however, and if he gets a real chance he'll prove it. Good business for a week.—Frank L. Browne, Liberty theatre, Long Beach, Cal.—General patronage.

Polly of the Follies, with Constance Talmadge.—An old one with enough advertising in it that they should pay you well for running it, and I would suggest that if you are booked with it, send the exchange an invoice for $50.00 for running it. If you haven't bought it, don't ever buy it: let them keep this class of cheese.—E. E. Gailly, Crystal theatre, Wayne, Neb.—General patronage.

The Light in the Dark, with Hope Hampton.—No good, although they told me it was exceptional. It is, for Hampton. Nevertheless it's poor.—K. J. Uglow, Strand theatre, Whitewater, Wis.—General patronage.

East Is West, with Constance Talmadge.—Exceptionally good. Fine business.—H. E. Yost, West End theatre, Santa Ana, Cal.—General patronage.

Fools First, a Marshall Neilan production.—Just a good picture. Not as good as Neilan's former pictures. Will have
March 10, 1923  

**EXHIBITORS HERALD**

Suggests New Lists Of Bests

In the February 17th issue under "List of Pictures of the General patronage" note J. R. M. renovates the "Ten Best" idea, also stating another with the whole question on the subject was made by the "Herald" in its compilation as published October 22. This list of ten stars not only act the parts, but are characterized by a leading role. The ten stars are:

1. The Multifaceted Man.
2. The Old Nest.
3. The Sheik.
4. The Woman Mother.
5. My Boy.
7. The Prisoner of Zenda.
8. Saturday Night.
10. File Connection.

Come on in. Let's make it snappy.

PHILIP RAND, Rex theatre, Salmon, Idaho.

This is a good picture and you should make money on it if you can buy it right. We paid a little too much for it, however it will be helpful in the trying of the world war battle field. -Duncan & Veatch, Princess Theatre, Morganfield, Ky.—General patronage.

Trouble, with Jackie Coogan.—This will be a very good picture. The cast players liked it better here in this town. Advertised it big and got results. -R. L. Behler, Royal Theatre, Garrett, Ind.—General patronage.

Trouble, with Jackie Coogan.—Some kid. Sure does some wonderful acting in this one. Everyone satisfied.—A. A. Suszycki, Majestic Theatre, Mauston, Wis.—Neighborhood patronage.

The Woman In His House, with a special cast.—Very good drama of heavy type. Will please majority of men and all the women. —Phillip RAND, Majestic, Eureka, Mont.—Small town patronage.

Twin Bids, with the De Havens.—Very good comedy drama. Will go over well over here where this class of pictures are appreciated. Many good comments. Drew well and we made a little money. Will please 80 per cent. —Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

Wedding Bells, with Constance Talmadge.—Some a little better than average. This picture did not please our patronage. It might have if it had all been there, but large amounts were cut out entirely. —Duncan & Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

Perind, a Marshall Neilan production.—Good picture. Much better than School Days by same star.—Duncan & Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

Tolable David, with Richard Barthelmess.—Men liked it. Many women did not.—Ray E. Babcock, Galien theatre, Galien, Mich.—Neighborhood patronage.

Tolable David, with Richard Barthelmess.—A fine picture. Did good business on it. Much better than the Seven Days. It stood increased prices all O.K. Book it and advertise it big. -A. L. Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

Homespun Folks, a Thomas H. Ince production.—This is a very good offering for the small town exhibitor. Lots of acting and directing and good playing. Many comments. Will please most of 'em.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

The Sign on the Door, with Norma Talmadge.—Splendid dramatic. No one did good work and support was good. Can recommend as good entertainment.—O. C. White, Cozy theatre, Beaumont, Okla.—Neighborhood patronage.

Playthings of Destiny, with Anita Stewart.—Excellent. Some said best picture they had seen. Drew well.—Ray E. Babcock, Galien theatre, Galien, Mich.—Neighborhood patronage.

The Golden Snare, with special cast.—Good Northern show. Very much like many more of that kind but will interest to the end. Clean stuff and good go. Good acting by all. Much overdrawn. Why send men and women out in deep snow bare headed and handed. Why not be consistent in show-making? Would call it a 75 per cent show.—Unique theatre, Brinly, Minn.

The Golden Snare, with a special cast. Cudworth, drew well even at Saint John. —L. A. Filiold, Photo Play theatre, Grand Rapids, Ohio.—Neighborhood patronage.

Bob Hampton of Place, with a special cast.—Good. Satisfactory. —Ray E. Babcock, Galien theatre, Galien, Mich.—Neighborhood patronage.

The Jacknife Man, with a special cast. —Satisfactory, one of the best. The plot is entirely different than most photoplays. The jacknife man and the tramp played their parts exceedingly well. The child was a little weak but the fullest satisfaction patrons probably 75 to 80 per cent. —Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Invisible Fear, with Anita Stewart.—This is a first class program picture, 6 reels of first class entertainment.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

The Half Breed, with Wheeler Oakman.—Terrible. Pleased nobody and did not draw.—K. J. Uglow, Strand theatre, Whitewater, Wis.—General patronage.

The Fighting Shepherds, with Anita Stewart.—Six reels. Film in poor condition, practically no title, many misframes and badly cut in places. Story well told although the pictures are not the best of picture that Anita Stewart should play in.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Scrap Iron, with Charles Ray.—Very good. Will please 90 per cent. One of the best Rays we have run. Lots of action and one of best scrapers have seen on the screen.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

Scrap Iron, with Charles Ray.—Will pass for a program picture, but the star has nothing to draw your patrons to the theatre. —Edw. W. Werner, Windsor theatre, Canton, Ohio.—Neighborhood patronage.

Woman's Place, with Constance Talmadge.—The usual type Connie picture. Some good comedy. Will go good where Connie is liked. —J. W. Andresen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

Women's Place, with Constance Talmadge.—Star is well liked and always draws and received many compliments on the picture. —Edw. W. Werner, Windsor theatre, Canton, Ohio.—Neighborhood patronage.

Smudge, with Charles Ray.—A good picture in our estimation.—K. J. Uglow.
Strand theatre, Whitewater, Wis.—General patronage.

Smudge, with Charles Ray.—Fair picture; fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

The Crossroads of New York, a Mack Sennett production.—Very good crook drama, good action and suspense. You cannot go wrong on it.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

The Crossroad of New York, a Mack Sennett production.—This one serves as a little better than average entertainment, but can't say much for it from box office standpoint. Somehow the title did not mean anything to them and business was not up to standard. I have this to say about Mack Sennett productions, I have never cashed in on a Sennett yet excepting Mickey. Sure am relieved that United Artists got Susanna.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Courage, with a special cast.—Six reels. —Probably 75% of story very good. Acting excellent, but very poor print.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

The Wonderful Thing, with Norma Talmadge.—Had many favorable remarks. Personally thought it was good.—H. L. Fox, Tokio theatre, Moxhouse, Mo.—Neighborhood patronage.

Dangerous Business, with Constance Talmadge.—A delicious little comedy, but look out for the censors. I saw and shivered all through the bedroom scene; but the critics were too busy laughing to remember their duty, apparently.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Peck's Bad Boy, with Jackie Coogan.—Very good but paid too much and print in very poor condition.—J. W. May, Grand theatre, Shawnetown, Ill.—Small town patronage.

The Inferior Sex, with Mildred Harris.—Good.—Did not please the Western fans.—E. L. Golden, Mt. Vernon theatre, Tallassee, Ala.—Neighborhood patronage.

Nomads of the North, with a special cast.—Another good Cutswood. Drew well for me. A good bet.—L. A. Pilhiol, Photo Play theatre, Grand Rapids, Ohio.—Neighborhood patronage.

One Clear Call, with a special cast.—Very good. You cannot go wrong on this one. Had good many comments on it. Book it.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

A Small Town Idol, a Mack Sennett production.—Played to a full house. Booked it as a special, but just a regular program picture. Should be cut to about four reels. Pleased about 60 per cent.—E. L. Golden, Mt. Vernon theatre, Tallassee, Ala.—Neighborhood patronage.

Nineteen and Phyllis, with Charles Ray.—Good Ray picture to nice business. Six reels.—F. E. Sabin, Majestic theatre, Eu- reka, Mont.—Small town patronage.

Rose of the Sea, with Anita Stewart.—Another no good show.—K. J. Uglow, Strand theatre, Whitewater, Wis.—General patronage.

Rose of the Sea, with Anna Stewart.—Just Stewart's average. Always good here at box office.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

Dinty, a Marshall Neilan production.—Pleased 100 per cent. Old, but very good. Get it if you haven't played it. Seven reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Hurricane's Gal, with Dorothy Phillips.—Wish I could get 'em as good as this at least once a month. Good action, shipwreck scenes.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

Hurricane's Gal, with Dorothy Phillips.—Excellent in every way. A picture of thriller and action through every foot. Any audience would be pleased with this one.—L. B. Lewis, Gayety theatre, Ft. Worth, Tex.—Transient patronage.

Go and Get It, a Marshall Neilan production.—Old picture, but it's good. Did not draw as well as we expected.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

The Silent Call, with Strongheart.—Merits all the praise given it by other exhibitors in this department. Seven reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Silent Call, with Strongheart.—Three nights, Capacity business.—Klon- tary Bros., Strand theatre, Warsaw, Ind.—General patronage.

The Yellow Typhoon, with Anita Stewart.—Just a fair program picture and not as good as her former pictures.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.


Lessons in Love, with Constance Talmadge.—Another old one, but a good one. Connie means absolutely nothing to our box office. Good trade at moderate prices on East Is West.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

The Perfect Woman, with Constance Talmadge.—It pleased, as all of her pictures do. Not one of her best, but it's a fairer theatre.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

The Ten Dollar Raise, with a special cast.—A dandy comedy. Hard to sell but believe you have it. Strongheart (N. B. Kyne), but they'll like it. Old, but we had a very good print.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

Molly O, with Mabel Normand.—A very nice little picture that will please. Don't be afraid of it. I failed to do much business on account of church working against me.—H. G. Schmidt, Palace theatre, Long Pine, Neb.—General patronage.

Fox

The Bells of San Juan, with Charles Jones.—Jones pictures are always good. They have the pep. Patrons well pleased.—F. J. O'Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

The Bells of San Juan, with Charles Jones.—Good average "Buck" Jones pictures.—E. L. Green, Grand theatre, Weleetca, Okla.—Neighborhood patronage.

The Yosemite Trail, with Dustin Frame, with William Farnum.—Fairly good Western. Has quite a bit of action. Shows some scenes of the Yosemite Valley. Announced a trip to Yosemite Valley to all of my patrons who came to show that night. Had good results.—H. L. Fox, Tokio theatre, Moxhouse, Mo.—Neighborhood patronage.

Calvert's Valley, with John Gilbert.—No good for me. No drawing power. Laid off this one.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

Without Compromise, with William Farnum.—Picture would be good if starred by Mix, Jones, Gibson or Frank- lin Farnum, but who can stand the continual stare of William Farnum? I heard one girl say "I will sure have to scream."—F. J. O'Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

Youth Must Have Love, with Shirley Mason.—Very good indeed, but failed to draw. Miss Mason pleases as a rule, but hardly draws film rental.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Who Are My Parents? with a special cast.—This picture is jolly and is not the sexy melodrama that the title would lead one to believe, and the original title might have been better. Had many people to tell us it was one of the best pictures shown this year. Has audience appeal in the shape of children and organizations that get picture over. It is well done, stars are good, and all satisfactory.—Ben L. Morris, Temple theatre, Champaign, Ohio.—Neighborhood patronage.

Moonshine Valley, with William Far- num.—Best Farnum I have run to date. Farnum does some great work in this one. Title poor.—A. A. Suszycki, Ma-
EXHIBITORS HERALD

March 10, 1923

jestic theatre, Mauston, Wis.—Neighborhood patronage.

Brass Commandments, with William Farnum.—This is the kind of a picture people like Farnum in. Personally, it's the kind of picture I like. However, it is a very good program picture for one night.—R. L. Behler, Royal theatre, Garrett, Ind.—General patronage.

Shirley of the Circus, with Shirley Ma-

son.—This is one of those pictures that catch with audience that likes a simple picture, one that is easily understood. I used a herald of my own composition similar to ones put out by a circus and gave impres-

sion that a circus was coming to town. In less prominent type I stated that all the shows put on by Shir-

ley of the Circus at Tokio theatre. I attribute a third of my attendance to the herald. This star usually draws well here.—H. L. Fox, Tokio theatre, More-

house, Mo.—Neighborhood patronage.

Very Truly Yours, with Shirley Mason.—

A real good one. We might have shown a Saturday programs and Shirley always pleases them.—H. G. Schmidt, Palace theatre, Lom Pine, Neb.—General patronage.

Just Tony, with Tom Mix.—Patrons thought horse great. Very good business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

At the Circus, with Tom Mix.—Considered Tom Mix's best production by pa-

trons. Many pleasing compliments. Man-

ager can wait for 'em to come out on this one.—L. B. Lewis, Gayety theatre, Ft. Worth, Tex.—Transient patronage.

West of Chicago, with Charles Jones.—

Pleasing little picture and went well with my audience.—E. E. Gadey, Crystal the-

atre, Wayne, Neb.—General patronage.

West of Chicago, with Charles Jones.—

Jones always good and is crowding Mix. Mix will have to hurry or Jones will beat him to it.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

West of Chicago, with Charles Jones.—

First Jones picture here. Twenty-four below zero so we can't tell how he's go-

ing to go here, but we hope it will be as well as elsewhere. Good picture.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

The New Teacher, with Shirley Mason.—

Why Fox would take a star who is liked as well as Shirley and put her in a bathing suit with an underworld char-

acter is beyond me.—F. J. O'Hara, Com-

munity theatre, Elgin, Neb.—Neighborhood patronage.

The Last Trail, with a special cast.—

Good picture quite cut, but in fair condi-

tion.—J. Winninger, Davison theatre, Waupon, Wis.—General patronage.

The Last Trail, with a special cast.—

Did fair business two days, but Fox got the most of its receipts.—Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

The Ragged Heiress, with Shirley Ma-

son.—A most pleasing picture. One that will play to the older sympathies.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

Arabian Love, with John Gilbert.—A good picture. It is a sheik picture. Would go better for a mid-week feature than a Saturday program, although ran it on Saturday.—A. L. Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

Arabian Love, with John Gilbert.—Lots of good comments. Didn't seem to draw but pleased those that came.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

Shame, with a special cast.—A very good picture, although title held them away. One that will please majority.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

Lights of the Desert, with Shirley Mas-

on.—All agreed on the merits of this picture. It's good entertainment and Shirley is just as nice as—well, we're for her.—F. E. Sabin, Majestic theatre, Eu-

reka, Mont.—Small town patronage.

Lights of the Desert, with Shirley Ma-

son.—A very pleasing program picture. Contains good comedy furnished by a woman who cares very little for the vil-

lage gossips and man-handles the delin-

quents.—Chas. Born, Elks theatre, Prés-

cott, Ariz.—General patronage.

The Fighting Streak, with Tom Mix.—

A good program picture. Mix is the best star for our show on Saturday. Mix is always a good drawing card for us.—A. L. Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

The Fighting Streak, with Tom Mix.—

Good picture, but lacked the average pep usually found in this star's pictures. Our kids held their seats very nicely.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Fighting Streak, with Tom Mix.—

Mix always good, but our audience prefers better than others. This one will average up

good.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

The Fighting Streak, with Tom Mix.—

Good. Pleased everyone, but not as good as some of Mix's other pictures, but the audience did turn out good to Mix.—R. D. Troutman, Ethel theatre, Ethel, Mo.—Neighborhood patronage.

A Rough Diamond, with Tom Mix.—

The usual Mix stunts and comedy. Busi-

ness fair.—Ernest Vetter, Majestic thea-

tre, Homer, Mich.—Small town patron-

age.

A Rough Diamond, with Tom Mix.—

Should be liked by any audience as the horse and mule are great. You can boost Mix as well as you can. One is as good as the other.—Wm. Krumholz, Grand theatre, Hallock, Minn.—General patronage.

The Fast Mail, with Charles Jones.—

Had many good comments and only adverse comments were, "It wasn't what I was expecting." They all seemed pleased, but seemed to think there should have been a more elaborate plot. How-

ever, I did good business at a 50 cent admittance. Jones always draws well here and a melodrama suits most of my patrons.—H. L. Fox, Tokio theatre, More-

house, Mo.—Neighborhood patronage.

The Fast Mail, with Charles Jones.—

Very good picture. Good business one day.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Money to Burn, with William Russell.—

A little old, but will please any audi-


Little Miss Smiles, with Shirley Ma-

son.—A clever little picture designed to please the few that came out.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Sky High, with Tom Mix.—Went over sky high. Established a fine start off for our new serial The White Eagle. Chose Mix especially as the one actor who could be mounted upon to secure a good crowd for this opening serial event.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Extra Extra, with a special cast.—No good for me. Didn't like the picture.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

Chasing the Moon, with Tom Mix.—

Here we are again with the old reliable slapstick. Not too interesting, but it is in the whole six reels, but plenty of action and comedy. The titles alone are worth the price of admission.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Chasing the Moon, with Tom Mix.—

They sure come when I have Tom. About average Mix picture.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

Without Fear, with Pearl White.—

Nothing to rave over. Glad I have finish-

ed the picture. Lay off this one if you can.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

A Virgin Paradise, with Pearl White.—

Pearl does some wonderful acting in this one and believe me she puts up some fight. Played two days to excellent busi-

ness. Against the good picture ran The Park Resort theatre and Smilin' Through.

Bad weather. Admission ten and twenty-five cents.—Lynn Overton, Majestic thea-

tre, Bangor, Mich.—Small town patronage.

Western Speed, with Charles Jones.
This is the kind that get me Saturday night crowd. Would rather advertise him as "Buck."—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

Up and Going, with Tom Mix.—Good Western picture, but not as good as some of his pictures. Pleased about 74 per cent.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

Up and Going, with Tom Mix.—Different from the old Tom Mix. Has a real story, plot 'n' everything. Took well here.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Up and Going, with Tom Mix.—Different from the old Tom Mix. Good picture, but somehow did not please as other Mix pictures.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Any Wife, with Pearl White.—We have read of some exhibitors saying Miss White is no good in features and we don't call this a feature, but this picture was one that certainly pleased our patrons. It carries a good story well acted. In this era of changeable love tangles this picture should appeal to many.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

To a Finish, with Charles Jones.—Good jokes drop off.—F. E. Sabbin, Majestic theatre, Eureka, Mont.—Small town patronage.

To a Finish, with Charles Jones.—This picture has or rather carries a possible story and very nicely worked out. "Buck" is there with plenty of action in this typical Western picture. The last 5th red affords enough of action for the entire picture. Book it and don't be afraid if your people like Western stuff.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Iron to Gold, with Dustin Farnum.—Have noticed some adverse comments, but it pleased my house and got the money. Give me more like it.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

A Connecticut Yankee, with Harry Myers.—A little late in playing this. It pleased because it is something different.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

A Connecticut Yankee, with Harry Myers.—For clean entertainment, with thrills, romance and wit combined, this picture is a winner. Played to good business and had nothing but compliments on it.—P. E. Doe, Electric theatre, Arcadia, Neb.—Neighborhood patronage.

Over the Hill, with Mary Carr.—"If you have tears to shed prepare to shed them now." A sea of white handkerchiefs at the start and an ocean of grey wet mops at the close. They came to weep and wanted to weep and weep they did. We used every known article of advertising for carried. The play seems to be well known and pleased all who saw it. We failed to make anything on it, due to high price. Eleven reels. Charged business and twenty-five cents. Special music.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Over the Hill, with Mary Carr.—All I have to say is "Play the picture, it is very beautiful." They will smile at you going out, although they were crying during the show.—F. O'Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

Goldwyn

The Strangers' Banquet, a Marshall Neilan production.—Although a "Capital vs. Labor" picture, it is one that has an appeal to all classes and with a very pleasing love story. It holds the interest throughout. A splendid cast well directed and good returns. Why ask for more?—Peters. Frank L. Brown, Liberty theatre, Long Beach, Calif.—General patronage.

The Strangers' Banquet, a Marshall Neilan production.—Good picture, a little too many sub-plots and fighting. Paid too much for this one, although it did a normal business but not due to picture pulling power.—U. K. Rice, Auditorium theatre, Winston-Salem, N. C.—Transient patronage.

The Sin Flood, with a special cast.—Some thought it was great and others thought it was poor. Caused a wider variation of comments than any other picture played. Lost money as usual on this Goldwyn special (?) picture, as I have on their others.—Russell Armen, K. P. theatre, Pittsburgh, Ill.—General patronage.

Brothers Under the Skin, with a special cast.—A wonderful true picture. Satisfied an cent. Acting very good. It's a good Sunday picture. Cleverly directed and acted.—A. Wallerstein, Tivoli theatre, Michigan City, Ind.—Neighborhood patronage.

Remembrance, a Rupert Hughes production.—Good picture, but over exploited. All right if you can buy right for program.—Furneau theatre Co., Par- mele theatre, Plattsmouth, Neb.—Small town patronage.

Come on Over, with Colleen Moore.—A dandy good program picture. Better than some specials. Will please any audience.—S. W. Filson, Opera House, Scott City, Kan.—Neighborhood patronage.

Come on Over, with Colleen Moore.—A mighty clever little program picture full of jokes and true to life thoughts and scenes.—Geo. C. Starkey, Opera House, Montour Falls, New York.—General patronage.

Always the Woman, with Betty Com- mon.—Better lay off this one. Three different stories in one picture, hard to under- stand as they are so mixed up.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

Dangerous Curve Ahead, with a special cast.—If you haven't played it and can buy it to show at regular prices, this is a picture that you may be proud to offer any audience.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The North Wind's Malice, with a special cast.—Must have gotten hold of the print that Brother Powers spoke of in the January 6th issue. It sure had the D. T.'s. Hope national contract will provide for this. This Alaskan picture, taken on Lake Champlain, has very pretty scenes. The Jewish comedy relief is good. Sanzits is pleasant. Plot rather slow. Good average northern and clean. A good print would have helped in general interest. Seven reels. Lost money. Rarities and revivals, local stunts, are all cut ting in territorially this winter. We're sure praying for spring.—Philip Rand, Rex theatre, Salmon, Idaho.

The Glorious Fool, with Helene Chad- wick.—A fair program picture.—S. W. Filson, Opera House, Scott City, Kan.—Neighborhood patronage.

The Man From Lost River, with House Peters.—Something wrong with print I had; badly cut. No doubt it is a good picture when complete.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

A Voice in the Dark, with a special cast.—This picture has not been greatly praised by other exhibitors, but for us it drew a good crowd at thirty and ten cents and held the interest of our audi ence better than most of the pictures we have had lately.—C. E. Hopkins, Hopkins theatre, Cotter, Ark.—Small town patronage.

For Those We Love, with Betty Com- mon.—Not much of a feature. Six reels and should be shown in five reels. Betty Comson and Leon Chaney did the best they could, for the story was a very weak theme.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

Hold Your Horses, with Tom Moore.—Very good picture. Should please any audience. Will pay you to book it. Advertisement big.—C. McElwee, Sigma theatre, Johnstown, Ohio.—Neighborhood patronage.

Voices of the City, with a special cast.
A picture on the heavy drama order, under the old, etc., the kind that suits the majority of patrons. Excellent acting and a credit to the producer.—O. H. Southworth, Opera House, Adams, N. Y.—General patronage.

From the Ground Up, with Tom Moore.—A good program picture.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

Just Out of College, with Jack Pick-"tor.—You won't go wrong on this one if your patrons like comedy-dramas.—D. B. Follett, Star theatre, Gibsonburg, Ohio.—General patronage.

The Night Rose, with Lon Chaney.—A very good picture story of fashionable underworld and will please. Don't be afraid to book this one.—H. G. Schmidt, Palace theatre, Long Fine, Nebr.—General patronage.

Prisoners of Love, with Betty Compson.—Go the limit on this one. It will please 100 per cent.—D. B. Follett, Star theatre, Gibsonburg, Ohio.—Neighborhood patronage.

Prisoners of Love, with Betty Compson.—Fairly good picture, but action too slow to make one interested in this than this one. No padding in five reels and every one good. Pleased my patrons 100 per cent.—Attendance fair.—A. M. Allen, Dixie theatre, Russellville, Ky.—General patronage.

Watch Your Step, with Cullen Landis.—Mostly clever little program picture which will please everybody.—G. D. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

When Romance Rideres, with a special cast.—A Western feature that pleased the Zane Grey fans.—Ernest Vetter, Majestic theatre, Homer, Mich.—Saw it.—General patronage.

When Romance Rides, with a special cast.—A splendid adventure picture. Zane Grey's name and the fact that it is based on a popular novel, plus a good cast, made a winner.—J. C. Jenkins, Auditorium theatre, Nelig, Nebr.—General patronage.

Hodkinson

Bullfight, with Carlyle Blackwell.—A pleased Star theatre patrons who like action. Drew well, not so much on account of stars as because story had run in local paper. Well made, well acted.—P. G. Espee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Affinities, with a special cast.—An enjoyable farce, comedy and good entertain-ment.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

The Dwelling Place of Light, with a special cast and labor theme. A good lot of action. Most of the comments were good. Strike scene very stirring. Great punch in the climax.—W. E. Snyder, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

French Heels, with Irene Castle.—Nothing to rave over. Will get by as nothing.—F. E. Snyder, Elks theatre, Eureka, Mont.—Small town patronage.

Partners of the Tide, with a special cast.—Very well, story is old and the print we got was in poor condition, our people certainly enjoyed it. It is an unusual picture and pleased us over most any town.—Leuzinger & Amsberry, Carthage theatre, Carthage, S. Dak.—Neighborhood patronage.

Free Air, with a special cast.—I am enclosing two cards, I put out on this subject that brought in a nice return and on the picture this fall in an advertis- ing campaign.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

Cameron of the Royal Mounted, with Gaston Glass.—Was a good picture once, but it was all shot to pieces when I got it.—D. B. Follett, Star theatre, Gibsonburg, Ohio.—Neighborhood patronage.

East Lynne, with Mabel Ballin.—I ran this one Sunday and thought I would pull, but did not get film rental. It pleased those who saw it, but did not get the money.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

The Mysterious Rider, with a special cast.—Played this last August on Home-coming Day and drew biggest crowd of the year. Picture was much praised by women as well as men.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

Rip Van Winkle, with a special cast.—Very good and a good print. This will get you the money if properly advertised.—D. B. Follett, Star theatre, Gibsonburg, Ohio.—Neighborhood patronage.

Metro

Hearts Aflame, a Reginald Barker pro-duction.—A magnificent production due to the greatest forest fire scenes ever shown. The fire scene are worth while and the price of admission.—J. Bonell, Monroe theatre, Key West, Fla.

The Prisoner of Zenda, a Rex Ingram production. A better picture would have been better to find. (Pardon me, Mr. O'Hara, if I seem to give cause to traveling salesmen to raise the price ten dollars on strength of this report, but truth must out.) Read Anthony Hope's novel, then order this up and boost it. This is the kind of a drama that the better class want, expect and seldom find. It may not draw the wild west crowd, but in our town we have to play all types of plays to attract all types of people. Lewis Stone and Alice Terry deserve great praise. We put on extra fine music.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Broadway Rose, with Mae Murray.—Very good, indeed. Lavishly produced. Well acted, but story has been done too

much. Not in a class with Fascination, but will please, however. No money made as picture costs too much.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Broadway Rose, with Mae Murray.—Did good business with rain two days.—T. W. Young, Frances theatre, Dyersburg, Tenn.—Neighborhood patronage.

Missing Husbands, with a special cast.—A well played out picture and elegant scenery and costumes, but the story was too deep for the most of my patrons to understand. —Edw. W. Werner, Windsor theatre, Canton, Ohio.—Neighborhood patronage.

The Hands of Nara, with Clara Kim- ball Young.—Star no drawing power here. Story uninteresting, without enter- taining value.—Chas. Born, Elks thea- tre, Prescott, Ariz.—General patronage.

The Hands of Nara, with Clara Kimball Young.—A picture that will appeal to high brows. Business very poor.—T. W. Young, Frances theatre, Dyersburg, Tenn.—Neighborhood patronage.

Peacock Alley, with Mae Murray.—I call this a great picture and my patrons told me so. Drew people that don't often come.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

Peacock Alley, with Mae Murray.—Absolutely A-1 and has substance to please all classes.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

Fascination, with Mae Murray.—Didn't please as well as Peacock Alley.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

Fascination, with Mae Murray.—A-1 from every angle. Ought to suit all classes as it has society, blood and thunder, and comedy. A picture that ought to please all classes. And you have to hand it to Mr. Robert W. Frazier, as personally I think he has Valentinio cheated from every angle.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

Fascination, with Mae Murray.—If you have played Peacock Alley you will be disappointed in this. While it is lavishly produced and is a mighty good picture, it somehow does not register a kick like Peacock Alley. If I were going to play
them again, I would play Fascination first by all means. Mae is easy to look at and had no kicks at raised admission to good business.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—General patronage.

Fascination, with Mae Murray.—Extra good production but the exchange got all the money.—D. B. Follett, Star theatre, Gibbonsburg, Ohio.—Neighborhood patronage.

Fascination, with Mae Murray.—Three nights to fair business.—Klontary Bros., Strathmore theatre, Warsaw, Ind.—General patronage.

Enter Madame, with Clara Kimball Young.—Booked for three days. Pulled off on second. The champion of all cheese productions with an all cheese cast. Might I suggest this lemon to the boys who never have 'em walk out! I have one of the highest salaried projectionists in the state, R. C. Dunlap, who has been with me four years. He's the best I've ever seen. I have a $75 a week organist, a new Gardiner enemy gold fibre screen, two Powers 6B projectors, new Wurlitzer organ. They walked out. Drew big.—With the Metro, Cincinnati, about it, and received a reply allowing me a credit of $25 on the picture. Hurried for the Majestic theatre, Washington, C. H., O.

Fighting Mad, with William Desmond.—Just average Western. Nothing to rave about.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

The Conquering Power, a Rex Ingram production.—Didn't seem to draw. Didn't make any money.—F. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

The Conquering Power, a Rex Ingram production.—If this pleased anyone they failed to reflect the expression as they came out.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—If all pictures were as good as this one, good day, I wouldn't need to advertise, just open up and bank the dough.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—All the good I could say about this one is not enough. Book it and then turn your great and meet your patrons as they come out and you will feel fully paid.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

Glass House, with Viola Dana.—The best with this star for many a day. Pleased, but failed to draw. Her past pictures have killed her here.—W. E. Elkin, Temple theatre, Berdeen, Miss.—Neighborhood patronage.

Glass Houses, with Viola Dana.—Very well liked. Good business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Paramount

When Knighthood Was In Flower, with Marion Davies.—Once in a blue moon they come, the truly great, the epoch-making pictures, and we join with the Cincinnati Post and say, "We'll tell the world it's a picture." If you never play another big picture, play this one. If you ever put your personal endorsement on an entertainment, put it on this one. All they say about it is true. The most beautiful picture ever conceived with the most beautiful story ever told. Action, thrills, comedy, and the best acting ever. You will be proud you are an exhibitor. Let 'em know you are proud of "Knighthood." Tell them it cost you a small fortune to play it for them. Expense shows all through this production. Tramp it on with both feet. Paramount pictures. Paramount service and cooperation all in a class by themselves. Six days and the sixth day was the biggest.—George Rea, Colonial theatre, Washington C. H., O.

When Knighthood Was in Flower, with Marion Davies.—The biggest costume picture ever presented. Acting was good and altogether it was a fine drawing card.—A. Wallerstein, Tivoli theatre, Michigan City, Ind.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davies.—A first class production. Drew the largest attendance since The Four Horsemen.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

My American Wife, with Gloria Swanson.—This is a real good picture. Clean cut and entertaining. Scenery and photography excellent. Story good, but could be better. Did fine business on it.—A. Wallerstein, Tivoli theatre, Michigan City, Mich.—Neighborhood patronage.

My American Wife, with Gloria Swanson.—Gloria and the fine rags certainly bring them in. The picture is well done and seemed to please, regardless of the fact that they used Moreno instead of Valentino. Tony has it over the Italian like a tent.—C. K. Rice, Auditorium theatre, Winston-Salem, N. C.—Transient patronage.

The Old Homestead, with Theodore Roberts.—Here is a real picture and should go big anywhere. It is good for advanced prices.—E. E. Galley, Crystal theatre, Wayne, Neb.—General patronage.

The Old Homestead, with Theodore Roberts.—First class. Splendid in acting, cast, story and manner of production. One of the best storm scenes ever produced in picture.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

Back Home and Broke, with Thomas Meighan.—A great picture with a great moral lesson. A picture suitable for all audiences and one that will draw business at your house.—J. Carbonell, Monroe theatre, Key West, Fla.

Back Home and Broke, with Thomas Meighan.—One hundred per cent picture. Next the biggest, but the most satisfactory picture I have played for years. Have "asked for return date."—Bert Silver, Silvers Family theatre, Greenvile, Mich.—General patronage.

Back Home and Broke, with Thomas Meighan.—Best picture we have had this season. Business good. Patrons well pleased.—Glen A. Cross, Regent theatre, Battle Creek, Mich.—Neighborhood patronage.

The Impossible Mrs. Bellew, with Gloria Swanson.—Very good picture.—Parneke Theatre Co., Parneke theatre, Plattsmouth, Neb.—Small-town patronage.

The World's Applause, with Bebe Daniels.—Proved to be a satisfactory offering for three days. Being a William DeMille production, it is rich in superb settings and excellent photography. Kathryn Williams deserves much praise for her portrayal of jealousy and much-to-be-pitied wife of the flirtatious artist husband, whose death is caused in a struggle between the husband's studio. Bebe Daniels and Lewis Stone also give pleasing characterizations. Picture has an audience appeal, even though it is a weak one.—Fred S. Meyer, Palace theatre, Hamilton, O.

The Dictator, with Wallace Reid.—Seemed to please and drew pretty well although Waller has passed.—S. M. Southworth, American theatre, Canton, N. Y.—Neighborhood and College patronage.

Missing Millions, with Alice Brady.—One of the Boston Blackie crook stories and about the best Miss Brady ever had. Well done, well mounted, and convincing...
March 10, 1923

EXHIBITORS HERALD

65

story.—Ben, L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

Anna Ascends, with Alice Brady.—An extra good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Singed Wings, with Bebe Daniels.—Gave excellent satisfaction. Action and story a little draggy in spots.—H. Yost, West End theatre, Santa Ana, Cal.—General patronage.

The Man Who Saw Tomorrow, with Thomas Meighan.—A splendid production. Pleased my patrons. With Theodore Roberts and Leatrice Joy in cast made a very good drawing card. Meighan was a showy patronage here.—Thompson Bros., Thompson theatre, Healdton, Okla.—Neighborhood patronage.

For the Defense, with Ethel Clayton.—As good as the average Clayton picture. Sarah Bernhardt as defense attorney did a fine Pitts, also Mayme Kelso. Feminine contingent was favorably impressed with this attraction.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Clarence, with Wallace Reid. — Has both star and story value. Ran it Ash Wednesday, start of Lent, on a religious holiday and had no business, but it was no fault of the picture. Good entertainment.—Chas. H., Ryan, Garfield Theatre, Chicago, Ill.—Neighborhood patronage.

Clarence, with Wallace Reid.—A highly pleasing picture, but flopped on account of playing it soon after the passing away of the stars.—Chas. Bona, Elks Theatre, Prescott, Ariz.—General patronage.

The Young Rajah, with Rodolph Valentino.—Picture very good. Pleased everyone and received favorable comments on it.—Chas. H., Ryan, Garfield Theatre, Chicago, Ill.—Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—Excellent production.—Parmele Theatre Co, Parmele Theatre, Platts- mouth, Nebr.—Small town patronage.

Manslaughter, a Cecil B. De Mille production.—Produced as a special for your patronage. Has everything the average fan likes in his entertainment. Best of Paramount’s “Famous 8,” although they did not put as much money as other great pictures. Came within 50% of this in their last group. 9,001 feet on ten reels.—Chas. H. Ryan, Garfield Theatre, Chicago, Ill.—Neighborhood patronage.

To Have and to Hold, with a special cast.—A very pleasing costume drama with a good story. It gave much satisfaction.—H. E. Yost, West End Theatre, Santa Ana, Cal.—General patronage.

To Have and to Hold, with Betty Compson.—Drew many favorable comments from those who saw it. A costume picture that pleased.—Ernest Vetter, Majestic Theatre, Homer, Mich.—Small town patronage.

While Satan Sleeps, with Jack Holt.—Good picture. Pleaser 90%.—Parmele Theatre, Plattsmouth, Nebr.—Small town patronage.

North of the Rio Grande, with Jack Holt and Bebe Daniels.—Here’s a good Western with two well known stars. It’s only in five reels and should be sold as a program and not as a special. Pleased them all. Attendance good. Advertising, lobby and six sheets.—A. Mitchell, Dixie Theatre, Russellville, Ky.—General patronage.

North of the Rio Grande, with Jack Holt and Bebe Daniels.—As Western this picture classes high, but it seems as though Jack and Bebe are a little out of place. The scenery in this picture is beautiful and some of the shots are wonderful. My people liked it and said so. Don’t let them tell you that it is a big special, for it is not, but it is a mighty good program picture.—H. P. Thompson, Liberty Theatre, Pardeeville, Wis.—General patronage.

Making a Man, with Jack Holt.—Falls short of White Satan Sleeps, but still it is a good one. Business fair.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Beyond, with Ethel Clayton.—Good acting by star on a poor subject. Picture has an appeal to women only. Many men walked out on it. Most people don’t care any more for weird acting on the screen.—Columbia theatre, Poynette, Wis.—Neighborhood patronage.

Beyond, with Ethel Clayton.—Drew well and pleased the majority. Has an appeal that reaches most everyone. Not a special, but a good clean picture.—L. A. Biliolid, Photo Play theatre, Grand Rapids, Ohio.—Neighborhood patronage.

The Hell Diggers, with Wallace Reid.—Poorest Reid we have run, yet passable. We lost more on this picture than on any in six months. Many said they couldn’t feel like seeing poor Wallace on the screen since he was dead, but whether this was the sole cause of this break in attendance I do not know. I have him soon again and will definitely know if his demise is going to hurt his pictures.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Hell Diggers, with Wallace Reid. — Had the print been in good shape this one would have good patronage. Played this one after his death and they came to see him. I was afraid that Wally’s death would hurt his pictures, but my patrons turned out to see this one all right. Attendance good. Advertising lobby and six sheets.—A. Mitchell, Dixie theatre, Russellville, Ky.—Neighborhood patronage.

The Call of the North, with Jack Holt.—Just an average 87.50 picture. Cannot understand why we pay so much for this star’s pictures. He doesn’t get them in for use. Paramount should co-star and perhaps we could get our money back at least.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Is Matrimony a Failure? with a special cast.—An entertaining six-reel comedy which should have been better made up. Work of all the principals was excellent and picture was nicely produced. Ran When Kane Met Abel, New Leather Pictures, with this.—Sawyer Bros., this theatre have action and punch, but this was not the best by any means. Some of the old scenes is much better.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Great Moment, with Gloria Swanson.—Good picture. Had this booked for two days, but did not think it strong enough to hold up. Did our usual Sunday business on it. Paid too much for it.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Her Husband’s Trademark, with Gloria Swanson.—Charged ten and thirty-three cents for this one and believe I pleased everyone. Gloria wears a few well gowns that please the women. Plenty of action.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small-town patronage.

Three Word Brand, with William S. Hart.—This was good and not well advertised so did not show well at the box office.—Columbia theatre, Poynette, Wis.—Neighborhood patronage.

Three Word Brand, with William S. Hart.—Great Hart with a good Western due to its interesting plot. Seven reels. All enjoyed it. Many hearty laughs, though not a great deal of action. Hart plays a theatre.—Philp Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Great Impersonation, with James Kirkwood.—This gave good satisfaction. Interests well sustained all through the picture. This one is well worth running, boys.—Walter H. Munson, Queen’s theatre, Hesperel, Ont., Can.—Small town patronage.

The Law and the Woman, with Betty Compson.—A fair picture. It is a society picture and will only please the class of people who like this nature of pictures.—Duncan & Veatch, Princess theatre, Morganfield, Ky.—General patronage.

The Crimson Challenge, with Dorothy Dalton.—Exceptionally good Western. Some of the pictures good acting.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small-town patronage.

Her Own Money, with Ethel Clayton.—The weakest Clayton film of a long way. It is not very bad and it’s not very good. In the Days of Buffalo Bill responsible for good business.—Fred Hinds, Cresco theatre, Cresco, la.—Neighborhood patronage.

Her Own Money, with Ethel Clayton.
A picture well worth seeing. Actress well liked in this town. As clean as any could want it—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Moran of the Lady Letty, with Rodolph Valentino. A splendid picture but more suitable for men than women. My patrons like these stars in society pictures.

Good business, as the stars are so well known.—W. L. Ellen, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

A Bachelor Daddy, with Thomas Meighan. I have received more compliments on this picture than on any I ever ran before. Absolutely the best thing Meighan has ever made. Play it two nights and your first night's crowd will fill your house the second night.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small-town patronage.

A Bachelor Daddy, with Thomas Meighan. Best picture we have had in six months. Star very popular, but even he can do better with high-grade story like this.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

A Bachelor Daddy, with Thomas Meighan. The best comedy-drama we have shown. The five kiddies were the stars. Thomas Meighan and Leonard Joe in the supporting cast.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small-town patronage.

A Bachelor Daddy, with Thomas Meighan. Absolutely one of the finest productions we have played during the past year or more. The human touch given this picture through the children will win the heart of a wooden Indian, and the picture will please the most hardened fan. I never saw a happier bunch of people leave the theatre than went back after the showing. Got many comments, and even telephone calls telling how good it was. It can be bought right and will make you some money if you tell them it's a real picture. Better get it and then play it up.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—General patronage.

Wealth, with Ethel Clayton. No adverse reports. Many stopped on way out to say, "Fine show." Awful weather so no money, but no fault of attraction.—Unique theatre, Bricelyn, Minn.—General patronage.

The Cowboy and the Lady, with Mary Miles Minter. A pleasing picture well produced. —Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

Something to Think About, a Cecil B. DeMille production. This is a very nice picture and again we have one more picture named right.—F. J. O'Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

Don't Tell Everything, with a special cast.—Class A in every respect. Another of the better class of pictures.—C. W. Longacre, New Glarus theatre, New Glarus, Wis.—General patronage.

Cappy Ricks, with Thomas Meighan. Great picture. Please all of my patrons that saw it.—C. R. Miller, Gem theatre, Spur, Tex.

Cappy Ricks, with Thomas Meighan. Here's a good one. If you haven't played it, get it. A little old, but sure to please every one of your patrons.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small-town patronage.

The Bride's Play, with Marion Davies. —A good picture, but poor paper on it. Not good for our Sunday patrons.—J. Winninger, Davison theatre, Waupun, Wis.—Small-town patronage.

The Bride's Play, with Marion Davies. —A good costume play that pleased the majority.—C. W. Longacre, New Glarus theatre, New Glarus, Wis.—General patronage.

The Charm School, with Wallace Reid. —This picture gave perfect satisfaction. Heard the remark as if the theatre died. "It's a pity that good-looking man died." In fact, we are all sorry in this town, as he was our favorite.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Exit the Vamp, with Ethel Clayton. Nice little program picture.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.


Passing Through, with Douglas MacLean. —Will get by, but does not draw. All of Paramount pictures fail to get me anywhere.—H. G. Schmidt, Palace theatre, Long Pine, Neb.—General patronage.


The Sheik, with Rodolph Valentino. While this picture is getting old, I played it to good business.—Edw. W. Werner, Windsor theatre, Canton, Ohio.—Neighborhood patronage.

Ladies Must Live, with Betty Compson. —An eight-reel picture that should have been about four. Nobody liked it, as it was too hard to follow. No good for small towns.—E. L. Graef, Opera House, Hortonville, Wis.—Small-town patronage.

After the Show, with Lila Lee. —Good show for large town. Some scenes should be omitted for small town.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Bonded Woman, with Betty Compson. —Very well acted and holds the interest fairly well, but not a very pleasing story.—S. M. Southworth, American theatre, Canton, N. Y.—Neighborhood patronage.

Our Leading Citizen, with Thomas Meighan. Seven reels. One which won. A clean and interesting story which pleased very much and is a credit to any theatre. The supporting cast could not be beat. It was fine.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small-town patronage.

The Home Stretch, with Douglas MacLean. —Good and people all said so. Clean and snappy. Will please. Our book of average is too per cent.—Unique theatre, Bricelyn, Minn.

The Idol of the North, with Dorothy Dalton. —A Western that pleased our Saturday crowd.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Borderland, with Agnes Ayres. —Six full reels. Very well liked by our patrons. Many favorable comments, especially on the scenery. Excellent supporting cast.—Horn and Morgan, Star theatre, Hay Springs, Neb.—Small-town patronage.

The Beauty Shop, with Raymond Hitchcock. —Despite the fact that Hitchcock, Montague Love, Jim Corbett, Louise Fazenda, and Billy B. Van are in the cast, this did not draw. Some of the sub-titles were clever, as were the Fairbanks dancing twins. Outside of that—well, by no means, a world beater. Oo. la la.—Henry W. Gaulding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Forever, with Wallace Reid. —Played this on day after Reid died and it sure was some beautiful picture, but too sad an ending.—J. Winninger, Davison theatre, Waupun, Wis.—Small-town patronage.

Scarlet Days, a D. W. Griffith production. —Don't amount to much.—A. K. Roth, Crystal theatre, Silver Creek, Neb.—Small-town patronage.

Boomerang Bill, with Lionel Barry.
more.—Good picture, but poor title. Does not draw. Acting fine.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

The Whistle, with William S. Hart.—Wish I might never have a worse show in my house. It has everything to make a good picture and will please all but the hardboiled. Different from general run of Harts. Not a Western. Has a good plot and will make friends for any house, especially the ladies. Has father love, mother love, fight, tragedy, humor and a good story. Where do you want to clean as new-mown hay.—Unique theatre, Bricelyn, Minn.

Forbidden Fruit, a Cecil B. De Mille production.—Played this to a good Sunday house. Picture of 1920 model, but fine. Print in good condition.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

One a Minute, with Douglas MacLean.—Pleasing light comedy. My patrons thought it a dandy show.—Unique theatre, Bricelyn, Minn.

Fathe

Dr. Jack, with Harold Lloyd.—One hundred per cent. Everyone went out laughing. I thought Grandma's Boy could not be better. My Losing.—Losing front and decorated car to advertise.—Thompson Bros., Thompson theatre, Heidlin, Okla.—Neighborhood patronage.

Dr. Jack, with Harold Lloyd.—Not as good as Grandma's Boy, and did not draw as well, although presented under ideal conditions.—H. E. Yost, West End theatre, Santa Ana, Calif.—General patronage.

Nanook of the North, with a special cast.—Very good educational picture and drew well.—A. K. Roth, Crystal theatre, Silver Creek, Neb.—Small-town patronage.

Nanook of the North, with a special cast.—Wonderful educational, worth everybody's time and money. Did not bill as an educational, but did send comp scores to teachers, who in turn sent the children. Fell down on second night. Paper on this.—Lost money. Unless you can tie up with schools you may be out of luck. Six reels. We charged forty and fifteen cents.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Nanook of the North, with a special cast.—A most interesting picture. Educational. No story to it, but highly interesting. Most of print in good clear condition.—Parmele Theatre Co., Parmele theatre, Plattsmouth, Neb.—Small-town patronage.

One Hour Before Dawn, with H. B. Warner.—Absorbing mystery story, spooky and satisfying. Well carried out and atmosphere of mystery is very forcible. It's good.—M. Hillier, Pastime theatre, Preserve, Kan.—Small-town patronage.

The Heart Line, with Lea Baird.—Very good. Though a little old it is very good. Film good. Photography very good. Also Harold Lloyd in That's Him made good program at town and twenty-five. Business fair.—P. O. Roby, Latona theatre, Williamsburg, Iowa.—Neighborhood patronage.

The Heart Line, with Leah Baird.—Fine. Pleased all, drew a good crowd. Leah is sure holding her own. Had special music for this.—O. R. Boettner, Audite, theatre, Madison, Neb.—Neighborhood patronage.

Realart

The Speed Girl, with Bebe Daniels.—A very good comedy feature. Comments good on it. Business off, but no fault of picture.—J. W. Andersen, Rialto Theatre, Cozad, Nebr.—Neighborhood patronage.

The Little Clown, with Mary Miles Minter.—Nice clean little picture. Pleased the children.—C. M. Vail, Blende Theatre, Benton, Wis.—Neighborhood patronage.

Room and Board, with Constance Binney.—Certainly an old one, but it pleased the majority at 10 and 25c.—S. G. Ihde, Photoplay Theatre, Ashland, Kans.—Small town patronage.

A Kiss in Time, with Wanda Hawley.—Good program picture.—J. W. May, Grand Theatre, Shawneetown, Ill.—Small town patronage.

The Case of Becky, with Constance Binney.—Subject, hypnotism. Adverse comments from patrons. There are better pictures than this one.—Walter H. Musson, Queen's Theatre, Hesper, Ont., Can.—Small town patronage.

Selznick

One Week of Love, with Elaine Hammerstein.—An A1 audience picture, excellent in story, star and production. A good combination of society, Western and thrill picture that should go well with all classes.—Chas. B. Pollett, Star Theatre, Gibsonburg, Ohio.—Neighborhood patronage.

Under Oath, with Elaine Hammerstein.—Good picture. This star doesn't make any bad pictures.—C. H. Simpson, Princess Theatre, Millen, Ga.—General patronage.

Clay Dollars, with Eugene O'Brien.—My patrons liked it. Small town life.—C. M. Vail, Blende Theatre, Benton, Wis.—Neighborhood patronage.

A Wide Open Town, with Conway Tearle.—Good picture. Holds the audience. Will please everybody and you won't have to give your right arm for it either. Book it, boys, and boost it hard.—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.—Neighborhood patronage.

Shadows of the Sea, with Conway Tearle.—Popular star in a weak story.—C. M. Vail, Blende Theatre, Benton, Wis.—Neighborhood patronage.

The Safety Curtain, with Norma Talbot.—Fair feature, but did not draw. Pleased about 50c.—H. E. Hoben, Olympic Theatre, Lenox, Iowa.—General patronage.

Good Night Paul, with Constance Talbot.—Patrons went wild over this one. Very good business.—G. Strasser, Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

United Artists

A Tailor Made Man, with Charles Ray.—Best Ray I ever had the pleasure of running. Ran this on New Year's against hard competition and packed them in.—A. A. Suszycki, Majestic Theatre, Maitson, Wis.—Neighborhood patronage.

A Woman's Small, with Mary Alden.—High-class picture. Too high class for the average public. Did poorest business of the season on this one. People want to laugh, not cry.—E. D. Keilmann, This Grand Theatre, Topeka, Kans.—General patronage.

Way Down East, a D. W. Griffith production.—A masterpiece. It's hard to say anything good of this picture that hasn't already been said. A picture with a moral that gets over better than most sermons and helps raise the picture industry to the high standard at which it is aimed. Business excellent.—P. E. Doe, Electric Theatre, Arcadia, Nebr.—Neighborhood patronage.

Way Down East, a D. W. Griffith production.—Played this three nights to big crowds. It's all that they say it is—a good picture and a money getter.—H. A. Larson, Majestic Theatre, Oakland, Nebr.—Small town patronage.

Disraeli, with George Arliss.—This one my patrons seemed to like. Ran with comedy. Helped to put it over. Arliss does some good acting. Pleased about 25c.—F. Paulick, Paulick Theatre, Muncoda, Wis.—Neighborhood patronage.

The Iron Trail, with a special cast,—
FRANCIS X. BUSHMAN and Beverly are at work before the camera again. Here is a scene from their first produc-
tion for Whitman Bennett.

better vehicles on numerous occasions.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.— Neighbor-
hood patronage.

One Wonderful Night, with Herbert Rawlinson.—Good program picture. Pleased majority.—J. W. And-
reasen, Rialto theatre, Cozad, Nebs.—Neighborhood patronage.

The Flaming Hour, with Frank Mayo. A picture that was liked by a large ma-
jority of our patrons. And it wasn't heavily paddled, as are so many alleged
specials and super-specials(?) Opened

The Social Buccaneer with this. Looks like a good serial.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.— Neigh-
borhood patronage.

The Loaded Door, with Hoot Gibson.—Good Western, Gibson liked very well
here. Please about 75%.—D. A. White, Cozy theatre, Checotah, Okla.— Neighbor-
hood patronage.

The Jilt, with a special cast.—A good cast, with nothing to do but stand around.
The first real battle on Universal's pro-
gram in quite a while. Both of the crowd
slept through it waiting for Buffalo Bill.
—Roy W. Adams, Pastime theatre, Ma-
son Mich.—Small town patronage.

A Dangerous Game, with Gladys Walton.—Gave satisfaction as a rule. Story
very improbable and several of the scenes
very dark, due to doubt to poor lighting
while shots were being made. This little
lady is all right if given proper vehicle.
—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighbor-
hood patronage.

The Lone Hand, with Hoot Gibson.—
Fair picture. Not as good as the average picture this star makes. However, will get
by with a good comedy.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.— Neigh-
borhood patronage.

Her Night of Nights, with Marie Pre-

cost.—A very good comedy-drama. More
people like the star here than I thought.
—W. M. Ward, Starlight theatre, Corn-
ning, Ark.—Neighborhood patronage.

Top o' the Morning, with Gladys Wal-
ton.—Not so good, but you can get by with
a good comedy. Too weak to depend on
for a feature.—L. A. Pilliod, PhotoPlay
theatre, Grand Rapids, Ohio.—Neigh-
borhood patronage.

The Black Bag, with Herbert Rawlin-
son.—Excellent program picture.—R. S.
Moore, Gem theatre, Snyder, Okla.— Neigh-
borhood patronage.

Trimmed, with Hoot Gibson.—Picture
good. Not up to Hoot's average. Story
weak. Drew good one day.—F. J. O'Hara,
Community theatre, Elgin, Neb.— Neigh-
borhood patronage.

Trimmed, with Hoot Gibson.—A Good
picture. The bear, the jackass and Hoot
make a good combination. You won't go
wrong with this one.—W. V. Filson, Opera
house, Scott City, Kans.—Neighborhood
patronage.

The Married Flapper, with Marie Pre-
vest.—A dandy picture that pleased a
small crowd. A marvel, but it's in the
last reel that is worth the price of ad-
mission alone. Try it.—J. W. Boatwright,
Radio theatre, Oark, Mo.—Neigh-
borhood patronage.

The Trooper, with Gladys Walton.—
Not up to Miss Walton's standard. Poor
pictures.—Star good.—D. A. White, Cozy
theatre, Checotah, Okla.—Neighborhood
patronage.

Riding Wild, with Hoot Gibson.—Fair. I
thought these Gibsons would stand
up Friday and Saturday at advanced ad-
mission, but they won't take the grade. Has
a very good magician's act, and Baby
Paulick in The Little Father, who drags it
up at fifteen and thirty cents.—Roy W.
Adams, Pastime theatre, Mason, Mich.—
Small town patronage.

Riding Wild, with Hoot Gibson.—A lit-
tle different from his usual breezy West-
erns but seemed to please. Drew good
business on about as had a night as pos-
sible to have.—Ben L. Morris, Olympic
theatre, Bellaire, Ohio.—General patron-
age.

Wild Honey, with Priscilla Dean.—
Very poor picture. Not pleased 25% of the
patrons.—H. E. Holien, Olympic theatre, Lenox, Iowa.
General patronage.

All Night, with Rudolph Valentino.
—Patterson did not like it. Thought it was
silly. Good business.—G. Strasser Sons,
Emblem theatre, Buffalo, N. Y.— Neigh-
borhood patronage.

The Scarlet Car, with Herbert Rawlin-
son.—All I heard was that Herb imitated
Wally pretty good, but the story hasn't much to it. Just a good program.—S. V.
Wilson, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

The Galloping Kid, with Hoot Gibson.
Not quite as good as his other features,
but pleased 80% of the patrons.—H. E.
Holien, Olympic theatre, Lenox, Iowa.
General patronage.

Human Hearts, with House Peters.—
Not so bad for an old 'bushy' drama. Only
seven reels, while it was billed as eight.
Story is changed from press dope, too.
Looks as though the censors had been
nibbling at it. Don't claim too much a
charge too much for it. (Or pay too much.)—Roy W. Adams, Pastime the-
aetre, Mason, Mich.—Small town patron-
age.

Human Hearts, with House Peters.—
This is as good a picture as anyone would
care to look at. Drew almost as well as
The Storm with about $10 less advertis-
Mae Murray, in two scenes from her new production "Jazzmania," distributed by Metro Pictures Corporation.

Rawlinson.—Rawlinson is getting to be a good bet for me. This one a very good crook story and one that is just a little different from the ordinary crook story.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Vitagraph

A Front Page Story, with Edward Horton.—The only newspaper picture I have ever seen that was accurate and did not make editors criticize. Everyone laughed, but despite big campaign did not do big business. Cold wave may be to blame.—E. D. Keillman, Grand theatre, Topeka, Kans.—General patronage.

The Ninety and Nine, with Colleen Moore.—Here is a picture worthy of every exhibitor's attention. Will please everyone and make you good money if you buy it right. Play it up as a railroad drama and a real forest fire that makes The Storm by Universal look like a Sunday picnic. The start of the picture has many touching scenes that will please the women. An all around good bet.—C. J. Goetz, Beverly theatre, Janesville, Wis.—General patronage.

One Stolen Night, with Alice Calhoun.—Patrons claim Alice at her best in this picture. Fair business. Costume picture.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Divorce Coupons, with Corinne Griffith.—A good well acted picture and pleased all my people. Alson ran Pair of Kings, Semon comedy. All came out smiling. A 100%.—D. L. White, Coco theatre, Checotah, Okla.—General patronage.

You Never Know, with Earle Williams.—My patrons remarked favorably on this, which is another revolution in a mythical country, but different, and the kid part went over great. Good kid show.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

When Danger Smiles, with William Duncan.—Good picture. A little dark in some places.—Edith Johnson is not hard to look at. Duncan draws very well here. Played with Semon in The Stage Hand.—F. J. O'Hara, Community theatre, Elgin, Nebr.—Neighborhood patronage.

A Guilty Conscience, with Antonio Mo—

ing. Anyone who isn't playing Universal's new programs and specials are missing some of the best product on the market. They are sold at low, low prices, G. G. May's theatre, Kanopolis, Kans.—Small town patronage.

Human Hearts, with House Peters.—Pictures of this kind keep them coming back to your theatre. House makes a hit in any theatre. Just the kind the small towns need.—Wm. Krumholz, Grand theatre, Hallock, Minn.—General patronage.

Tracked to Earth, with Frank Mayo.—This picture pleased 100%. Would advise anybody playing it as it is certain to please. As good as any special we have run.—Lyric theatre, Manning, Tex.—Small town patronage.

The Guttersnipe, with Gladys Walton.—Five reels of nothing; not even enough to it to call it poor.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

Don't Get Personal, with Marie Prevost.—I have my first Prevost fliver to see. She is one of my best bets.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

Don't Get Personal, with Marie Prevost.—I have my first Prevost fliver to see. She is one of my best bets.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

The Storm, with House Peters.—Good picture but would be better in poor condition. Had to eliminate fourth reel entirely. Drew fair.—Lyric theatre, Manning, Tex.—Small town patronage.

The Storm, with House Peters.—One of the best pictures I ever ran. Action, scenery, story A1, and title cannot be beat. Forest fires wonderful.—A. A. Suyzen, Little theatre, Mauston, Wis.—Neighborhood patronage.

The Storm, with House Peters.—One of the best big specials of the year. One of the best horror pictures. Book it and raise your prices. It's worth it and they will tell you so on the way out. Snow and fire scenes have never been equalled.—W. Tholozz, Grand theatre, Hallock, Minn.—General patronage.

The Storm, with House Peters.—A really good special except that love action in it is too drawn out. Outdoor scenes might be general public. Not as good as it should be. Will make good at box office if properly advertised.—Columbia theatre, Bayonne, N. J.—Neighborhood patronage.


The Trap, with Lon Chaney.—Boys, if you haven't played this one wire your exchange, and boost Lon Chaney as his wonderful pictures. Pleased 100%. Will hold them all the way through.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Trap, with Lon Chaney.—This is great. Wonderful scenery, wonderful acting, wonderful photography. Played this one against NanoKe of the North in this picture. Did an excellent business. Book it.—Lynn Overton, Majestic theatre, Bangor, Mich.—General patronage.

Shattered Dreams, with Miss du Pont.—Not as good as A Wonderful Wife. No drawing power.—Lyric theatre, Manning, Tex.—Small town patronage.

The Wise Kid, with Gladys Walton.—Light comedy drama which our patrons mildly enjoyed.—J. L. Greenwood, Orpheum theatre, Weleetka, Okla.—Neighborhood patronage.

Foolish Wives, with Eric Von Stroheim.—Somewhat crude picture. Elaborate and good acting. It didn't take with my crowd.—J. Carabell, Monroe theatre, Key West, Fla.

Foolish Wives, with Eric Von Stroheim.—Half the audience said it was great. The other half, poor. Drew one hundred and sixty-four people only in town of 3,200 on two days' showing.—K. J. Uglow, Strand theatre, Whitewater, Wis.—General patronage.

Foolish Wives, with Eric Von Stroheim.—No good for small towns. It doesn't go over, and you will hear about it.—Wm. Krumholz, Grand theatre, Hallock, Minn.—General patronage.

Conflict, with Priscilla Dean.—This feature pleased 100% to the few who saw it. Would advise playing it if audience is not too critical.—Lyric theatre, Manning, Tex.—Small town patronage.

Man to Man, with Harry Carey.—A very good Western production with plenty of life and action to get over. The cattle stampede was great. Very pleasing offering.—Thompson Bros., Thompson theatre, Healdton, Okla.—Neighborhood patronage.

Man to Man, with Harry Carey.—Only jewel we have yet played worth a d—n. Pleased nearly capacity. If you have not played it do so. It will please.—Lyric theatre, Manning, Tex.—Small town patronage.

Across the Dead Line, with Frank Mayo.—This is an excellent program picture.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

Across the Deadline, with Frank Mayo.—Would have been good if all there. We got about 3,000 feet for this 5,000 foot feature.—Lyric theatre, Manning, Tex.—Small town patronage.

Headin' West, with Hoot Gibson.—Our patrons are almost always pleased with Hoot. He has the right kind of steam and snap and manages to put a little humor in as well. Generally do average business with these.—Columbia theatre, Bayonne, N. J.—Neighborhood patronage.

The Bear Cat, with Hoot Gibson.—Good Gibson Western. Pleased very small crowd.—Lyric theatre, Manning, Tex.—Small town patronage.

The Man Under Cover, with Herbert Rawlinson.—Rawlinson is getting to be a good bet for me. This one a very good crook story and one that is just a little different from the ordinary crook story.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

The Woman Unders Cover, with Herbert Rawlinson.—Popular star in a pretty good story.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.
good writing power. Made a little money on a week night and packed them.—David L. Mickey, Electric theatre, Anderson, Mo.—Small town patronage.

State Rights

Heroes of the Street (Warner Bros.), with Wesley Barry.—Picture pleased good crowds all week and proved to be a good box office attraction as it attracted much public patronage.—David Harding, liberty theatre, Kansas City.

More to Be Bitten Than Scorned (C. B. C.), with Alice Lake.—A very good picture. Not as worth-while a production as "Good for a Laugh."—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—My funniest experience as a motion picture exhibitor has been to the unsuspecting public tell me what a wonderful picture this was. Gave me my greatest kick. Think I'll have to give them "The Face on the Barroom Floor" next.—H. S. Kohlins, Robinson theatre, Nebraska.——Neighborhood patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—Did an awful flop here. They've had too much of that every day. But one time a director runs out of material he has the boy leave home, fall in love with a chorus girl and finally land in his mother's arms. Arnt alone just as long as time before. The picture, of its kind, is a good one, but it's a very poor "steal on "The Old Nest."—Most imitations are: If you've not had a mother picture for a long while it will sell big.—Fred Hinds, Cresco theatre, Cresen, Iowa.—Neighborhood patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—My patrons liked this picture. Played to very good business for two days. Had weather.—D. H. Follett, Star theatre, Gibsonburg, Ohio.— Neighborhood patronage.

The Soul of Man (Prod. Sec.), with a special cast.—A very good picture. Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Rags to Riches (Warner Bros.), with Wesley Barry.—Can't go wrong on this one. Every one was pleased. It is this star's best picture.—Ward light theatre, Cornning, Ark.—Neighborhood patronage.

Your Best Friend (Warner Bros.), with Vera Gordon.—A great character story with little action. Not much of a wonder part as the Hebrew mother, at which she excels all others. It is an appealing story all the way.—E. F. B. Strawberry, temple theatre, Bellaire, Ohio.—General patronage.

Your Best Friend (Warner Bros.), with Vera Gordon.—I don't know where they get the special part, as I could not see it. Their picture, I made me money, but I lay it to the fact I played it on Christmas.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

Your Best Friend (Warner Bros.), with Vera Gordon.—I don't know where they get the special part, as I could not see it. Their picture, I made me money, but I lay it to the fact I played it on Christmas.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

Your Best Friend (Warner Bros.), with Vera Gordon.—I don't know where they get the special part, as I could not see it. Their picture, I made me money, but I lay it to the fact I played it on Christmas.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.
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"THIRD ALARM" opened Sunday capacity business. Went big Monday and Tuesday," wires Goldberg Brothers, Omaha. "You cannot exaggerate on money-making possibilities of this picture. Recommend it as one of surest box-office attractions of season."

J. P. Calla, managing director Strand Theatre, Canton, wires:

... "ALL RECORDS SHATTERED notwithstanding adverse weather conditions ... compelled open theatre ten o'clock each morning ... people stood out in rain last day waiting to get in."

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than the average Westerns. — Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

West Is East (Sanford), with Pete Morrison.—A worth while Western program picture. —Dandy for daily change house.

Trapped in the Air (W. P. E. C.), with Lester Cuno.—Just a fair Western.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

The Crow's Nest (Aywon), with Jack Hoxie.—Snappy western feature. Plenty of action. One of the best Westerns in quite a time.—Iva Shielles, Queen theatre, Tyler, Tex.—Small town patronage.

West Is East (Sanford), with a special cast. —Something different. It's a Western, society and comedy. Good clean stuff, that will please all. Better than the average Westerns. — Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

of Oct. 29th, 1923.

The Man from Hell's River (W. P. E. C.), with a special cast.—Would class this as a good program picture. Almost up to the usual standard of Curwood subjects. Patrons all seemed to be pleased. Splendid scenery. — Adolph Kohl, Pastime theatre, Granville, N. Y.—Small town patronage.

The Man from Hell's River (W. P. E. C.), with a special cast.—Very good Cur- 

Headin' North (Arrow), with Pete Morrison.—Picture would probably have been good, but print was in very bad condition. Wrongly assembled. Part three should have been in reel two. Progress Feature Mfg. distributors in San Francisco. —C. H. Powers, Strand theatre, Duns- 
muir, Cal.—R. R. Town patronage.

Frivolous Wives (Fidelity) with a special cast. The story crewed well, but the 
people were not satisfied. A one day picture. — A. G. Weigang, Armory theatre, Karnes City, Tex.—Small town patronage.

Frivolous Wives (Fidelity), with Rod- 

West Is East (Sanford), with a special cast.—Independents produce such as this and then howl because we do not buy their product. Funk is no name for it. — D. E. Pitton, Lyric theatre, Harrison, Ark.—Small town patronage.

West Is East (Sanford), with a special 
cast.—Different. It's a Western, society and comedy. Good clean stuff, that will please all. Better than the average Westerns. — Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.


The Better Man Wins (Sanford), with Pete Morrison.—Lots of action in this 
soaper, and it pleased most of my patrons. Personally thought it poor.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

The Better Man Wins (Sanford), with Pete Morrison.—This is the kind of stuff that sells. You can't go wrong on this one. A clean society Western drama. Good enough for the best houses. Good old acting clean all way through. Something different. No bar room stuff. It's got a little of everything in it. — William Thacher, Royal theatre, Salina, Kans.—General patronage.

The Unconquered Woman (Bradford), with Rubye De Remer.—A fair picture. Nothing wonderful. Patrons seemed to enjoy it. — Harry Holohli, Liberty theatre, Mar- 
lette, Mich.—Small town patronage.

Across the Border (Aywon), with a special cast.—Fair Western picture. —H. A. Larson, Majestic theatre, Oakland, Nebr.—Small town patronage.

Western Demon (Western), with Will- 
iam Fairbanks. — Very good Western of the "wild" class. — G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Broken Silence (Arrow), with a spe- 
cial cast.—If your people like Northw est pictures, get it, for it will please 100 per cent. Fine from start to finish. James O'Hara (Curwood story) and they are all fine. — D. A. White, Cozy theatre, Checo- 
tah, Okla.—Neighborhood patronage.

Blaze Away (Di Lorenzo), with a spe- 
cial cast.—Best Western picture that I have shown of this star. Give us more like this. My patrons went out praising this picture. — L. B. Greenhow, Strand theatre, Leslie, Ark.—Small town patronage.

Four Hearts (W. P. E. C.), with Dick 
Hatton.—A story of intrigue and love, with a little western action. Excellent. Good film.—Helen Drexler, Star theatre, Croton, Nebr.—Small town patronage.

Two Fisted Jefferson (Arrow), with Jack 
Hoxie.—This is one you can rely on to please them. — His picture is "good." W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

East Comes West (Canyon), with Frank- 
lin Farnum.—A dandy picture that pleased a big Sunday crowd. — Ralph W. 
Crooks, Star theatre, Elgin, Ill.—Neighborhood patronage.

A Man's Fight (United), with Dustin 
Farnum.—A picture that is worth one's time and money. Good story. —
F. B. O. bookers throughout the country are being buried deeper and deeper every day in every way under the flood of bookings and applications from exhibitors representing every type of theatre — great picture palaces down, and everything in between. Truly "FIGHTING, BLOOD" is

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"Six-Second Smith"

12—Whirlwind Rounds—12

Masterfully Directed by Mal St. Clair
with Larry Semon in Solid Concrete and played them all. Both are a safe bet,—H. F. Sembler, Colonial theatre, Radford, Va.—Small town patronage.

White Hutt (Bartlett), with a special cast. No good film, with J. B. Lar- son, Majestic theatre, Oakland, Neb.—Small town patronage.

They're Off (Aywon), with Oday and Ford.—Poorest picture shown in some time. They're Off is a sure diller. The kind that hurts.—Wm. Koons, Garden theatre, Vicksburg, Mich.—Small town patronage.

The Desert Crucible (Arrow), with J. J. Hoxie.—Only a fair Western. If your people like Hoxie you will win. Hoxie is a good bet with me.—H. F. Sembler, Colonial, Radford, Va.—Small town patronage.

Flaming Hearts (Metropolitan), with J. B. Warner.—Brother exhibitors. I think when we get a good one it is well to pass it on. Here is one I think we should please any audience. Didn't do much for me, but no fault of picture. —J. J. Sarah, Webster, Walsenburg, Colo.—General patronage.

Atonement (Pioneer), with a special cast.—I do not know how an exchange can have the brass to make you pay even one cent for a dud of this class. I have received a good many circulars and thought I would try out some of their pictures. If all are as bad as this one we should haul them off and burn them. Acting poor. Prints bad. Everything wrong with them. After this the best thing I have seen in a fellow paying some of these state rights people what you can get a good picture for from Fox, Universal, Universal— ever they have had. So far showed fourth episode. Attendance holding up fine. Some real history in this serial.—E. L. Golden, Mt. Vernon, Ia.—Neigh- borhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—On the twelfth episode it still maintains a good followin in spite of all and Michigan winter weather. Without this serial I might as well lock up and take a suite of rooms in a Michigan summer. Maybe I'll have to anyway, but Buffalo Bill and Adventures of Tarzan are helping postpone the civil day.—Roy W. Adams, Plattsburg, Mason, Mich.—Small town patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Promises to be the best serial I have ever seen. Hope Universal will do enough business with it so that they can continue the kind. That old murdering, suicide, black hand, dead body, murder, mayhem is good.—Columbia theatre, Poyntette, Wis.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—This is holding up fairly well. So far is it fairly well.—Roy W. Adams, Passavant, Ala.—Neigh- borhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—This is holding up fairly well. So far it is very good.—Roy W. Adams, Passavant, Ala.—General patronage.

International News (Universal).—As good a filler for a program as any one could want. This serial has picked up since we began these.—Roy L. Dowling, Ozark theatre, Hallock, Minn.—General patronage.

The Mirror (Universal).—A well-bal- anced serial that has won favorable mention. Has Col- umbia theatre, Poyntette, Wis.—General patronage.

Our Gang Comedies (Pathé).—These kids could get the grown-ups and the kids coming more and more for every one that is shown.—Wm. Krumholz, Grand theatre, Hallock, Minn.—General patronage.

Out of the Inkwell (Sullivan).—Play these, one every other week, and they will please. A dandy one-reeler which cannot be beat, and if you are a good buyer you can buy them right.—Geo. J. Kress, Hud- son theatre, Rochester, N. Y.—Neigh- borhood patronage.

Pathé Comedies (Lloyd single reels, Lloyd two reels, Pollard two reels, Our Gang Comedies).—The latter are mighty good, and register.—Roy W. Adams, Passavant, Ala.—Small town patronage.

Pollards of the Far South (Vitagraph), with Harry James. —Excellent picture. So far has picked up since we began these. —Roy L. Dowling, Ozark theatre, Passavant, Ala.—General patronage.

Rolland, Atonement (Pathe), with Roland. —Excellent stunt. So far has picked up since we began.—Roy L. Dowling, Ozark theatre, Passavant, Ala.—General patronage.

Screen Snapshots (Pathe).—This novelty should be on every theatre's program every two weeks.—C. H. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Semon Comedies (Vitagraph).—All good bets if they can be bought right.—Parmele Theatre Co., Parmele theatre, Plattsburg, Neb.—Small town patronage.

Sunshine Comedies (Fox).—Pretty good, all.—Parmele Theatre Co., Parmele theatre, Plattsburg, Neb.—Small town patronage.

Universal Comedies (Universal).—We find these one reelers as good as any made, especially the "tramp" comedies, starring Neely Edwards, and price is without exception. —Roy W. Adams, Plattsburg, Mason, Tex.—Small town patronage.

Hello Mars (Universal), with Harry Sweet.—This is certainly a knockout. It is something new. It will please any au-dience.—Roy W. Adams, Plattsburg, Mason, Tex.—Small town patronage.

Torchy Takes a Chance (Educational), with Johnny Hines.—Excellent in every respect. Torchy comedies are very popular with my patrons, parthe theatre, Battle Creek, Iowa.—General patronage.

A Blue Jacket's Honor (Universal), with Jack Perrin.—This two-reel Western is as good as they make them. If your patrons like short Westerns they'll get this.—Lyric theatre, Manning, Tex.—Small town patronage.

A Quiet Street (Pathé), with Our Gang. —This is the first Our Gang comedy we have used. It pleased young and old. Film was in very good condition. In fact, practically all Pathé film that we use is in good shape. We believe we are going to develop a strong following for the Our Gang comedies. They certainly are doing very well.—O. H. L. Daily, Star theatre, Hay Springs, Neb.—Small town patronage.

The Dentist (C-B-C), with the Hall- room Boys.—The best Hallroom Boys we have had in the theatre. If you can get good prints from the exchange.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

The Reporter (Fox), with Lupino Lane.—Very good two-reel comedy.—G. Stras- ser Sons, Emblem theatre, Buffalo, N. Y. Neighborhood patronage.

Holy Smoke (Educational), with Lloyd Hamilton.—A Mermaid comedy that's a dandy.—C. H. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

The Detective (F. B. O.), with Dan Mason.—These Plum Centers A have some good laughs and have no question- ing as to their first money being paid out. —Parke, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Rent Collector (Vitagraph), with Lewis Thomas. —Good picture, a real cycle of fun. How does he do it? We are for Larry, as he seldom fails to knock 'em dead. For action, and real fun these comedies are the snake's hips and the eat's meow every week. I am playing them all,—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—General patronage.

A Pair of Kings (Vitagraph), with...
Just Wait Till You See
H. C. WITWER'S COSMOPOLITAN MAGAZINE STORY

"The 4th Musketeer"

Directed by WILLIAM K. HOWARD
STARRING
JOHNNIE WALKER

Old King Tutankhamen would have made H. C. Witwer a Knight of
the Nile if he had seen this knockout at the Pyramid Picture Palace
3,000 years ago—and poor old Alexandre Dumas would have felt like
an amateurish piker after he had read this story. Oh, Boy—it's a
wallapaloozer! GRAB IT WHILE IT'S SIZZLING—NOW!!!

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Title

Star

Producer

Remarks

Title

Star

Producer

Remarks

Exhibitor

Name of Theatre

Transient or Neighborhood Patronage

City

State

Larry Semon.—Very good, although not quite up to Larry's standard. Audience was moderately satisfied.—Chas. McElwee, Sigma theatre, Johnstown, Ohio.—Neighborhood patronage.

The Ropin' Fool (Pathe), with Will Rogers.—A novel two reeler. Many roping stunts, and slow motion photography.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small-town patronage.

The Frozen North (F-N), with Butler Keaton.—One of Keaton's best. He always delivers the goods.—P. F. Doe, Electric theatre, Aracdia, Neb.—Neighborhood patronage.

The Head Waiter (Vitagraph), with Larry Semon. The slap stick. Children will like it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Bakery, with Larry Semon.—Got the jact and sent them home asking for more.—J. W. May, Grand theatre, Shawneetown, Ill.—Small-town patronage.

Golf (Vitagraph), with Larry Semon.—Oh, boy. It's a scream. Larry is there with the laughs every time.—F. F. Doe, Electric theatre, Arcadia, Neb.—Neighborhood patronage.

The Enchanted Fiddle (Pathe), an Aesop Fable.—We have shown over 100 Fables to date and can safely say this is the most entertaining one of them all. The old man, cat, donkey and all are in this one. You have no idea what a fiddle can do in the right hands until you see this Fable. The moral: It's a poor rule that won't work both ways.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

School Day Love (Educational), with a special cast.—A good comedy for children's night, not much for grown-ups.—Palace theatre, Long Pine, Neb.—General patronage.

Touch All Bases (Pathe), with Paul Parrott.—The story seems uninitiated in this day and time, but this one reeler didn't fail to get plenty of looks and that's what counts in a comedy.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

On the Jump (Pathe), with Harold Lloyd.—One of the best we have had of the one-reel reissues.—C. F. Hopkins, Hopkins theatre, Cotter, Ark.—Small-town patronage.

Blazes (Educational), with a special cast.—More snap, more pep. Good story, full of laughs. Great audience picture. You can't go wrong on this one.—Garden theatre, Council Bluffs, Iowa.—General patronage.

The Skipper's Sermon (Educational).—Not as good as some Toonervilles, but a fair comedy at that. We have a hard time running two-reel comedies on account of such long features nowadays.—Crystal theatre, Wayne, Neb.—General patronage.

An Idle Roomer (Universal).—Not so bad.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small-town patronage.

The Saw Mill (Vitagraph), with Larry Semon.—It's just the same old story. All Semons are good and satisfy your audience because, as comedies, they are everything that could be expected of them.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small-town patronage.

The House of a Thousand Trembles (Universal), with Neely Edwards.—Fair; good enough for a filler.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small-town patronage.

Henpecked (Universal), with Lee Moran.—Plenty of laughs in this one. Best Moran I have had in years.—A. W. Andreasen, Riato theatre, Cozad, Neb.—Neighborhood patronage.

The Little Rascal (Universal), with Baby Peggy.—Very good. —Roy W. Adams, Pastime theatre, Mason, Mich.—Small-town patronage.

Spooks (Educational), with Lloyd Hamilton.—Plenty of laughs. Mermaids are usually all good.—J. W. Andresen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

His First Job (Universal), with Lew Carse.—Pretty slow.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small-town patronage.

I Do (A-E), with Harold Lloyd.—This is sure a knockout of Lloyd's latest.—A. K. Roth, Crystal theatre, Silver Creek, Neb.—Small-town patronage.

The Small-Town Derby (Universal), with a special cast.—Here is a special reissue comedy and has a few new ones that get the laughs. The mule does some good work and looks good.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

Maineie Idies (Universal), with Neely Edwards.—Best Nervy Ned I have had.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small-town patronage.

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Strand theatre, Milford, Ia.

From A. Leitch, owner of the Strand theatre, we are in receipts of this picture of his house at Milford, Iowa. Across the top of the picture Mr. Leitch's pen informs us that he did a "wonderful business on Blood and Sand."

The population of Milford is 800 and this building was erected at a cost of $25,000. There are 300 comfortable seats in the theatre which is constructed so that road shows and other stage attractions may also be held. Mr. Leitch declares that equipment and furnishings throughout are of the very best and that the house is thoroughly cozy within.

$350,000 Theatre at Troy, N. Y. Opened

The Troy, the latest house in the Mark Strand group of theatres, located in Troy, N. Y., and which has been in process of construction for the past year, has been completed and is ready for opening with Uly Hill as managing director, Edward H. Crawford, former manager of the Lincoln in Troy will be associated with Mr. Hill as business manager of the new house. The Troy represents a building expense of $350,000. It has a seating capacity of 2,500, so that combined the two comprise among the largest capacity house in the city.

Approximately $250,000 was spent in construction of the Aubert, work being carried on over a period of six months. The theatre represents a solid structure, the roof being tied to the foundation by steel columns with the roof trusses reinforced two ways to eliminate wind vibration. The roof is 140 feet to a plaster partition which gives a softening effect and a high grade of projection.

Caldine number 3 High Tex Range brick was used on all four sides of the house. A handsome canopy, 20 feet long, projects 12 feet over the sidewalk.

The trusses are so constructed that they will stand twice the weight of the roof and the building is thoroughly fireproof, being of concrete with a Monolithic roof. An 8 foot dead air space between ceiling and roof makes possible an even temperature affording uniform warmth in winter and a cooling freshness in summer.

New Aubert an Efficient House

St. Louis, Mo. Theatre Costing $250,000 Is Modernly Furnished and Equipped—Airdome Adjoining Accommodates 2,000

Several features of note make the new Aubert theatre recently opened at St. Louis a theatre of interest from an equipment and construction standpoint. Controlled by Kingsbenton Amusement Company the Aubert is a first run house, charging popular prices and is a unit in a chain of houses to be operated on this policy which will be acquired or built later.

The auditorium of the Aubert is 70 by 135 feet, providing for a seating capacity of 2,000. A perfect view of the screen is obtained from every chair, installed by Heywood-Wakefield company. Adjoining is the open air theatre which will accommodate 2,000, so that combined the two comprise among the largest capacity house in the city.

Theatre Construction

Theatre Constructions

Two Houses to Be Built

At Little Falls, N. Y.

Building plans for the new theatre which C. R. Moyer, of Herkimer, intends to erect this spring at Little Falls, N. Y., were submitted to state officials here the past week, and approved.

Mr. Moyer's house will cost upwards of $100,000, and Little Falls will have the spectacle of two expensive theatres being erected at the same time, W. W. Berinstein also breaking ground for a new house there in April.

Interior view of the new Aubert theatre, St. Louis, Mo., erected at a cost of $250,000 and seating 2,000. Details of the house are published above.
Spare Parts Safeguard Show

Wesley Trout Suggests Projection Equipment It Is Advisable to Carry in Stock for Emergency Purposes

WHAT provision have you made to take care of a sudden breakdown in your projection equipment? Suppose that in the middle of a feature of a picture, the toggle gear, a driving gear, a pin, belt on the motor or some other part of your projecting machine broke. Would you prefer to have your show ground to a halt or would you have an extra mechanism on hand and be able to carry at least a complete intermittent movement. This is the one part of the projector that is the most liable to break down at any minute.

I firmly believe that it is good policy to carry a small line of various projector parts on hand in the event of an emergency. The question has often been asked of the writer, just what parts should the projectionists carry on hand?

I advise every exhibitor to carry a complete framing carriage on hand, because this is one part of the mechanism that may give you trouble at any time. When you have new parts installed in your intermittent movement I advise that you send the complete movement to the factory to have these parts installed. This is a big job and I advise that the average projectionist not try it himself if he wants an accurate job.

The intermittent sprocket and the take-up and feed-sprockets will wear quickly. The cause of the take-up sprocket wearing so fast is caused by some projectionists keeping their take-up bolt entirely too tight. This will cause your sprocket to become out of line. Take-up bolt should be just tight enough to run the bottom roller when reel is full. Any more than this will simply wear out the sprocket. Too tight of tension on the sprocket when the gate will cause the intermittent sprocket to wear very rapidly. Just enough tension to keep your picture from jumping.

If you are using a direct current motor, carry an extra set of brushes. Be sure and keep an extra set of brushes on hand for your motor generator set as you may need them.

The exhibitor should carry a complete set of condensers on hand, extra pair of carbon holders, a good pair of lugs. New fuses for the motor circuit and the main motor circuit should be carried on hand. In inserting new condensers in the lamphouse you should make sure that they fit loose and do not bind in their holders. If a condenser fits tight in their holders when they expand it will cause breakage very easily. When first using new condensers be sure and use about 25 amperes for about thirty minutes, then increase to full capacity that you use to project your pictures.

Projectors should carry a complete set of belts on hand. The take-up belt soon becomes soaked with oil. By having an extra belt on hand you can put same on quickly in case it breaks. Keep one extra belt for motor drive and one for the take-up and you will avoid a lot of unnecessary trouble. Purchase a good grade of belt and it will last longer and give you less trouble.

I have found that it is a very good plan to carry one upper and one lower sprocket on hand. The lower sprocket will wear quicker than the upper one. Never use a take-up sprocket that has become "undercut" as it will cause you to lose the loop, thereby causing many unnecessary delays. It will pay you to carry two of them on hand at all times. Clean these sprockets with an old toothbrush. Dirt and gum on the lower sprocket will cause the film to jump off and lose loop.

NEW PROJECTS

Westminster, Md.—Work on the new Star theatre being constructed for George Osborne, owner of the Star and the Opera House here has been started. The house will be equipped with Simplex machines, motor generator set, new screen and will have four color lighting system, which will be controlled from the booth. A Moller pipe organ will also be installed.

Akron, O.—Building Commissioner L. E. Welker has received plans for the new Keith theatre for his approval.

San Diego, Cal.—The building occupied by the San Diego Hardware Company is to be remodeled into a first class theatre by W. W. Whitson who controls the California theatre at Fifth and G streets.

Tacoma, Wash.—Two new theatres are planned for this city. Mr. and Mrs. Henry Froman will erect a new building for John Hamrick of the Blue Mouse theatre, while Robert McKinnell, owner of the new Rose theatre, plans a theatre at 26th street between Proctor and Adams streets.

Canton, O.—The Colonial hotel building has been leased by Park C. Beauty and will be remodeled into a theatre with a seating capacity of 600.

Santa Rosa, Cal.—A $200,000 theatre is to be built here which will be leased by the management of Chine theatre. It will seat 2,000 and work will start soon.

San Francisco, Cal.—A theatre on Geary street at Eighteenth avenue will

F. Quienberry, Peter Schmitt, Ernest E. Staude and L. J. Weneker.

The Aubert theatre was designed by Architect Paul Klingensmith and the building supervised by Charles N. Lund, general contractor.

A Satisfactory and Economical Solution of Your Heating Problem

Saves 30 to 40 per cent in first cost.

Higher efficiency from fuel with lower maintenance expense.

Quickest heat possible—Direct heat to air.

No danger of freeze-up when shut down.

Provides ventilation winter and summer.

No skilled attendant necessary.

Burns coal, wood or oil as fuel.

Manufactured in single units up to 7,000 C. F. M., in multiple units up to 200,000 C. F. M.

Our engineers will be glad to co-operate with architects and owners in the selection and design of the apparatus suitable for their building. Write for catalog.

Supreme Heater and Ventilating Corp.

6012 So. Broadway
St. Louis, Mo.
be erected by Alex E. and Joseph Levin, which will cost about $90,000. Reid Brothers are the architects.

Little Falls, N. Y.—C. R. Moyer of Herkimer, N. Y., will build a $100,000 theatre in Little Falls, construction to start in April at which time work will also begin on W. W. Bernstein’s new house in the same city.

Los Angeles—A theatre to seat 1,000 is being erected in South Glendale by Fred Miller of the California and Miller theatres, Los Angeles. It will be known as the Gateway. B. E. Loper will be manager.

Hope, Ark.—Property on the site of the old Alice theatre here which was destroyed by fire has been purchased by J. P. Brandidge who will erect a new theatre there soon.

Davenport, la.—It is reported that the building housing the Masonic lodge here is to be torn down in the near future and in its place a modern theatre erected.

Lawrenceburg, Ind.—The Liberty theatre has been purchased by Jesse E. Brunner who will completely remodel the building, continuing it as a theatre.

Second Kansas City Theatre Announced: Will Cost $150,000

Almost within a week the construction of a second motion picture theatre on Broadway, Kansas City, was announced last week. It is the Westport theatre, to be erected at the northwest corner of Archibald street and Broadway and will cost $150,000.

*A feature of the new house is that it will seat 1,800 persons in wide upholstered chairs with plenty of room to allow ingress and egress to the seats in all the rows without causing patrons to get up. A large foyer, leading from the main entrance to the mezzanine floor and balcony through wide stairs will be well fitted and furnished. Offices and other reiring rooms will be furnished and fitted adjoining the mezzanine floor.

The lower floor will seat 1,100 persons, while the balcony will accommodate 700. The stage will be exceptionally large for the purpose of accommodating prologues or other stage attractions. One of the finest cooling and ventilating systems will be installed, according to officials of the Amusement Holding Corporation, a Missouri organization capitalized at $250,000 in paid up stock, although detailed plans for equipment have not yet been made.

The decorations will be scheduled to harmonize with the draperies and carpets.

How the new Westport theatre, Kansas City, Mo., will look. From a drawing by Boller Brothers, architects of the structure. This house will seat 1,100.

SPEED PLUS QUALITY

AMERICAN FILM COMPANY will make prints of your films without loss of time.

A large organization of experts assures the very best results from your negatives.

Our central location enables us to offer express-train service to all parts of the country.

Speed Plus Quality—at no greater cost. May we prove ourselves on your next order?

NEGATIVES STORED FREE

Write for full particulars

Acme Projectors

Used on C. & A. Train

Acme projectors used in recent test on Chicago & Alton Railroad’s “Movie theatre Car” between Chicago and St. Louis.

The two Acme projection machines used on the Chicago & Alton’s “Movie theatre car” on the crack train “The Red Limited” between Chicago and St. Louis, proved beyond a doubt that picture shows on moving trains are possible, with the proper equipment.

A steady, clear picture was shown on a screen five feet by four feet, and the best equipped theatre could not boast of better projection. The vibration and swaying of the train did not interfere in the least with the operation of the Acme machines and there was practically no eye-strain in watching the pictures, from any seat in the locomotive coach.

The recent test was in charge of Maj. L. A. Boening, vice president of the Acme Motion Picture Projector Co., L. B. Larsen, factory superintendent and D. D. Swem, sales department representative.
PURITY
Personal
Interesting news about exhibitors and people with whom they come into contact. Readers are invited to contribute items for publication in this column. Address them to “Purely Personal.”

Ernest E. Marsh, who has been managing the Columbia theatre in Portland, Ore., for Jensen and Van Ilverberg, has been made manager of the new Liberty for the same organization at Astoria.

Uly S. Hill, managing director of the Mark Strand in Albany, N. Y., has been named managing director of the new Troy theatre, Troy, N. Y.

Herbert Law has leased the Grand theatre, Bend, Ore., from Sparks Amusement Company.

At the request of the motion picture committee of the Parent-Teacher Association of Kansas City, Mo., Lee Balsly, executive manager of Universal’s Kansas City branch, addressed that group on the subject, “Program Building and Picture Selection.”

Harry Greenman, manager of the William Fox Liberty theatre, St. Louis, sent telegrams to the local ministers and priests of St. Louis inviting them to attend “The Town That Forgot God” as his guests the week of February 11. Many clergymen accepted his offer.

G. E. McKeen, St. Louis manager for Fox Educational department, and Tom F. O. B. salesmen, visited Bluffton, Ind., on February 17 to attend a celebration in honor of the eightieth birthday of their father and grandfather.

G. L. Rugg of the Eureka theatre, Weston, Mo., is heralding the fact that he intends to stage an old fiddlers contest as a prologue for “Human Hearts.” Might not be a bad idea at that.

G. Dureman and Henry Bryan have been added to the touring force of the Consolidated Film Company, Dallas, Texas.

W. J. Quinn, manager of the Strand theatre, Pontiac, Mich., has resigned to accept a position as general manager of the Orpheum theatre, Bay City.

The Rose theatre managed by Joseph St. Peter, has been opened following many improvements made to the house.

Ralph Crocker is making rapid progress in the construction of his new theatre at Elgin, Ill., and expects to have the house ready for opening by May 1.

John Karzin, owner of the Olympia, Casino and Lincoln theatres, St. Louis, who has been confined to his bed for a week, is up and around again.

R. J. McCurdy has been assigned to the Albany territory as exploitation man for Universal. His first work here was assisting Edwin Weinberg of the State in Schenectady on “The Plirt.”

The Columbia theatre, Petersburg, Va., has been remodeled and rechristened the New Bluebird has been reopened under the management of Roy Holstein.

Arrow Send News
“Salesman” on Road

J. Charles Davis, 2nd, assistant to the president of Arrow Film Corporation, has conceived a distinctive sales novelty on “None So Blind,” an Arrow production of the Luxus picture produced by Burton King, and featuring Maurice Costello, Zena Keefe, Edward Earle and Doré Davidson.

Here’s the idea. We think it’s great.

A small phonograph record about three inches in diameter is fastened to a card bearing the Arrow trademark, the name of the picture, and this information: This disc brings you a most important message. Take it home and put it on your phonograph.

We took the disc home and placed it on our phonograph. It brings a message from President W. E. Shallenberger, chairman of the board, which briefly describes the type of picture, the cast and other details of interest to state right buyers.

Arrow’s new “salesman” should produce results.

FILM LAUGHS FROM
TOPICS OF THE DAY
SELECTED BY
TIMELY FILMS INC.

May—That couple is dancing the cat step. Ray—Well, they ought to dance it on the back fence.—“Topics of the Day” Films.

Father—Don’t you think we ought to send our little daughter to dancing school, dear?
Mother—What! And have her learn a lot of steps that will be out of date before she grows up. I should say not.—Dance Restra.

Speedo—I say, Poppo! What’s the difference between a dance and a dance? Poppo—Just about four bucks.—“Topics of the Day” Films.

Daughter—I bet, dad, you never saw dancing like this back in your day.
Dad—Yes, I did, once—but the place was raked before ten o’clock.—American Legion Weekly.

Mr. Speedo—Take dancing lessons? I guess not! There are too many other ways by which I can make a fool of myself.
Mrs. Speedo—I know, dear, but have you tired all the rest?—“Topics of the Day” Films.

She (as they dance)—Where have I met you before? There is something very familiar in the way you put your arms around my waist.
He—Why, don’t you remember? I was your first husband.—Elaine Advertiser.

Anthony—Don’t you think my dancing has improved?
Adelle—Marvelous! Why it has everything skinned—including my ankles.—“Topics of the Day” Films.

With the Procession
in Los Angeles

By H. H. B.

LANCIF SWEET has been signed by Sol Lesser for a role in “The Meanest Man in the World.”

President Carl Laemmle of Universal has purchased a frontage of fifty feet in Olive street on which he will erect a new exchange, according to C. L. Theuerkauf, local manager.

Jules Mastbaum, president of the Stanley Company of America in Philadelphia, is on the Coast visiting the studios with a party of sixteen of his associates.

W. P. S. Earle has announced his intention of producing a picture based on the life of King Tut-Ankh-Amen.

Hal Roach has purchased a ten acre site between Culver City and Wilshire boulevard for an up-to-date film ranch.

Harold Lloyd and Mildred Davis are back from their honeymoon.

Malcolm Bowley has resigned as publicity director at Universal City.

Floyd Brockell, sales manager of First National, is here conferring with John Emmett McCormick, Western representative of the distribution company.

E. K. Lincoln, now on the Coast, is to be starred in an elaborate production of “The Right of the Strongest,” by Francis Nimm Groene. An all star cast will support Mr. Lincoln. Although no announcement has been made, it is understood that one of the larger distributing companies will handle the picture.

Seattle Girl Winner in
Goldwyn-Photoplay Test

(Special to Exhibitors Herald)

SEATTLE WASH., Feb. 27.—Miss Jean Haskell, daughter of J. A. Haskell, investor banker of this city, has been declared the winner in the Screen Opportunity contest conducted by Goldwyn Pictures and Photoplay magazine. The winner had been promised a year’s contract with Goldwyn but because of her exceptional talent Miss Haskell has been awarded a long term contract.

Miss Haskell is a musician, speaks French, and has spent much time studying classical dancing.

It is understood that she will appear before the camera in a minor role as the Rupert Hughes production “Souls for Sale,” after which she will undergo extensive training for motion picture work and eventual stardom.

F. P. L. Signs Ruggles

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 27.—Jesse L. Lasky has announced that Wesley Ruggles, who directed Walter Hiers in his first starring picture for Paramount, has been signed to a long-term contract as a permanent addition to the Paramount West Coast studio.
Exhibitors in America don't have a monopoly on all problems connected with the business of exhibiting pictures. At least, there is one of a serious or less serious nature which they are escaping. They are not compelled to warn their patrons that the fog in the auditorium is so dense today that it is problematical whether or not they will be able to discern the figures on the screen.

**Studies Chicago Theatres**

That is a London problem—and one which they are making strenuous efforts to deal with by personal appearances. Mr. Castleton Knight, director of presentation for four London theatres who visited Chicago last week, Mr. Knight was presented to an American audience, methods and playhouse construction and design, as his firm has broken ground for in England which will seat 3,000, in the West end of London.

While in Chicago Mr. Knight, accompanied by a Herald representative, visited the MCVickers and Chicago theatres. Mr. Knight was particularly impressed with the presentations at these houses, and he plans to inaugurate effects at the London theatres to compare favorably with those being presented in America. His work in this connection has already attracted attention in England.

Visits were also made to supply houses in the city and before returning to New York Mr. Knight had arranged to inaugurate a more extensive use of trailers in London playhouses.

"It won't be long before theatres in England will be on a par with those in America in every department" he declared. "Progressive showmen are taking a greater interest in exploitation and presentation of big pictures. We have already played 'East is West' and 'Oliver Twist' at the Marble Arch Pavilion and the week I left 'Texas of the Storm Country' was going in".

Kidnapped Charlie Chaplin

While at the Blackstone hotel Mr. Knight met Rudolph Valentino and the two became well acquainted, having their pictures taken together. He also confirmed stories that he had "kidnapped" Charlie Chaplin while the latter was in England, as a result of which Chaplin made a unique appearance at the theatre of which he was manager.

Mr. Knight, who was introduced as "The Reichenbach of England" at a dinner in his honor in New York has been a consistent reader of the Herald's "What the Picture Did For Me" department for the past two years.

**Exhibitord's Herald**

March 10, 1923

**Chicago Trade Events**

Fogs a Handicap to Theatres in London

English Exhibitor Visits Here to Study the Ways of American Showmen


**Here's One on Roderick Ross**

Did you ever go shark fishing? Neither had Roderick Ross until his trip to Cuba. The story is told in a copy of the "Evening News," just received from Paul De Outo, Havana manager for Universal.

One Sunday morning, Ross, De Outo and two companions comprised an excursion party into the Gulf stream which carries Havana's garbage out into the ocean and which, incidentally, is alive with sharks.

One of the big fellows followed in the path of the boat, but refused to be enticed by the nice bait which Ross placed on his hook. Becoming rather bored, the Chicago man sat on the gunwale of the boat with his feet hanging over.

To make the story short, De Outo spotted the shark just in time to place a rubber heel on one of Mr. Ross' shoes. And, according to the "Evening News," Mr. Ross is returning to Chicago with his hair "standing straight up, like a pompadour."

**Valentino Says Girls Like Him: Hikes Ante Karzas Refuses Demand for More Money; Marigold Signs Contract**

Rodolph Valentino, who has been in the limelight the last few months because of his financial and artistic difficulties with Paramount, is improving. Last week he danced at the Trianon ballroom, owned by Andrew Karzas, who also operates the Woodlawn theatre. This week the "shiek" is on the bill at the Marigold gardens.

Therein is the story.

**Booked for Another Week**

Karzas signs him for another week.

Suddenly Valentino realized he was popular along the lines of Chicago and demanded that his salary be doubled. This Karzas refused to do, saying that the star had got "every penny of the receipts during this week's show." His contract, it is understood, called for $1,000 a night. When the Trianon owner refused more money Ernie Young was engaged for the appearance of the star, at double the salary, it is said, at the Marigold this week.

**Says Girls Crazy Over Him**

Karzas says Valentino made this statement in demanding that the financial terms of his contract be doubled:

"All the girls in Chicago are crazy about me. They're coming from all over town to see me dance and somebody has got to pay for it."

To which the exhibitor retorted:

"It won't be me. This impossible proposition is the gratitude I get for rescuing him from his trouble in Detroit. Valentino admits that he has been treated better here than anywhere else."

**Screen to Benefit From Novel Tieup in Chicago**

Grosset & Dunlap, publishers, have arranged a neat tie-up with Marshall Field & Company's book department. Commencing February 28th, motion pictures will be shown from 11 a.m. until 4:30 p.m. daily on "How photoplays are made from Books" and scenes from "The Covered Wagon," "The Strangers' Banquet," "The Christian," "Main Street" and other photoplay editions of Grosset & Dunlap's books.

The demonstration also will be augmented by the personal appearances of Jackie Coogan and Theodore Roberts, and Emerson Hough, the author, will also talk. E. C. Ketcham, representing the publishers, will be in charge.

**Treasurer Here**

John C. Elisele and wife, treasurer of Fox Film Corp., en route to Los Angeles, spent Wednesday night at the Chicago home of Mr. and Mrs. Rudolph Valentino. They were registered at the Blackstone.

Arkansas City, Ark.—Budford Theatre Company will start work soon on the construction of a theatre here to cost $100,000.

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**Chicago, Ill.—Plans are in preparation for a theatre to seat 3,000 for National Theatres Corporation to be located at 79th and Halsted streets.**

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**Kansas City, Mo.—Capital Finance Corporation of Syracuse, N. Y., under the management of John M. Winters, 4203 Holmes street, Kansas City, Mo., will erect a $150,000 theatre here to seat 1,800 at Archibald street and Broadway. Roller Brothers, 508 Ridge Building, Kansas City, have prepared plans.**
CHICAGO PERSONALITIES

By J. R. M.

NED HOLMES, Chief of the First National exploitation department, New York, is due in our midst about March 12. This will be Ned’s first visit to Chi since he put over “Four Horsemen” at the LaSalle O. H.

And Jackie Coogan is due here March 2, with Pa and Ma Coogan.

Ernie Grug of the Park Manor theatre, has been laid up with the flu.

Izy Gumbiner, of the Banner theatre, 1630 N. Robey street, is another popular exhibitor who is on the sick list.

J. C. Redington, of the Central theatre, LaPorte, Ill., called at the Fox exchange last Thursday.

Walt Neiand, the Goldwyn publicity hound, is springing a new line of stunts on Springfield, this week. Yes, “The Christian” is to play the Princess theatre, March 4, 5, 6, 7. After which the Blackstone theatre, South Bend, will have the same attraction, says Walt.

Frank Young, Goldwyn salesmen, has also joined the furniture movers union.

And Ben Reingold’s got a regular office now right up in front in the Goldwyn exchange.

Joe Koppel’s Village theatre, Wilmette, is the pride of the town now with white gloved ushers, new seat covers and spotless interior. The operator is a radio expert also, and gives patrons the latest music out of the ether every night.

There’s a good one going the rounds about an F. B. O. salesman who approached an exhibitor at Rilesville and told him he should play “The Third Alarm,” to which the exhibi, replied he hadn’t played the first and second yet.

Irving Mass, former assistant manager of Fox exchange, but now in the New York office, discovered the address of the Chicago office after eight months’ absence, and dropped the boys a line. All were greatly cheered up.

M. O. Levy, Fox manager at Charlotte, N. C., also wrote a nice lengthy post card to the home boys last week.

JAMES COLLINS of the Francis theatre, assisted by Paul Rittenhouen of the New Virginia and Wonderland, christened Mr. Collins’ new home at Byron. The thing was a complete success, it is said.

“Bill” Brimmer, who was on the road for First National covering the country territory, resigned last week.

Ernie Grohe was busily engaged showing the treasurer of Fox Film Corp., John Eisele, around Chicago’s theatre district last Wednesday, while Joe Lyon spent the day showing Mrs. Eisele the park system.

Henri Ellman, formerly with Progress Pictures, and well known in Chicago Film circles, is covering the south side for Harry Willard and the Associated Exhibitors.

Clarence Wagner, of the Bugg theatre, is singing “Mighty Lak’ a Rose” these days and getting ready to put over thirty other First National features, which Grad. Sears sold this popular house some days ago.

Louis Kramer won’t dare make Hammond, Ind., for some time for fear of being mobbed. At the Parthenon theatre where “The Third Alarm” played, he advertised for a beautiful and daring girl to jump off the roof. Well about 11,000 people waited all day to see the stunt, but it never came off. One woman was stricken with apoplexy while watching the picture also, but this wasn’t Louis’ fault.

Ralph Crocker, of Elgin, III., also played the F. B. O. fireman’s picture and the Star got the longest publicity story in the local papers ever printed. The fire department also made three runs to the Elgin Watch Works and there were plenty of signs on all the fire plugs and banners across street during the four days’ run.

Sid Meyer, Fox manager, made Des Moines, Davenport and other Iowa towns last week.

Ethel McCarthy, C. E. Bund’s efficient stenag. at First National, is ill.

Tony Phelan is now on the road for Goldwyn, covering the River towns of Illinois and Iowa.

George A. Hickey, Goldwyn’s hustling district supervisor, called on customers in South Bend last week.

Didja see W. H. Tracy, the Universal salesman last week? He’s getting a new set of eyebrows and front hair.

Max Balaban of the firm of Balaban & Katz, is in California hobnobbing with the film producers.

Harry Birch, Fox News correspondent, staged a picture show at the St. Luke’s hospital last Wednesday night for the benefit of Capt. Nicholas McDonald, who was injured while making a flash light picture for the Herald-Examiner. McDonald was a former Fox employe. “The Town that Forgot God” and “The Pirate,” were used and all the patients of the hospital were Capt. McDonald’s guests.

J. J. Sampson is arranging for F. B. O.’s first Anniversary Drive, and is inviting all exhibitors hereabouts to call, as he has something good for them.

Ray Morfa is back with Associated Exhibitors.

A. W. Smith, special representative for Mr. Franklin of Associated Exhibitors, was a Chicago visitor Feb. 19-20.

Ownership Changes

Monteca, Cal.—Paul Guttmann, owner of the Lyric theatre here, has sold the house to J. L. Seiter, who has come here from Fresno.

Grand Junction, Colo.—Rex Amusement Company has leased the Lyceum theatre and hereafter it will be managed by that company through Ole M. Nelson, local manager.

Kansas City, Kan.—The Art theatre, which has been operated by M. Van Praag, former president of the M. P. T. O. Kansas, has been taken over by the Grubel circuit, which operates the Electric theatre of that city.

Two scenes from “The Prisoner,” an adaptation of George Barr McCutcheon’s story “Castle Craneycrow,” in which Herbert Rawlinson is starred. (Universal.)
EXHIBITORS
Herald

The Independent Film Trade Paper

Let the Dollar Devils
POSTERS
MAKE MONEY FOR YOU!

Hodkinson Pictures
Oh Boy!
I've just signed with Century Comedies.

-Buddy Messinger

THE SIX TITLES

"Smartly"
"The Bus Boy"
"Sister's Beau"
"So Long, Buddy"
"Dad's Boy"
"Don't Get Fresh"

Sold In a Series Of Six Consistently Good Century Comedies Released Thru Universal
Louis B. Mayer presents
Reginald Barker's
Production of
HEARTS AFLAME

The blazing big-timber drama -
A wildfire success at the
RIALTO - New York -
Book it, and watch your box-office records go up in smoke.

Adapted from HAROLD TITUS'S novel,
'TIMBER'. Directed by REGINALD BARKER
Scenario by J.G. HAWKS and L.G. RIGBY -
Photographed by PERCY HILBURN

ALL THE CRITICS WERE ALL FOR

This dramatic romance of life out of sight of land and law

Exhibitors' Herald said:
Rouses one's interest at the very start and holds it throughout.

Motion Picture News said:
Jaded fans will sit up . . . Suitable for presentation in any first-class house at any time.

Moving Picture World said:
Splendid entertainment . . . Will be enthusiastically received.

Exhibitors' Trade Review said:
Will send real thrills up and down the spine.

ALL THE BROTHERS WERE VALIANT

BEN AMES WILLIAMS’
Great Story of the Sea

An
Irvin V. Willat
Production

Adapted by
JULIAN JOSEPHSON

Distributed by
METRO PICTURES CORPORATION
It's about a girl who tries both the crinoline and crepe de chine methods of man-handling...

Distributed by

METRO
HE'LL GRAB THE CASH FOR YOU, WILL
BULL MONTANA
in
ROB 'EM GOOD

Presented by
HUNT STROMBERG

Scenario and titles by CLYDE BRUCKMAN
Effects and photography by IRVING REIS
Personally directed by HUNT STROMBERG

Distributed by
METRO PICTURES CORPORATION
ASSOCIATED EXHIBITORS
ARThUR S. Kane, pres.

TILL WE MEET AGAIN
A William Christy Cabanne PRODUCTION WITH
MAE MARSH
NORMAN KERRY
WALTER MILLER
J. BARNEY SHERRY

MARThA MANSFIELD
JULIA SWAYNE GORDON
AND OTHERS
OF AN EXCEPTIONAL CAST

ASSOCIATE EXHIBITORS
TILL WE MEET AGAIN—Great audience picture. (Middle West.)

"TILL WE MEET AGAIN"
(Associated Exhibitors)
LOEW'S HIPPODROME, BALTIMORE.
Matinees 2:30; night, 8:30. Excellent business.
Exploitation—Usual advertising
Short Subjects—Comedy, "Sting 'Em Sweet," Vaudeville.

"TILL WE MEET AGAIN"
(Associated Exhibitors)
LINCOLN, TROY, N. Y.—Admission 25 35 cents. Originally booked for four days, this picture panned out so well that Manager Crawford used good judgment in holding it over for the remainder of the week. Matinees went well.
Exploitation—Usual.
Short Subjects—

"TILL WE MEET AGAIN"
(Associated Exhibitors)
KARLTON, PHILA., PA.—Admission 50 and 75 cents. Caught a great many Christmas shoppers, and as a result did a better business than majority of houses in downtown section.
Exploitation—House was given an extra dressing up in electric lights, and cut-outs used in lobby frames.

"TILL WE MEET AGAIN"—Great audience picture. (Middle West.)

"TILL WE MEET AGAIN"
(Associated Exhibitors)

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"TILL WE MEET AGAIN"—Great audience picture.
WILLIAM FOX
More valuable than

'The TOWN that
FORGOT GOD'
Proved by Box Office Reports
a Greater attraction
than
"Over the Hill"

Booked Day and Date in 23
Cleveland Theatres.

The FACE on the
BARROOM FLOOR
A Romantic Melodrama
with a Notable Cast

SOON—IF WINTER COMES
TIMELY TREASURES
Those of Old King Tut

LUPINO
LANE — A
FRIENDLY
HUSBAND
A Super-Comedy
in Five Acts

The
VILLAGE
BLACKSMITH
from
LONGFELLOW'S
Famous Poem
A Thrilling Modern
Melodrama

The
CUSTARD
CUP
with MARY CARR
A Scintillating Story
of Joy and
Sunshine

FOX FILM CORPORATION

Soon — IF WINTER COMES
FLASHING ACROSS THE SKY OF ROMANCE—

WITH

BEBE DANIELS
AND
NITA NALDI

SILKEN Bebe Daniels as the luxury-loving society girl who agreed to marry a poor artist for a year only.

Nita Naldi as her gorgeous rival, who couldn't read the "Hands Off" signs on husbands.

Jesse L. Lasky Presents AN

ALLAN DWAN Production

THE GLIMPSES OF THE MOON

THE picture "flashes across the sky of romance."

And how this press ad will flash across the page of your local newspapers!

Like a flaming comet, it will dominate any page. It will make people stop, and read—

And come to see the picture!

Paramount press ads are used by the largest and smallest theatres in the world.

You can get them in all sizes, in mat or cut form, at your exchange.

A Paramount Picture
Be Sure Your Patrons Know it's "BELLA DONNA"
You're Showing—Tell Them with Press Ads!

Her first American Picture

BEAUTIFUL, seductive, flashing heroine of a thousand love-triumphs—here's Pola Negri in the brilliant story and gorgeous settings she was made for—

A modern woman of fashion, luring men with her silken charms, till at last she meets the eyes of her great lover—

Her first American picture, produced by one of America's finest directors.

Supported by Conway Tearle, Conrad Nagel and Lois Wilson

Adapted by Ouida Bergere from the novel by Robert Hichens

POLA NEGRI

IN A

George Fitzmaurice "BELLA DONNA"

This is the 4-column Press Ad. Mats and Electros at Exchanges
DOUGLAS FAIRBANKS
in ROBIN HOOD"

An unbroken record
of broken records!
From East and West
and North and South
come reports of new
attendance figures,
flooded box-offices,
extended bookings,
praise from patrons,
satisfied exhibitors!

Tremendous appeal
to every class of
public everywhere!

Distributed by
UNITED ARTISTS CORPORATION
Direction Allan Dwan
Photography Arthur Edeson
"An Excellent Audience Picture; "Sure Fire Comedy Drama.""

"Mack Sennett has produced an excellent audience picture in 'Suzanna'" says the Moving Picture World.

"It is a sure-fire comedy drama.

"Mabel Normand never before appeared so beautiful nor gave us such splendid dramatic work.

"'Suzanna' is rich in love interest. Is a picture that will make a big hit, especially with women.

"The story is closely knit and holds the interest from start to finish.

"It is very picturesque. No expense seemingly has been spared.

"'Suzanna' is Typically Sennett; Big Dramatic Moments."

Allied Producers and Distributors Corporation—
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—
IN PHOTOPLAY'S SELECTION OF THE SIX BEST PICTURES OF THE MONTH...

ON PHOTOPLAY'S LIST OF THE SIX BEST PERFORMANCES OF THE MONTH...

IN NATIONAL BOARD OF REVIEW'S "PICTURES WORTH WATCHING FOR"

B.P. SCHULBERG presents

Making It Unanimous

An unusually fine picture. ... Gaston Glass splendid. Mechanical work perfect.
—Robert Sherwood in the N. Y. Herald.

Here is new ground for the cinema. The more credit to Gasnier, and to Mr. Glass that the excursion upon it is successful.
—Boston Transcript.

Powerful, moving. It is sure fire, it will choke up any house anywhere and it will send them out smiling.
—Exhibitors' Trade Review.

It is the greatest red-blooded American human interest, rip-roaring drama ever depicted.—Moving Picture World.

The theme contains some very sound philosophy and will appeal to those who like a dramatic entertainment that really does get away from the commonplace.
—Film Daily.

A human interest picture ... that fairly conquers you with its charm and appeal.
—Motion Picture News.
A GASNIER PRODUCTION

A picturization of Gilbert Emery's Celebrated Play

WITH A PREFERRED CAST

GASTON GLASS  BARBARA LA MARR
JOHN SAINPOLIS  DAVID BUTLER
DORIS PAWN  FRANKIE LEE
ETHEL SHANNON  MARTHA MATTOX

Photoplay March, 1923
"MASTERS OF MEN"

by

MORGAN ROBERTSON

The greatest story of the sea ever written!

A thrilling story of he-men, men who wear hair on their chests, whose veins run hot with red fighting blood!

A blunt, vigorous yarn of a boy's fight upward against overwhelming odds, where fight means a hard fist and prime muscle, high courage and a ready wallop!

Shanghaied! Drugged by crimps and flung insensible into the hell hole forward, where sweating, brow-beaten men live like beasts scourged to their tasks with curses and belaying pin.

The sea! The flavor of salt in the nostrils; the odor of pitch in the air, the snapping of wind-swept canvas crackling like a machine gun; the creaking, singing wood straining as she rides the high waves! All the magic and lure of adventure, the Spanish Main and sailormen!

Life! Sensitive boyhood seared by false judgments; a girl's smile and lack of understanding and a boy's pride ground to dust; a boy made sullen by a small town's smug failure to provide a rightful chance; and his struggle to make a man of himself!

Uncle Sam's bluejackets! The fighting men of the greatest nation in the world, and what they think and how they live; their loyalty and cheer and youth, eternal, living, fighting youth! The careless devil-may-care "gob," incorrigible, loyal; impudent and loveable!

Romance! The sea spells romance. Red sunsets turn green waves to crashing mountains of blood; noon suns spread gold upon the bosom of the sea, gold that beckons and calls to youth to gather its riches; never-ending mirages of golden bowls at rainbows' ends. And, the sea gives no riches; only character and manhood, bitterly squeezed out of its cold, hard business.
Wholesome, clean, healthy! A boy's life of adventure, free from tawdry conflicts and sex illusions, based on fact gathered by one who served among men, who loved men, who admired men and who wished young America to so live that he might become a man! The trash of silly, social temptations has no place in this story of a boy who became the master of the man.

The Yankee ever has been master of the sea! Decatur, John Paul Jones---history has written the feats of great American seamen into all time. Here is a story of the making of such men; men who acted and argued later; men out of whom Dewey and Schley and Sampson and "Fighting Bob" Evans were chosen, each for his day's work for the Stars and Stripes. Shifty-footed men, with a right and left punch and a keen eye and a high sense of honor and guts to go the limit!

Dick Halpin is the lad you wanted to be; and I wanted to be! He's the fellow we dreamed of, whose fighting courage we envied. He's the boy that assumed another's petty crime and ran away to sea to live it down, that the girl he loved might not be shamed and humiliated by the revelation of her brother's weakness. He's the fellow you and I used to talk about; that lad of strength and honor we built with boyish imaginations up in the haymow, or while idling with a home-made fishin' rod down by the creek. He's your kind and my kind and because we had fathers and mothers to make our way easier we never managed to be him; but we wanted to and we'll live our dreams again with Dick Halpin in this vivid, living story, "Masters of Men."

A master of men wrote this great sea tale. A man whose life was as hard as the diamonds he cut and who never wrote a line until he had lived beyond an average man's age; a man who took a beating at the hands of a brutal second mate with a smile, and who administered a beating with equal cheerfulness; a man who knew the sea and a sailorman's life; who criticized rightfully Kipling and who wrote his first sea tale to prove that a man who knew the sea could write a better story of the sea; a man who earned little by his pen and who starved while he wrote; the greatest writer of sea stories in all literature.

Morgan Robertson, a master of men, wrote the last word in thrilling sea stories when he wrote

"MASTERS OF MEN."
WINNERS!
Every One of Them – and Still Going Strong!

WESLEY BARRY

IN TWO NOTABLE SUCCESSES

"RAGS TO RICHES"
BY WM. NICH AND W. DE LEON

"HEROES OF THE STREET"
BY LEM PARKER
HARRY RAPF PRODUCTIONS

"THE BEAUTIFUL AND DAMNED"
WITH MARIE PREVOST

A STARTLING STORY OF FLAPPER LIFE—

The Greatest of All Romantic Melodramas

"THE LITTLE CHURCH AROUND THE CORNER"
FROM THE PLAY BY CHAS. E. BLANEY
STORY AND SCENARIO BY OLGA PRINTZLAC
Powerful Dramatic Appeal—Big Cast—Lavish Production

Coming, Warner Bros. 18 "Classics of the Screen"
Not Merely Books—Best Sellers!

"Brass," now in its 52nd edition, already boasts a counter sale of more than 400,000 copies. That means more than 2,000,000 readers. "Main Street" sales have passed the 700,000 mark—more than 3,500,000 readers. Both novels now are at the height of their popularity. That means at least 10,000,000 posters by the time the pictures are released. Good box-office prospects? Rather!
EXHIBITORS CASH IN ON EVERY MAN, WOMAN, CHILD, AND IS WAITING

"THE DRUG"

THE FIRST NARCOTIC

A GENUINE PRODUCTION WITH AN ALL-STAR CAST OF

GLADYS BROCKELL —— BARBARA

AVAILABLE THROUGH FILM CO.

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ON SEASON'S WINNER NEWSPAPER IN THE COUNTRY FOR

TRAFFIC

WIL SUPER SPECIAL

WHOLESOME ENTERTAINMENT VALUE

LAYERS INCLUDING

RA TENNENT—BOB WALKER

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ALFRED LUNT  
Big, handsome, masterful—the new, never-to-be-forgotten figure of the screen

WITH  

EDITH ROBERTS  
Beautiful, dainty, vivacious

and the greatest cast ever assembled—truly a Distinctive cast:

William B. Mack  Marion Abbott  L. E. LaCroix  
Frank Evans  James D. Doyle  Hugh Huntley  
George MacQuarrie  Charles Fang  J. W. Johnston

Clarence Budington Kelland  wrote the story  
Edward Sloman  directed it

Distinctive Pictures Corporation  
366 Madison Avenue, New York  
Arthur S. Friend, President  Henry M. Hobart, Vice-President
The Perfect Audience Picture!

"BACKBONE" is built on big lines—bigger and better than all the rest!

A great story of undying love—it starts with a swing and ends with a smash: a breath-taking episode in which all the elements of criminal cunning and honest backbone come crashing together.

The picture piles up in ever-growing interest—with surprise and mystery relieved by bits of unique comedy.

They'll sit on the edges of the seats when they see
"Othello" is a full-blooded motion picture. It has vitality, it is direct and true, it is a thing of action. It rises by many degrees of excellence above the usual offering on the screen.—New York Times.

"Othello" is acted with surpassing strength. The great German character actor, Emil Jannings, and that other distinguished German, Kraus, combine two superb performances and bring to Broadway what is beyond question the finest acting that is on or to here at this time.—Quinn Martin—N. Y. World.

"Othello" excels in film form. A powerful, efficient work. Emil Jannings as the Moor and Kraus as Iago shine in a brilliantly balanced cast. Technically and artistically pleasing to the mind and eye. A prestige that is given few motion pictures.—Louella Parsons—Morning Telegraph.

"Othello" is presented with all of the splendor and with all of the enormous gatherings which distinguish the foreign productions. Superbly acted with Emil Jannings in the title role. A wonderful production.

Emil Jannings is impressive as Othello. He makes the Moor of Venice more human than we have ever seen him before. A motion picture one should not miss. Superbly acted.—Evening Sun.

Shakespeare-in-the-movies gains new and powerful impetus from this production of "Othello." Jannings looks and acts the part in a manner that is sure to add to his fame. The tragic pathos of his interpretation haunts one. Here is an Othello that seems to live the role.—Evening Telegram.


American and Canadian rights controlled by DAVID P. HOWELLS and EXPORT and IMPORT FILM CO., INC.

729 Seventh Ave., New York City

presented ... by Ben Blumenthal

"Othello" presented from the newspaper criticisms.
Here's what the Critics say:

WM. A. JOHNSON, Editor Motion Picture News: "Goldwyn's big Production, 'The Christian,' will go down in history as a masterpiece!"

L. W. BOYNTON, Editor Exhibitor's Trade Review: "The Christian" is a screen marvel. It takes its place with the acknowledged classics of the motion picture. unquestionably the biggest box-office picture Goldwyn has ever released.

ROBERT E. WELSH, Editor Motion Picture World: "'The Christian' is a really great picture without an 'if' or a 'but.' It will make a pile of money."

JOHN SPARGO, Editor N. Y. Exhibitor's Herald: "'The Christian' will clean up. It has everything!"

LOUELLA PARSONS, M. E. Editor Morning Telegraph: "No exhibitor can afford to pass by 'The Christian.'"

FRED SCHADER, in Variety: "One of the biggest box-office winners."

FILM DAILY: "'The Christian' will undoubtedly prove one of the outstanding attractions of the year."

Joins the elect!

Held over for a 2nd week at the world's largest theatre—New York's Capitol!

Only a few pictures in the last four years have achieved this distinction. Two weeks at this theatre of 6000 seats is the ULTIMATE TEST of the pulling power of a picture. It confirms the opinion that THE CHRISTIAN IS THE BIGGEST PICTURE OF THE YEAR!
The Red Trail

with

NORA SWINBURNE
and a Cast of Personalities

A Story of Love and Animals; Hate and Animals; Romance and Animals; Drama and Animals on the Edge of the White Man’s World.

NORCA PICTURES Inc.
1540 Broadway, N.Y.C.
The Nation's Exhibitors Have Learned

How Big A Company American Releasing Is

We have gone through an entire year of operation with very little publicity. We have kept our personal pictures out of the newspapers. We haven’t had ourselves photographed greeting noted visitors or signing million-dollar contracts with stars.

But, by the eternal, we have done more that is of benefit to the exhibitors of the country: more that is constructive and enduring than any other organization has ever done in this industry in a single year of operation.

We have lined up an unbroken weekly sequence of strong, dependable, good quality product.

And the exhibitors of the nation know this. From February 19, 1922 to January 27, 1923, exhibitors of the United States alone have bought in excess of $2,-500,000 in contracts from us on our first forty releases out of the fifty-two pictures actually released and listed in the panel at the left. Within six months from release date the productions released through our distributing channel play in 2,000 or more theatres. The idea that is spread by trust propagandists that an independent distributor does not or cannot gain outlet in the nation’s theatres is a wish—not a fact.

In the foreign field American Releasing has quicker, better, sounder distribution than eleven out of the thirteen recognized distributing concerns—in England, Canada, Australia, Sweden, Norway, Denmark, Argentine, Chile, Peru, Bolivia, Uruguay, Paraguay, Mexico and Hawaii. In these countries our pictures are playing in theatres ninety days after their United States' release date or sooner.

Exhibitors in America know that American Releasing is able to supply—and does supply—a minimum of one standard feature-length production each week, with each picture sold on its individual merits in keeping with its individual values.
The REORGANIZATION OF THE ASSOCIATED PHOTO-PLAYS INC

Releasing — TO FRANCHISE HOLDERS —

The First of a New Series
STARRING
MILTON SILLS

IN
WHY WOMEN RE-MARRY

WITH
ETHEL GREY TERRY
And all star cast
INCLUDING
CAROL HOLLOWAY
WILFRED LUCAS
CLARISSA SELWYNNE
WILLIAM LOWERY

STORY BY
VAN A. JAMES

DIRECTED BY
JOHN GORMAN

Produced by
JOHN GORMAN Productions

Distributed by ASSOCIATED PHOTO-PLAYS INC.
LOEW BUILDING
1540 BROADWAY
NEW YORK CITY
BOOKED
in record time!

D15N XSJ 4 EXTRA
HY BOSTON MASS 211P JAN 31 1923.
C C BURR
AFFILIATED DIST INC 135
WEST 44 ST NEW YORK NY
LAST HOUR OPENED TO CAPACITY
AND STOOD THEM UP BALANCE OF
THE WEEK SELL MOSCOW SOME
MORE LIKE THIS ONE.
GEO W ALLEN JR
CAPITOL THEATRE
NEW BEDFORD MASS
425P

D 116N XSJ 22 4 EXTRA
HY BOSTON MASS 211P JAN 31 1923.
C C BURR
AFFILIATED DIST INC 135 WEST 44 ST
NEW YORK NY HAVE JUST SEEN AND BOUGHT
LAST HOUR I HONESTLY CONSIDER THIS
THE SEASONS BEST INDEPENDENT PICTURE.
ED FAYS THEATRE PROVIDENCE R I
230P

EDWARD SLOMAN'S PRODUCTION
THE LAST HOUR
MILTON SILS
ALEC FRANCIS
CARMEL MYERS
CHARLES CLARY
PAT O'MALLEY
ERIC MAYNE
WALTER LONG
MASTODON FILMS
A GREAT SEA YARN
WITH THRILLS, LOVE, PATHOS

"A great sea yarn with all the thrills, love and pathos usually associated with a Henry King production. It is a story that arouses the interest at the start and holds it throughout and will appeal to all who enjoy virile tales of the deep, with no false morals or over-sentimentality. Advertise the return of Dorothy Gish as Barthelmess’ leading woman. This has the virtue of a simple, well-told story, is well acted and produced on a scale worthy of the star and his support. There is good character drawing and everyone contributes his best performance. The fight in a sailors’ inn and another on board ship in the last reel are scenes you won’t forget for many moons. Barthelmess plays with that quiet restraint that has won for him an enviable place among America’s foremost screen stars. Tyrone Power, as ‘Dog’ Leyton, scores a distinct hit. Dorothy Gish plays with spirit. The sea ‘shots’ on the ‘Lady Spray’ are the last word in submarine photography and constitute some of the best features of this well-made motion picture."—The Exhibitor’s Herald.

A PICTURE THAT GRIPS YOU EVERY MINUTE

"A straightforward, well-told story with tense drama suggestive of the surging sea. It is unvarnished in realism, red-blooded in its treatment and will appeal to all who like virile drama. The role of ‘Boy’ Leyton is the star opportunities for some of the best work of his screen career. Director Henry King has given this a fine production. Nor has the comedy element been neglected. This is strikingly brought out in the role of the little water-front slavey in love with ‘Boy.” There is pathos that grips the heart strings. The type of this picture are wonderfully well chosen. It holds the attention throughout, and is one of the star’s best efforts.”—Moving Picture World.

THIS ONE SHOULD GIVE SPLENDID SATISFACTION

"An excellent sea story that should find favor with all the admirers of Richard Barthelmess and Dorothy Gish. Good suspense is developed through the story and a thrilling climax is built up. There are numerous comedy situations that are well placed. This product should give splendid satisfaction. The realism of the atmosphere is actually felt in ‘Fury.’ All of the scenes have been splendidly made and afford practically faultless atmosphere. There are a couple of thrilling fights. Richard Barthelmess does a fine piece of work. Dorothy Gish also splendid. The entire cast of characters, in fact, is excellent and some fine bits of characterization are given."—Exhibitors Trade Review.

RICHARD BARTHELMESS in "FURY"

A First National Picture

Story by Edmund Goulding
Another 'Tol'able David!

The Film Daily

DAGS THE AUDIENCE TO EDGE OF THE SEATS

"In this intensely interesting story, Mr. Barthelmess adds another laurel to his histrionic wreath, as the critics agree. 'Fury' is one of the most colorful sea dramas ever on the screen. The picture has a big appeal because of 'different' in mounting and scenic background. The producers have been unusually successful in transferring the atmosphere of London's Limehouse district to the screen, while the marine end of the production is good because the company has 'shipped' on a regular old sailship. Another feature worth mentioning is the acting as well as literary titling. These titles add much to the entertaining quality of the picture. From a photographic viewpoint, also, 'Fury' is a notable work. The cast is one of uniform excellence. The care with which the personnel was selected is evident. No finer actor could have been found for the role of 'Dog' Leyton than Tone Power. Dorothy Gish as Minnie, a waif, is a height and recalls her character work in 'Hearts of the West.' Dorothy is a real asset to this offering. Not since 'Tol'able David' has Dick had a chance to put up some of his old screen fighting as he presents in this vehicle. His parts are the last work in realism. The picture opens with a thrilling battle between two terrible looking brutes. The scenes drag to the edge of the seats and we predict that most folks will remain there most of the time this one is unwinding. While the action is tense, the picture is not without its comedy relief. 'Fury' is as worth while. It is fine screen entertainment." — Motion Picture News.

HERE'S AN UNUSUAL OPPORTUNITY TO CASH IN

"Not since 'Tol'able David' has Richard Barthelmess had such an opportunity, and not since this famous production of last year has he accomplished such excellent results as he does in 'Fury.' Here is an unusual opportunity to 'cash in.' Barthelmess seems to live the part. You can tell your folks that this is the best thing Barthelmess has done since 'Tol'able David,' and that it ranks high in comparison with that popular production. You can also tell them that Henry King, who made 'Tol'able David,' directed Barthelmess in this, and that he has an unusually powerful cast, including Dorothy Gish. She has never had a better part than in this." — The Film Daily.

Presented by Inspiration Pictures, Inc.

Charles H. Duell, President

Roy F. Overbaugh, Cameraman

Robert M. Haas, Art Director

with Miss Dorothy Gish

9 REELS

of tremendous drama made before the mast by the same star, director and author who made 'Tol'able David'

Directed by HENRY KING
"The Balloonatic"
(Keaton-First National—Two Reels)

Buster Keaton rises to great heights in this release, both literally and figuratively, for the frozen-faced comedian goes sailing heavenward in a balloon, where he finds an opportunity for some brand new gags.

He becomes proprietor of a balloon, but first becomes aware of it when it bumps against the lower side of the clouds. In attempting to bring down a duck, he punctures the gas bag, ending in disaster. Even this has its silver lining, however, for he encounters Diana, a blonde beauty, in the person of Phyllis Haver, appearing to advantage in a one-piece bathing suit.

Buster’s courtship and the “balloonatic” events that follow entitle this to a place as one of the most ingenious he has made since “The Boat.” The story element is slender, as it should be when there are so many humorous gags present, and Buster’s work is well up to his usual standard. Phyllis Haver, too, contributes in no small measure to the fun.—L. C. MOEN.
Critics Call It Chaplin’s Best! 
Held for 2nd Week at N. Y. Strand!
Good Times Coming

with

NORMA TALMADGE
IN "WITHIN THE LAW"

The great stage success by Bayard Veiller
Directed by Frank Lloyd

CONSTANCE TALMADGE
IN "DULCY"

The laughing stage hit by George Kaufman and Marc Connelly
Directed by Sidney Franklin

We are pleased to announce that there are

9 RELEASES COMING

From these brilliant stars for
distribution through First National

The class of these forthcoming productions may be judged by the artistic and box office
Is West," and "The Voice from the Minaret."

The biggest stars in the film firmament in a series of productions that exhibitors may
anticipate with confident assurance as definite assets to their theatres and, in fact, the whole
industry.

Associated First National Pictures, Inc.
IN THIS ISSUE

OF SPECIAL INTEREST
Facts and Comments Affording Close-up of West Coast Production Situation, by Martin J. Quigley.......................... 33
"True to Form," an editorial by Martin J. Quigley.................. 32
Nominate Hoxie, Ark., Exhibitor for "Hall of Fame"................. 36
A Review of "Safety Last," by J. Ray Murray......................... 60

NEWS OF THE WEEK
Reformer "Slinging Mud" in Attempt to Defeat Repeal................ 35
Four Ohio Exhibitors Indicted on Blue Law Charges................. 35
Rumor Hearst Seeking Theatre in Albany, N. Y....................... 35
Thomas Asks Hays Aid in Framing Contract for Independents........ 36
Cohen Openly Breaks With Hays; Politics Seen in Move.............. 37
O'Reilly Is Nominated for Presidency of T. O. C. C.................. 37
T. O. C. C. Seeks to Retain Walker as Legal Counsel............... 37
Another Exhibitor Leader Says "Cohenism" Must Go...................... 38
Advises Philadelphia Houses Not to Pay "Tax" on Music................. 39
New Corporation Being Formed to Take Over Selznick.................. 39
Exhibitor Opposition to Extra Footage Is Growing................... 40
New York Arbitration Body Functions Under New Rules................. 47

PICTURES OF THE WEEK
Pictorial Section .................................................. 41

WRITTEN-BY-EXHIBITORS DEPARTMENTS
What the Picture Did for Me........................................ 69
Letters from Readers.................................................. 68
Money Making Ideas.................................................. 48
Theatre Letters ..................................................... 54
The Funny Side of Exhibition........................................ 36

SERVICE FEATURES
The Theatre, a department of practical showmanship.................. 49
Reviews, staff appraisements of current offerings.................... 59
Public Rights League, a workable defense of the screen............. 67
Theatre Construction and Equipment................................... 91
Short Subjects, a department devoted to promotional ideas.......... 57
Newspictures, making the screen a newspaper......................... 57
Guide to Current Features........................................... 97

MISCELLANEOUS DEPARTMENTS
The Week in New York, by John S. Spargo.......................... 46
Purely Personal, of special interest to exhibitors................... 62
With the Procession in Los Angeles, by Harry Hammond Beall........ 66
The Film Mart, production progress and distribution news........... 63
Chicago Trade Events, by J. R. M.................................. 95
Retakes, the lighter side of things, by J. R. M......................... 32
Topics of the Day, briefs for the program............................ 62
EXHIBITORS HERALD

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Publisher & Editor

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TRUE TO FORM

While the trend of many things in the film trade during recent months has been uncertain, there is one thing that has been as certain as that the sun rises in the east:

It is that Mr. Sydney S. Cohen eventually would find an occasion for declaring that Mr. Will H. Hays is practically all wrong, that the Motion Picture Producers and Distributors of America, Inc., simply represents the traditional enemy of the exhibitor in a new disguise and that the theatre owner will surely catch it this time if he doesn't watch out.

The uniform contract fortunately happened along at just about the right moment to give Mr. Cohen his opportunity.

Mr. Cohen's weather eye is turned toward the national theatre owners convention, three months away. He has his distributing proposition which he wants to get into action.

Developments and the lack of developments since the Washington convention have not served to add to the security of his position and his influence with the exhibitors of the country.

Obviously, Mr. Cohen's political fences need much repairing.

There are some striking facts to be given consideration in connection with Mr. Cohen's position at this time.

Because of his refusal to keep his activities within the usually accepted bounds applying to organizations such as the exhibitors' association and his insistence upon playing with commercial propositions such as screen advertising, formerly, and now distributing, he is in reality a potential commercial competitor of the men and firms he assumes to criticize in his capacity as president of the exhibitors' association.

If the mayor of a city was contemplating the establishment of a traction system which was to be operated by himself and his associates any criticism he would have to offer of the existing traction company would have to be taken with large lumps of salt. A similar case is Mr. Cohen's position when he now attempts criticism of companies that may be his future competitors.

Much of such criticism or all of it may be justified but the position Mr. Cohen has placed himself in renders his motive and what he has to say decidedly questionable.

There is nothing to indicate that Mr. Cohen's ambition for political preferment and authority has been satisfied. He may refrain from arranging to get himself re-elected to the presidency but even if he does this he very likely will fix himself into some position like chairman of the executive committee where he will be able to run things pretty much as he has in the past.

It is, therefore, easy to be seen that Mr. Cohen's ambition leads him into a conflict with the Hays organization. He can look to such a conflict to provide campaign material. He can also endeavor through it to effect a revolt against the present distributors which would win recruits for his distributing proposition. There is no mystery at all to what he is about.

But the situation is a difficult one for the theatre owners who are not interested in politics or the other intrigues that center about Times Square. Their efforts to form a fair understanding and estimate of the uniform contract are rendered very difficult when they realize their appointed leader is continually saying one thing and thinking another, and in the meantime trying to put over something that is quite foreign to what he happens to be talking about.

There may be a thousand things wrong with the uniform contract but Mr. Cohen can't fix any one of them because the folks on the other side of the table realize what he is up to.

Re-Takes

J. R. M.

Ha! Ha! The funniest thing of the week was Pennsylvania censors turning down Charlie Chaplin's "The Pilgrim."

Wonder if they know any more good jokes?

That ought to get a laugh outa old King Tut himself.

I see where Marie Prevost was made ill due to drinking bad coffee on location while making a Goldwyn picture called "Red Lights." That ought to be grounds for breaking her contract, eh?

Can't figure whether that's a railroad story, or one of the other kind. It probably'll be changed anyway, so why worry?

Fast Workers

It isn't everybody who can break an engagement, get in the morning papers and then become re-engaged in time to catch the early afternoon editions. But Charlie and Pola did it.

Discretion vs. Valor

At the newspaper ball in New York last Friday they had a beauty contest, but the judges were all married cartoonists and rather than cause any upheavals in certain circles, forgot to cast any votes and sneaked out.

Our Weekly Question

What picture star doesn't think he knows more about picking stories, directing and acting than all the directors and producers in the business?

Looks That Way

There wasn't much said about the rare wines and likkers found in King Tut's tomb, but I see where Nigel Barrie and a lot of other fellows are going to Egypt to open a few tombs, so they must have inside information.

Takes Some Figuring

Ernest Lubitsch hasn't started to work yet. He's still figuring what his weekly salary will amount to in marks, according to Camera.

He Left Out Acting

Jimmie Young, the director, is looking for a lead for "Wandering Daughters." She must be young, slender, beautiful, talented, gifted, funny, serious, comely, and one who can dance, swim, flirt, drive a car, ride horse back, play golf, a saxophone, sing, smoke cigarettes and make biscuits, that ought to be easy for any Chicago flapper.

More of That "P. P.," Stuff

Paramount is arranging for a series of "personal appearances" covered wagons all over the country.

Gallagher & Shean, et al

It doesn't take a United States Court Judge to decide that some of these vaudeville actors are just hams.

CORRECT THIS SENTENCE: Exchange manager: "This super-feature won't make you a lot of money so I'm only going to charge you half the regular price of a comedy."
Facts and Comment Affording Close-up of West Coast Production Situation

By MARTIN J. QUIGLEY

(Written at Los Angeles)

UNLESS those who are directing the destinies of the West Coast studios are dead wrong in their judgment there is an era ahead of better and still better business for the motion picture industry.

The picture making capital of the world is today laden with optimism.

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 and hands of the personnel of the studios are set upon making "big stuff"—and heaven and earth are being moved to accomplish that end.

In fact, the one disturbing feature of the situation is summarized in the question, "Where is the revenue to come from to meet the cost of the production plans now in effect?"

Production costs, in every important particular, have not only not receded from the peak of post-war days but on the contrary they are mounting up continually.

The actor question is one of the most serious problems of the production situation today.

Never before in the history of the industry has production been compelled to meet such heavy expenditures for talent. Players' salaries have skyrocketed—and they are still going up. The extensive amount of production now on the boards, together with the tendency for large casts of well-known names, has created a situation in which players, who prior to the present production boom were happy over engagements at practically any figure, are now demanding—and receiving— princely stipends. In the case of a large number of well-known and fairly well-known players each new engagement calls for a demand for a few hundred dollars more in salary and producers whose schedules call for going ahead are compelled to meet the periodic increases.

Another feature that has had an important bearing on this situation is the fact that during the long term of depression which overtook the West Coast production no new talent of any consequence was being developed. Also the situation did not invite actors from other places to take up residence in Los Angeles and in consequence the casts for the big productions now in work must be assembled from what practically amounts to a little stock company of players, the more popular players of which are being worked over and over again in one production after another.

Men like Hobart Bosworth, Conway Tearle, Milton Sills, Lew Cody, Lewis Stone and others are in demand at several studios at the same time. It is not uncommon for men of this caliber to be working in two or three pictures at the same time, dropping a characterization at one studio where they will not be needed for a few hours and dashing to another to take on some other characterization. And usually the actor is getting his full salary from each of the producers he is working for. The same condition applies with reference to women players of prominence.

The situation with respect to stars is somewhat in a different key. Excepting the handful of personalities who represent in themselves real attractions, the star no longer dominates. While the salary rolls of big productions now in the making transcend all previous levels the total expenditure for talent is split among a greater number. Many of the stars of yesterday are signing contracts at half—and less—than previously received. Single picture contracts are being written at very high figures but long term contracts are very few. Several prominent star contracts that have been in effect at sensational figures for some time are being allowed to lapse at maturity without any effort at re-signing.

During the period of depression when production was at a very low ebb stock companies were everywhere discontinued. The lead in this practice was set by the Lasky studio where a great number of players were turned loose.

Under the stress of its present production schedule the Lasky organization is now again building up its stock company and is bidding spiritedly for players. The same condition applies at the Goldwyn studio where a large number of important people have recently been taken on. With the limited number of people there is to draw on the action of these two organizations is rendering the situation especially acute as far as other producers are concerned.

PLAIN statistics do not tell the story of the production boom that is on. This is true because the number of companies working and the number of pictures of various types and lengths fall far short of giving any idea of the extent and elaborateness of the production efforts that have been undertaken.

It is interesting, however, to note that even on the basis of figures all previous records are being broken. Between ninety-five and ninety-eight production units were in action at the moment last month when we were inquiring into this phase of the situa-
tion. There were approximately 65 features and special productions being made, 27 short subjects, and four serials. These figures reflect the situation that has been in existence for several months and which, from definite production plans in effect, will continue at least until the early months of next year.

The figures alone do not tell the story because many of the individual productions represented in the totals amount in time, effort and cost to the equivalent of a number of so-called program pictures. Certainly at no previous time has there been anything like the tremendous demand of that now in work. These, of course, may or may not amount to great attractions when they reach the public but they nevertheless are being built up along such lines that there can be no criticism of the fact that every possible effort is being made to make them great attractions.

Not later will this be given to a number of the elaborate production efforts that are being made and at this point we want to refer to a few conspicuous examples.

"On the scale of Robin Hood" seems to be the motto for the makers of these special productions. Universal is producing a tremendous picture based on "The Hunchback of Notre Dame." Charles Ray is making the great effort of his career in "The Courtship of Miles Standish" and in his studio lot has built a duplicate, in so far as available historical data permits, of the good ship "Mayflower" which represents one of the finest and most costly pieces of stagecraft in the history of motion pictures. Rupert Hughes is making his "Soles for Sale," on an heroic scale for Goldwyn. Marshall Neilan's "The Eternal Three" is one of his biggest efforts. Then there is Edwin Carewe's "The Girl of the Golden West," Charles Chaplin directing and not acting in "Public Opinion," Jesse D. Hampton's new version of "The Spoilers," and Warner Brothers "Main Street."  

** * * 

The production brains of the industry have recently evolved two very significant and interesting methods of techine.

The more important of the two is known in studio language as "shooting through glass." This process consists of placing a large plate of glass before the camera. Upon this glass, in the upper portion, is painted a scene which is intended to represent the background of the picture. The players are on the set beyond the glass. As the camera photographs it picks up the painting on the glass and through the clear portion of the glass the action is recorded. Thus the players are registered. The result is a relative depiction of practically any sort of background wanted with the desired action of the story going on in front of the background.

It is doubtlessly one of the most effective and valuable developments that has taken place recently in picture making. In many instances the screen effect is identical with that obtained if a costly setting was built and the cost is only a fraction of what the actual construction of the setting would cost. In addition to the saving on the type of sets that would be possible to construct, it permits the depiction of many scenes that otherwise would be physically or economically impossible.

The process appears to be the result of widespread experimentation that has been carried on for some time. It is being used by many directors and increasingly better results are being achieved.

Perhaps the most significant feature of this development is that it accomplishes an impressive screen effect at a comparatively low cost—a thing which may be considered almost unique in motion picture production.

The method of production techine which recently came into use, and which has not thus far been reported, consists of being able to fix a realistic ceiling upon sets, particularly large ones such as ballrooms, churches and other large requirements. It will be recalled that previously settings lacked one very important requirement for a realistic effect. They were open at the top at least nothing but a suggestion of the ceiling commencing at the top of the sidewalls was ever given. Careful scrutiny of such settings in the past revealed the fact that there was something missing and that something was the ceiling. Spectators doubtless were not conscious of it but the sense of living was affected by the absence of ceilings unquestionably has been a factor in curbing or destroying the desired illusion.

The process which has been evolved to solve this difficulty is an ingenious and highly scientific method.

Ceilings cannot simply be built over walls as is done in actual construction for the reason that such procedure would box in a set and thereby eliminate the possibility of lighting it.

To circumvent the natural difficulties of the matter a miniature ceiling which is in exact harmony in all details with the hall it is supposed to cover, only built on a small scale, is constructed. This is suspended in the air between the camera and the setting that is being photographed. By an ingenious system of adjustment the miniature ceiling at close range is caused to match up exactly with the full sized setting which stands at a greater distance from the camera. The screen effect is exactly that of a ceiling realistically fitted to the roof of the room.

This report on these two technical developments is given with a view of affording a glimpse behind the scenes, revealing a suggestion of the Herculean effort in brains, time and money that is being made to make the American picture, already the technical marvel of the world, still better.

(Author's note: all the production situations and allied matters will be printed in next week's issue.)

**Eugene Roth Engaged
By Laemmle to Advise On Exhibitor Affairs**

(Special to Exhibitor Herald)

LOS ANGELES, March 6.—Universal has taken another step in its policy of seeking closer co-operation and understanding between producers and exhibitors, this production activity with the engagement of Eugene H. Roth, as personal representative for Carl Laemmle, who recently resigned as associate managing director of Herbert L. Rothchild Entertainments, operating the California, Imperial, Gordon and Por- tola theatres, San Francisco.

As an expert in theatre management and exhibitor problems, he will advise Universal as to what the exhibitors want, and by consulting with production chiefs at Universal City, will help the company make the kind of pictures that theatre owners need.

**Paramount Extends Its Exploitation to Mexico**

(Special to Exhibitor Herald)

NEW YORK, March 6.—Exploitation activities of Famous Players-Lasky Corporation has extended to Mexico City, and E. E. Shauer, manager of the foreign department, and under the appointment of Leon J. Bamberger, assistant manager of the Division of Exploitation, has been sent as representative.

Mr. Bamberger will be temporarily attached to the Mexico City Exchange and his chief activities will concern the exhibition of Paramount Pictures at the Olympia theatre.

**Oldest Motion Picture House in N. Y. Burns**

(Special to Exhibitors Herald)

NEW YORK, March 6.—Crystal Hall, the oldest motion picture theatre in New York City, located at 49 East Fourteenth street, is a mass of ruins following a spectacular fire Sunday night which swept through the building with amazing rapidity. The losses amount to an approximately $100,000 damage and injury to thirty firemen.

The 346 seat house, opened about twenty-two years ago, was on the second floor. It was reached by a stairway at the fourth floor, the walls are lined with penny slot machines.

**Joins Lichtman Firm**

(Special to Exhibitors Herald)

NEW YORK, March 6.—Samuel Schwartzman, who has been prominently identified with the film industry for the past five years, has been appointed general counsel of Preferred Pictures and Al Lichtman Corporation, according to announcement by J. C. Bachmann.
R. V. Anderson Made Head of New Division in "U" Organization

NEW YORK, March 6.—A new post in the Universal organization, that of sales exploiter, has been created and filled by Richard V. Anderson, formerly sales manager of the International News Reel Corporation, who has joined Universal. Mr. Anderson is expected to devote his time to improving sales methods and in devising means by which Universal's service to exhibitors can be increased and bettered. As sales manager for International News Reel Corporation, Anderson has visited all parts of the country and is well acquainted with representative exhibitors from coast to coast.

He has been in the film business since 1913, when he joined the branch of the General Film Company at his home in Atlanta.

Four Ohio Exhibitors Indicted on Charge of Violating Sunday Law

FINDLAY, O., March 6.—Indictments by a grand jury were returned against E. B. Gilmore, W. K. Richards, E. Marquart and A. R. Kratt, who operate the five motion picture theatres in Findlay, on a charge of violation of the state amusement law by operating their theatres on Sunday.

Following acquittal of Manager Gilmore by a mayor's court on a similar charge some time ago, a Civic League was organized for the purpose of continuing the fight to keep theatres closed on Sundays.

The Sunday battle has been in progress for ten years in Findlay, with success favoring both sides at times. This is the second time a grand jury has indicted managers. They were fined three years ago.

Rumor Hearst Seeking House in Albany N. Y.

ALBANY, N. Y., March 6.—William R. Hearst is said to be seeking a motion picture theatre in the city.

Hearst representatives were here during the past week, looking over an unfinished theatre which was originally intended to house Shubert productions, but which has not been completed owing to the financial tangle of Max Spiegel's affairs.

Washington

OLYMPIA, WASH., March 6.—It is not believed that the revenue measure, which would have imposed a 10 per cent on theatre tickets, will carry again at this session of the legislature. The bill was returned to committee, from which it probably will not emerge, when 200 exhibitors and film men marched on the capitol to protest the measure. Many of the film men were brought to this city on a special train which had been chartered at Seattle. The film interests marched on to the capitol carrying this banner: "Taxation, Ruination, Starvation. Kill the 10 per cent Theatre Tax. Tax Grows, Shows Close."

Kansas

TOPEKA, KAN., March 6.—The Welfare bill, which would create a board of commissioners in each county of Kansas to license theatres and motion picture houses, which was killed in committee last week, has made a reappearance in the guise of a re-drafted measure and has been reported out favorably by the state of affairs committee at the Kansas Legislature. The measure, which now is on the calendar, would prove an unlimited burden to Kansas exhibitors as the very existence of the board would rest with county welfare boards, as far as the operation of a theatre is concerned. However, as this same measure was reported on favorably in 1924, and its proponents had waged a hard battle, about a week ago in another committee, Kansas theatre owners are inclined to believe that a similar fate again will befall it.

Reformer "Slinging Mud" in Attempt to Defeat Repeal

Tax Legislation Killed in Washington—Regulatory Bill Makes Reappearance in Kansas—Censorship Seems Certain of Defeat in Missouri

ALBANY, N. Y., March 6.—Apparently sensing a gaining unrest among the public with reform legislation and possible defeat of their efforts to keep the censorship law on the statute books of this state, the element responsible for its enactment two years ago has resorted to "mud-slinging."

Prior to today's hearing on the censorship repeal measure, the Rev. O. R. Miller, superintendent of the New York Civic League, published in the Reform Bulletin a long tirade in which he virtually evades the main issue in favor of an unwarranted attack on Will H. Hayes.

Charges Big Expenditure in Massachusetts Fight

Miller charges that Hays was instrumental in the expenditure of $150,000 in the recent censorship fight in Massachusetts, declaring that this "illustrates how the 'movies' have entered politics." He charges also that the citizens of the Bay State were hoodwinked into voting against censorship. The $150,000, he claims, was spent by five motion picture companies, while a sum equally as large was spent by the exhibitors and film men of Massachusetts.

Before a crowd that packed every available space in the State House chamber a hearing, lasting upwards of four hours, was held today on the censorship repeal bill. A rejection of the bill shortly will be reported out of the committee. It is sure of passage in the Senate which is democratic, but in the assembly there are grave doubts that it will be able to muster a majority.

A delegation of fifty exhibitors and others prominent in the industry, headed by Charles L. O'Reilly, arrived from New York today to attend the hearing.

Missouri

JEFFERSON CITY, MO., March 6.—The criminal jurisprudence committee of the Missouri Senate put a quietus to censorship of motion pictures in this state when it amended the committee of Fifty's bill to provide for censorship by the governor, secretary of state and attorney general. Of course the reformers don't want that. It doesn't carry any jobs for them at $3,000 per, and the bill in its present shape hasn't a chance to pass. The house committee previously killed the measure.

Indiana

INDIANAPOLIS, IND., March 6.—The great legislative serial "Worried Picture Censorship," came to an end this week. The final "fate out" was on a vote of 46 to 4 in the Senate. The big climax came when Senator Harold F. Vanorman of Evansville, moved that further consideration of the bill be postponed.

"I have been lying in ambush for this particular measure," he said. "It was amended in committee so that it is an entirely different bill than the original. It is absolutely the most vicious and pernicious measure that has been introduced this senate. The principle involved is un-American. It is absolutely barbarous."

Ohio

TOLEDO, O., March 6.—That the Toledo churches intend to unite in a war (Continued on Page 6)
Nominate Hoxie, Ark. Exhibitor For "Hall of Fame"

Miller and Carroll Forward Newspaper Clipping to Back Up Claim for Brother Theatre Owner

R. MILLER and H. A. Carroll, owners of the Gayety theatre, Amory, Tenn., got a thrill a few days ago when they picked up the "Memphis News Scimitar" and read the following headline: "This Fire Had Too Much Competition—Town at Show as Flames Destroy Hotel."

Reading the story under the headline, they learned that the hotel at Hoxie, Ark., was destroyed by fire of unknown origin Thursday night. The building—and all contents were destroyed owing to the fact that practically everyone in town was in attendance at a picture show. The hotel is owned by Dr. J. C. Hughes, who had his office in the building. The hotel was operated by Augustus Andrews. No insurance was carried either on building or contents. It is understood the hotel will be rebuilt.

Here is the clipping from the "Memphis News Scimitar" which caused Amory, Tenn., exhibitors to send a special delivery letter to the "Herald."

In your valuable and estimable issue and request this exhibitor at Hoxie to impart the following information to us and to other exhibitors:

* * *

"What did you do to get this many people in your theatre?"

"What was the name of the picture?"

"The star? The producer?"

"How did you exploit it?"

"What is your seating capacity?"

"The writers of this letter do not know whether or not Hoxie, Ark., is just a wide place in the road or a metropolis to be compared with Little Rock, but we do know, brother exhibitors, that there is one amongst us who has accomplished what we have been trying to do for many moons and have, thus far, utterly failed."

"We respectfully request the above information because it is information that we have sought for fifteen years and have been unable to find. It has apparently been unearthed by this exhibitor. He has a gold mine compared with other exhibitors. The gods have smiled on him and if his system is for sale, he will be able to live in regal pomp and splendor for all time to come."

"We feel that this brother's name should be placed along beside that of other motion picture celebrities because he possesses a mental endowment or capacity that is unsurpassed by David Wark Griffith or Adolph Zukor or either of the writers of this letter, namely, Miller & Carroll, Amory, Miss.—a good town to live in, but a poor place to endeavor to eke an existence out of an up-to-date motion picture theatre."

Asks Aid in Framing Independent Contract
Thomas Seeks Safety From "Jokers" When Selling Wares in New York

Now that Will H. Hays has concluded negotiations for a uniform contract for exhibitors, independent producers are anxious to have him consider the advisability of sponsoring a uniform contract for use between them and the independent distributor.

Thomas Proposes Plan
Richard Thomas, producer-director of Richard Thomas Productions, Hollywood, fathers the idea in the following letter to Martin J. Quigley, publisher of the "Herald."

"Your signed editorial in your publication issue of February 17 relative to the new uniform contract between exchanges and exhibitors has just reached my desk. I am sure the new contract will greatly stabilize picture distribution, but what about a uniform contract between the producer and the independent distributor?"

"Here's an opportunity for Will Hays to keep his promise about aiding the independents—producers, distributors and exchange men. Every day in every way the independents are making better and better pictures."

Would Eliminate "Jokers"

"I am producing the first of a series of pictures with a bona fide production cost of $100,000 for each picture. Must I hawk my wares about New York looking for contracts without jokers or must I quit making pictures?"

Reichenbach Married
(Special to Exhibitors Herald)

NEW YORK, March 6.—Harry Reichenbach, popular exploitation man, was married on February 14 to Miss Lucinda Bacon. The couple is now at home, 110 West 55th street.
O'Reilly is Nominated
For T. O. C. C. Chair
No Opposition from Cohen Element—S. A. Moross Is
Named Secretary
(Special to Exhibitors Herald)
NEW YORK, March 6.—As forecast in last week's issue of Exhibitors Herald, Charles L. O'Reilly was unanimously nominated for the presidency of the Theatre Owners of America at the meeting of that organization last Thursday. The expected opposition of the theatre owners failed to materialize, and William Brandt, the only other member whose name was placed in nomination, withdrew and himself, in a glowing speech, nominated Mr. O'Reilly.

Hold Election March 27
S. A. Moross, whose office as secretary is also said to have been threatened by the Cohen element, was also renominated with no opponent. The election will take place on March 27, and insular tactics affect these two important offices, is a mere formality, as no other ticket can be placed in the field.

The full ticket follows:
President, Charles L. O'Reilly; first vice president, Charles Steinor and Herman Yaffa; second vice-president, Abraham Jaffe and Max Miller; secretary, S. A. Moross; treasurer, Hyman Machliss, and executive secretary, Hyman Behrend.


Contest for Vice Presidency
The only contests developing in the selection of the entire ticket were for the offices of first and second vice presidents.

T. O. C. C. Seeking
To Retain Walker as Their Legal Counsel
(Special to Exhibitors Herald)
NEW YORK, March 6.—Senator James J. Walker is having difficulty in separating himself from the motion picture industry. Senator Walker decided some time ago to retire from his position as legal counsel of the Theatre Owners of America.

He had previously notified the T. O. C. C. of his intentions and early last week mailed his resignation to be read and become effective at the last week's meeting of the organization. The resignation was read but not accepted.

In the meantime, during the reading of the document there arose a clamor for its non-acceptance. After a number of members pointed out Senator Walker be asked to reconsider and the matter was finally referred to the board of directors for action. It is now endeavoring to persuade Senator Walker to withdraw the resignation.

To Head Censor Board
(Special to Exhibitors Herald)
KANSAS CITY, KAN., March 6.—Mrs. Gertrude Sawtell of Kansas City, Kan., has become chairman of the Kansas motion picture censorship board, succeeding Dwight Thatcher Harris, resigned. Governor Davis announced this week.

Cohen Opensley Breaks With Hays; Politics Seen in Move
Broadcasting of Letter Attacking M. P. D. A.
Regarded as Forerunner of Effort to Keep Control of the M. P. T. O. A.

SYDNEY S. COHEN, president of the Motion Picture Theatre Owners of America, has formally broken off relations with Will H. Hays.

Using the mimeograph and printing press as his ally, he has flooded the country with propaganda evidently aimed to create an "issue" on which he can cash in on the coming Chicago convention and maintain his hold on the M. P. T. O. A.

Hopes to Name President and Control Board
Although Cohen is expected to go through with his public pledge not to seek reelection to the presidency, observers now believe that it is his hope to do so at the same time see to it that the executive committee will be of his choosing. It is believed Cohen aims to seat himself on the executive committee.

Speculation as to who will be the "Cohen candidate" for the presidency has been rife for weeks, but as yet there has been no public indication of who would be groomed. A number of men considered to be efficient were a few weeks ago hurried and an actual break with Cohen has not been discarded on account of open breaks or near-breaks with the Cohen group.

Rejects Chance to Alter Contract
The principle bit of propaganda now flooding the mails is a four-page printed pamphlet headed "Copy of Letter sent to Will H. Hays by Motion Picture Theatre Owners of America."

The most interesting news contained in it is that Will H. Hays, after finding that the officers of the M. P. T. O. A. were dissatisfied with some phases of the "Uniform Contract," sent letters to Cohen on February 7 and 17 inviting the M. P. T. O. to a future public meeting.

Cohen rejects the offer and devotes two pages to criticizing Hays for closing negotiations on the contract with the M. P. T. O. of New York state and the T. O. C. of New York City. He refers to the officers of the two theatre owners as "a few local exhibitors."

Blames Hays for Many Things
Continuing, the letter blames Hays for newspaper comment on the uniform contract; for non-theatrical competition with theatres; for increasing producer-owned theatres; and various other matters.

An indication that the Theatre Owners Distributing Corporation is to be introduced as a counter-controversy is the following paragraph:

We expect to demonstrate shortly that there are no conditions in the contracts and distributors within the industry independent of your organization who are sufficiently far removed to realize that this business cannot be benefited by a continued disregard of the principles of right or wrong, of fair or unfair dealing with the theatre owners, or fairness to our public and to our industry a code of practice and a standard as fair and honorable as that used in any other business.

Complete Text of Letter
The complete text of the letter, intended apparently for general consumption rather than Cohen, is as follows:

Hon. Will H. Hays, President,
Motion Picture Producers & Distributors of America,
822 Fifth Avenue, New York.

Dear Mr. Hays: We acknowledge the receipt of your letters of February 7th and 17th, in which you suggest a conference of the contracting theatre owners and the producing and distributing companies which you represent and the Motion Picture Theatre Owners of America, as represented by our National organization.

It is the consensus of our opinion that a conference of this nature should be held, according to the terms of the "Uniform Contract," with all of the theatre owners, and to the exclusion of any other meeting of the companies and the theatre owners cannot, of course, legally make the motion at a time when the problem is pending for solution by the court at this time.

On Saturday, January 17th, a letter was sent to this office containing twenty copies of the proposed contract and it has been placed in the hands of the various members of our organization for the purpose of recommending to our members the merits of the contract. On January 21st, I delivered a letter to your office requesting eighty additional copies of the contract form to be submitted to members of our Executive Committee, presidents of the state organizations and leaders in different parts of the country. These copies were sent to this office on Wednesday, January 31st, and were sent out to our leaders as indicated. In the same letter I stated to you that "you will understand how impossible it will be for us to have a meeting with representatives of any results on Friday of this week as you mention."

But on Friday, February 2nd, two days after those letters were received, a letter from you held your meeting with members of your association and a few members of our organization, whom had been present during our negotiations for a few months in an effort to influence a meeting on February 2nd you adopted the contract form, of your own draft, as published, altered and attempted to apply to the theatre owners of the country this contract. After having done this you now ask us to join you in a conference to consider the contract above referred to. In answer to your reasons for acceleration of the contract, and the sudden and unexpected burst of speed on the contract, your last letter, dated February second, two days after you gave us drafts of this contract to be sent out, may be known to you that still remains a mystery to the theatre owners and the public and unless it should seem necessary for us to take action at this time, or you were to withdraw your letter and the filing of a petition in bankruptcy against one of the members of your organization, a producer and distributor who was at the last meeting of the executive committee of the National organization, we could not at present consider the contract above referred to.

We have most patiently conducted negotiations with you since the 12th day of June, 1926, striving for a more equitable business contract and the execution of certain of our aims with the industry. We have asked the members of your organization and the members of the producers organizations when their representatives were at your office, and could be assembled on short notice and without any consideration of time or money, and the situation was quite different then.

The members of our National Board of Directors and Executive Committee came to New York from various parts of the United States at great cost to themselves in time and money, because of

(Concluded on Page 61)
Another Exhibitor Leader Says  
“Cohemism” Must Go

Secretary of M. P. T. O. of Minnesota Declares Organiza-

tion Cannot Survive Unless It Cleans House

Fred Larkin, secretary of the Minnesota Division of the M. P. T. O. A., created a sensation this week when he bitterly arraigned Sydney Cohen in a carefully prepared statement for publication, concluding with the declaration: “Cohen and gang must be completely divorced at Chicago, or good night organization.”

Larkin is owner of the Green theatre at Anoka, Minn., and for years has been a close associate of Al Steffes. His declaration is regarded as the forerunner of a break between Cohen and Steffes.

Since the organization of the M. P. T. O. A., Steffes has been one of Cohen’s staunchest supporters. He is generally credited with engineering the floor work at the Washington convention a year ago and forcing the relection of Cohen. ** * * * * * *

“More and more as the time approaches for the convention at Chicago in May, it becomes apparent that the enemies of the exhibitors are, not out, the national organization,” declares Larkin.

He then takes up Cohen’s distribution proposal declaring that its sponsors are “now bickering waiting for the opportune time to put it over” and continuing: “The extraction of the $5,000,000 will start just as soon as they think the exhibitor is in a mood to listen to their overtures.”

Tracing Cohen’s activities, he points out that at the Minneapolis and Washington conventions, all chance for constructive action was sidetracked for “hit-and-run project of exhibitor distribution.”

“I do not want to, nor am I attempting to criticize or question Cohen’s right to organize and operate a distributing organization,” Larkin declares, “but I do feel that if Cohen and those cohorts who are associated with him in this new venture want to become distributors, they should resign as officers of the M. P. T. O. A.” ** * * * * * *

Replying to Cohen’s promise that the distributing organization would reduce film rentals for exhibitors, Larkin asks what Cohen has done about the “music tax.”

“Fight it to the last ditch is the way he would have it handled judging by some of the bulletins he sent out,” he says. “Did he fight it? He did not. He paid it.”

“Had Cohen gone after the music tax in the proper way, and relief can only be secured by a successful suit or amendment of the copyright law, he could, I believe, have rid the exhibitors of this annoyance. Failing in this, he certainly could have made a settlement with the music society and could have secured for us a low rate, instead of forcing us in most cases to pay the maximum.” ** * * * * * *

He points out that Cohen’s method of handling any proposition has been creating a bureau and flooding the exhibitor with “bulletins.”

“Let’s have some more bureaus. We need them,” he continues, “King Solomon had 600 wives. If King Cohen stays in office another year, he will have over 600 bureaus.”

Concluding, he declares that Cohen can make his report for the past year “on a two-cent postage stamp.” He says that in two years Cohen has accomplished just one thing—steamrolling the T. O. C. of New York out of the organization.

Head of “Safety Last Society” Dies in Fall  
(Special to Exhibitors Herald)

NEW YORK, March 6—Harry F. Young, who termed himself the “human spider,” and who formed the Safety Last Society last winter, was killed yesterday when he attempted to scale the side of the Hotel Knickerbocker. Young had reached the tenth floor when his foot slipped and he plunged to the street. Motion picture cameras, stationed at strategic points of advantage, were turned on Young as he fell.

Membership in the Safety Last Society was limited to human flies, parachute jumpers and others who are considered bad risks by the insurance companies.

“Safety Last” is the title of the latest Harold Lloyd comedy for Pathé.

Hits Cohen Plan
and Big Salaries

Those who have expressed to the HERALD their opposition to the Cohen plan for a coordinated distributing system, have assigned many reasons for their attitude. Added to those already published is the opinion of Mr. Retz, Strand theatre, Lamont, Ia. Says Mr. Retz:

“I believe that a lot of the trouble with the exhibitor, especially in the smaller town, lies with the exhibitor. Too many of them regard their theatres as a side line and place time to go evenings, and consequently do not put the interest into it that they ought to. There are just as many people to entertain as there ever were, only they are more read up on the subject of moving pictures and will not stand to be fooled. But there are plenty of big pictures on the market today, and YOU CAN BUY them and MAKE SOME MONEY of THEM if you SELL THEM TO THE PUBLIC. But you have got to work at it and regard your moving picture house as a business and not merely a SIDE LINE.

“If the exhibitors organized their own distributing corporation there would only be less than 20 per cent salaries to pay, and WHO PAYS THE BILLS? NOBODY ELSE, ONLY THE EXHIBITORS.”

Cannot Take Catalogs
As Theatre Admission

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., March 6—The Federal Trade Commission has issued an order against the Northwest Theatres Company and the Chamber of Com-

merce of Missoula, Montana, requiring them to desist from the practice of accepting mail order house catalogs as admissions.

Announcement of the order by the com-

mission states that it found the Northwest Theatres Company, and the Missoula Chamber of Commerce, accepted from children mail order catalogues as payment for admittance to picture shows in a theatre controlled and operated by the company, which catalogues were subsequently destroyed. This plan, it was charged, was carried out for the purpose of removing the mail order house competition with the local merchants.

Gowns to Be Awarded
In Exploitation Test

(Special to Exhibitors Herald)

NEW YORK, March 6—Cecil B. De Mille has announced through the explo-

itation department of Paramount that five of the elaborate gowns used in his production of “The Ten Commandments” will be offered to exhibitors in the United States and Canada executing the best ex-

ploitation on his current special, “Adam’s Rib.” The gowns in turn are to be awarded as prizes for which the exhibitors care to stage for “The Ten Commandments,” which will be published in the fall.

The original awards will be made in each instance in which there is a tie.

Columns Open
To Candidates

The columns of EXHIBITORS HERALD are open to all candidates for the presidency of the M. P. T. O.

The HERALD will be glad to give space to their announcement and the platform on which they will seek the office. Its only sug-

gestion is that both for space economy and readability, the announce-

ments be limited to 1,000 words.

Williams Honored by First National Club  
(Special to Exhibitors Herald)

NEW YORK, March 6—More than 100 members of the First National Club paid their respects to J. D. Williams and Mrs. Williams at a luncheon given in their honor, at which Mr. Williams was presented with a handsome traveling bag.

E. Bruce Johnson, manager of the Foreign Department of First National, was the toastmaster and spoke of the great loyalty of the First National em-

ployees for Mr. Williams, as general man- 

ager of the company.
Advises Philadelphia Houses Not to Pay “Tax” on Music

Censorship Denounced, Commercialism Upheld, in Addresses at Second Annual Get-Together Of Exhibitors in Michigan

(Special to Exhibitors Herald)

PHILADELPHIA, Pa., March 6.—It begins to look as though the exhibitors in this district, especially within a radius of 50 miles of Philadelphia, are determined to fight a program against payments of the socalled “music tax.” Secretary George P. Arons of the Motion Picture Theatre Owners of Eastern Pennsylvania Southern New Jersey and Delaware, has advised the exhibitors to refrain from paying the $25 annual lift fee of the organization which will defend any action brought against members by the American Society of Authors, Composers & Publishers.

Wait for Test Case to Show Strength of Defense

In one instance, Secretary Arons has met with a degree of success in fighting a suit brought by the society. In view of that exhibitors operating in the vicinity of Philadelphia are waiting anxiously for developments which will test the strength of their defense.

Secretary Arons calls especial attention to the fact that in advising exhibitors not to pay the tax he refers only to those in the vicinity within a 30 mile radius of this city. Theatres operating outside of that territory should pay the tax, he says, and under such fees, he declares, would be returned to the exhibitors should cases pending be decided against the society.

Michigan

(Special to Exhibitors Herald)

DETROIT, MICH., March 6.—Four hundred members of the Motion Picture Theatre Owners of Michigan attended their second annual get-together here last week and this is what they heard from the chief speakers:

Denunciation of the censorship move by the State of Michigan.

Condemnation of certain groups within the industry which have cast aspersions on producers as being too commercial.

Explanation of why half million dollar salaries are paid.

Assurance that motion pictures are, in fact, not to be pitied or scorned.

Representative Gathering Present

The meeting brought a representative showing from all parts of the state and half a dozen guests of national importance. The general feeling here is that this year’s banquet and attendant expression of opinion have gone far in solidifying the Michigan managers organization.

The banquet was held in the Hotel Statler and was presided over by President W. S. McLaren of Jackson. With him at the head of the speakers table was Ray J. Branch, president of the F. I. L. M. Club of Detroit.

Former Judge Alfred Murphy was the man who came out flatly in denunciation of “the tyranny of censorship,” declaring that the legislation recently introduced by the legislature was un-American, uncalled for, unnecessary and impertinent. He expressed the belief that the Bible, Shakespeare and all paintings of the masters are just as censorable as motion pictures—but of course, nobody would like to propose to them.

Friend Defends Commercialism

Arthur S. Friend, president of Distinctive Pictures Corporation of New York, followed Judge Murphy, and he

Rob Exhibitor of $400

(Special to Exhibitors Herald)

CHANUTE, KAN., March 6.—M. T. Wilson, owner of the People’s Theatre, with receipts of $400 Saturday night. As he entered his motor car with the receipts a bandit placed a revolver against his face and demanded his money. He gave the opposite direction. About three miles out of town the head-block was removed from the motor, the bandits escaping in another car. The loss was covered by insurance.

New Corporation to Take Over Selznick Creditors Will Receive Two Year Notes Under Reorganization Being Completed

(Special to Exhibitors Herald)

NEW YORK, March 6.—Rapid progress is being made in the reorganization of the Selznick Corporation and its fourteen subsidiary companies, including Selznick Pictures Corporation and Select Pictures Corporation. At a meeting of the shareholders for a committee for the creditors composed of Hyman Winik, Ralph B. Itelson, W. J. J. Doolittle of Utica, and Charles Payne, Chicago, was selected.

To Eliminate Subsidiaries

Under the plan of reorganization a number of corporations will be eliminated and a new corporation formed to take over all assets. Creditors will receive two year notes bearing 6 per cent. interest.

This plan was approved by creditors with a view to making the corporation worth $1,000,000. Before the reorganization plan can be put into effect, however, it is necessary that remaining creditors join the majority, the committee states. It is also planned to abolish the distribution channels to cut expenses under the reorganization.

Has Three New Pictures

The company now has three pictures, “Rupert of Hentzau,” “The Common Law,” and “Modern Matrimony,” complete and ready for publication at once, although a distribution medium has not been decided upon. After creditors have paid the remaining assets will be turned back to stockholders of the Selznick Corporation and Lewis I. Selznick is authority for the statement that the remaining assets will constitute a very substantial sum.

Saves Theatre From Being Grocery Store

By Laemmle’s Plan

(Special to Exhibitors Herald)

NEW YORK, March 6.—Carl Laemmle’s suggestion that exhibitors cut admission prices to stimulate theatre patronage was put into practice by W. H. Peery of Ogden, Utah, president and manager of the Ogden Theatre Company, Inc. The result is told in the following letter, Universal has received from Mr. Peery:

"Business was certainly off with my Utah theatre," had thought of closing or making over into a grocery store when I was fortunate in seeing your article about reducing admission prices to ten cents.

"I tried this as a last resort two weeks ago today and have been playing to capacity ever since, I will never forget you for such a timely suggestion."

Rob Exhibitor of $400

(Special to Exhibitors Herald)

CHANUTE, KAN., March 6.—M. T. Wilson, owner of the People’s Theatre, with receipts of $400 Saturday night. As he entered his motor car with the receipts a bandit placed a revolver against his face and demanded his money. He gave the opposite direction. About three miles out of town the head-block was removed from the motor, the bandits escaping in another car. The loss was covered by insurance.

March 17, 1923 EXHIBITORS HERALD
Exhibitor Opposition to Extra Footage Is Growing

One Theatre Owner, in Voicing Approval of Editorial by Quigley, Says it in Verse

THERE seems to be no doubt in the minds of exhibitors that but that excess footage in pictures works to the disadvantage of the theatre owners and creates a condition which, they believe, hurts attendance and decreases box office intake.

At least, this seems to be the growing opinion among the exhibitors who have written to Martin J. Quigley, editor and publisher of the Herald, approving of his editorial, "Five Reels."

V. G. Bullman, Castalia theatre, Castalia, La., who expresses a part of his opinion in poetry, writes:

"For a long time prior to the publication of Mr. Quigley's editorial regarding shorter length features, in the January 20 issue of the Herald, I had held the opinion that this was one of the solutions to the burden that is staggering the small town theatres and priced them from realizing more than a bare living wage from their operation. However, I am only the manager of a small town theatre and mighty small one at that, and have felt that it might be out of place for me to express an opinion on a matter that was of vastly more importance to the owners of larger theatres, but if we all wait for George to do it—well, sometimes it isn't done. In many respects it seems to me that the exhibitor himself is to blame for not expressing himself more and enlightening producers regarding the things that would benefit him, and possibly both of them, so if we appear to be out of place, then kindly grant us a pardon.

"Now a meritorious multiple reel program is a corollary, and what the producers have exploited is bound to prove an asset for any theatre, and likewise a five reel production, but the five reel feature as it is being presented has an advantage over the longer picture in that there are several reels less bookings and gives a chance to bolster things up with a good comedy—many times there is less operating expense."

"At the present time it seems that all producers have gone 'fluey' over the long features. Have conceived the idea that by making a program picture into seven or eight reels they can call it a special—dash a lot of highly colored advertising before poor exhib., and get double what the picture is really worth. This in itself would not be so bad providing it were still possible to get five productions of exact quality. But how many do you get nowadays?"

"I firmly believe that the day of the showman is here, that the single reel pictures featuring our very best stars will prove just as big box office attractions as the longer features, and enable both the producer and the exhibitor to cut expenses."

"Let's get back to earth, keep up the high standard of present day pictures, make them shorter, try to shave rentals and then let the exhibitor cut his advertising and get his old crowd back. What say, fellows?"

"We simply can't send this in without adding a little verse to help push a good cause along. Print it if it seems advisable."

"Every day in every way
They are growing longer and longer.
And every day in a shameful way
Our language grows stronger and stronger.
The goose that lays the golden egg,
The fiver-sized feature in which we beg,
Its hung upon an obscure peg,
Now whose to blame—I wonder.

"The Producers say in a pleasant way
That they know the business better.
That a pictured dream to be a scream
Must be better.
But the poor Exhib., (the wades in sin?)
When he plays a program and has to spin,
Thru twenty reels or better,

"His joyous life is one long stride
When he plays a so called 'winner.'
And a picture reel that spreads a mile
But it soon grows thinner and thinner.
When after reels and reels galore,
The crowd casts glances at the door,
And wonders if there's still some more.
Now wouldn't you like a long for a simmer?

"We've only praise for picture plays
That meet a two hour show.
But you sometimes hurts our box
When they're made too long and slow.
So let's plead for picture plays.
Let's set our cap for better days,
Let's cut the cost in seven ways.
To a shorter picture show.

Hay & Nicholas, Strand and Hayne theatres, Fairmont, Minn., oppose excess, favor five of the schedule all out of joint. They say:

"We would like to have features limited to 5,000 feet. We want a chance to offer something for our program than the feature and a comedy. Today we cannot do it. In fact, too often the feature alone consumes our schedule running time and the addition of the comedy throws our schedule all out of joint.

"We have been in this business ever since the days of the one-reeler and it was our observation that the popularity of the picture was created in the days when we built our program out of one and two reel subjects. They were the days when we could so diversify our program that there was something on it for everybody.

"If we had the opportunity today to build up good strong programs of a number of subjects, we are convinced that we could bring back to the theatre many who have now to attend."

"Every day in every way...

Roy McMinn, Capitol Amusement Company, Superior, Wis., says:

"We wish to say that we are in the interests of the entire industry to limit length of features to five or six reels whenever the story will permit."

Company Will Build Theatres in China

Chinese-American Capital To Popularize Pictures

In the Orient

(Special to Exhibitors Herald)

NEW YORK, March 6.—Plans of the Peacock Corporation, a new company backed by Chinese and American capital, to spread motion pictures throughout China, were revealed by C. S. Kwei, a Chinese newspaper man, at the weekly luncheon of the Associated Motion Pictures Advertising Club. Mr. Kwei said that the company had already purchased eighty pictures for showing in the far east.

Only 100 Houses in China

He pointed out that there are only about 100 theatres in China at present and declared that it is the intention of the Peacock Corporation, of which he is a member, to build many more playhouses.

"We intend to translate your titles into Chinese," said Mr. Kwei. "The Chinaman seldom reads the newspapers but he will see pictures. We intend to train a native corps of about 1,000 in the handling of projection machines and it is probable that before we have erected our theatres we will send out shows in wagons and in this manner pave the way for our theatricals.

Take Films Seriously

Mrs. Caroline Eager, writer, club woman and motion picture crusader, who has just returned from a tour of the world for Associated First National, declares that the Chinese take their pictures very seriously. The American sense of humor is entirely lost and there is no laughter in Chinese theatres. They like high class pictures and receive them in a spiritual sort of manner.

Changes Made Among Goldwyn Branch Heads

(Special to Exhibitors Herald)

NEW YORK, March 6.—The following changes in the management of its branches has been announced by Goldwyn Pictures:

Effective February 26th, P. M. Deshon assumed charge of the New Orleans office, succeeding J. W. Pope, Jr. On February 19th, H. W. Starrett took charge of the Atlanta exchange, succeeding J. L. Marentette. Mr. Starrett was promoted to the residence managership of Atlanta from the Cleveland branch exchange. A. B. Lamb is now in charge of Goldwyn's Los Angeles branch exchange, having succeeded Seth Perkins.
Life was one whirl of official reception for S. L. Rothafel during his visit in London. He is shown here with Mr. Kaye and Captain Barbor of Cinematograph Exhibitors Association, and Walter Wanger ready to board train for Brighton to attend banquet in his honor.

Missouri exhibitor is guest of Film Booking Offices studio in California. Right to left: Emory Johnson, creator of “The Third Alarm,” F. B. O. special; H. C. Reinke, St. Joseph, Mo., owner of theaters in the Middle West, and Johnnie Walker, star in F. B. O. features.

Billie Dove on board Carolyn Frances during filming of scenes for Metro’s “All the Brothers Were Valiant” by Irvin V. Willat.

Ethel Shannon has been signed by B. P. Schulberg for featured roles in Preferred pictures which will be distributed by Al Lichtman.
“Walter, you must be more tidy,” says the pretty bride of Walter Hiers, Paramount comedian. But Walter doesn’t always look this way—only when he’s mussed up for a scene in “Sixty Cents an Hour,” his first starring vehicle.

Emile Coue explaining his method of auto-suggestion in the short subject special, “The Message of Emile Coue,” which Educational is distributing. The picture is being given equal prominence with featured pictures in display advertising of the larger theatres.

The craze for radio has reached the studio. Here are three C. C. Burr players, Johnny Hines, Charlie Murray and 5 year old Russell Griffin listening in. Hines next comedy special is “Luck,” which is expected to duplicate the success of “Sure Fire Flint.”

Think of the days you walked along the street shivering, then envy Viola Dana as she amuses herself on the beach. It’s the life. The star’s two latest pictures for Metro are “A Noise in Newboro” and “Crinoline and Romance,” both of which are Harry Beaumont productions.
Abraham Lehr, vice president of Goldwyn Producing corporation with headquarters at Culver City studios, is making excellent use of his five years experience as chief executive of Goldwyn producing forces. The Goldwyn studios now are the busiest in California with several Goldwyn companies working in addition to several outside units that are using Goldwyn producing facilities. As head of the studio forces, Mr. Lehr is facing a tremendous task and the able manner in which he is carrying on the work is enhancing his reputation as one of the industry’s stellar studio executives.

Jackie Coogan, Metro star, with his parents, passed through Chicago Friday en route to Coast after four weeks in the East where he was feted by the public and state and local executives.

Universal is now producing what it believes will be one of its finest pictures, “The Hunchback of Notre Dame,” the Victor Hugo novel. The center picture shows one of the large sets representing fifteenth century Paris under construction. At the left is Eullalie Jensen and at the right Patsy Ruth Miller, both of whom have important roles in the feature which will be published as a “super Jewel.” Lon Chaney, Norman Kerry and Raymond Hatton are others in the cast.
Noah Beery, villain in many First National attractions, in struggle with Barbara Tennant to entertain First National Week guests at United Studios. John E. McCormick, Western representative of distributing company, Joseph Schenck and Mike Levee were in charge of studio entertainment which was attended by 60,000 fans.

When Marie Prevost became a Warner Brothers star she automatically discarded her bathing suit. Here is Director William Beaudine offering the star his sympathies, and services as a grave-digger, at burial of famous garment.

Here is another link in the chain of new branch offices being erected in all exchange centers by Vitagraph. This is the branch structure at Minneapolis. The exchange is located at 70 Western avenue in the Minnesota metropolis. It is a fire-proof structure throughout.

Quartet of prominent film men on one of sets for Metro-SL picture, "Your Friend and Mine." Left to right: Clarence Badger, director of film; Arthur Sawyer of SL productions; Fred Niblo, Metro-Mayer director, and Willard Mack, author-actor.

"Keep politics out of pictures," protests Will Nigh as he steps in to separate Ann Forrest and Tom Moore from a violent argument during the filming of a scene for Nigh’s second production for Weber & North. Cameramen Jack Brown and Sid Hickox are waiting for action.

Alice Brady, smiling woman seated on sled, and Lefty Flynn, smiling man who looms up in middle of group, pause in the midst of the winter sport to have their picture taken. Their companions are members of the Paramount company which filmed "The Snow Bride" in Canada.
March 17, 1923

EXHIBITORS HERALD

45

Picture taken at testimonial dinner tendered Al Lichtman by franchise holders of Al Lichtman Corporation on the occasion of the distributor's European trip. The banquet was held in the Crystal room of the Ritz-Carlton hotel, New York. Mr. Lichtman will establish exchanges while abroad.

Malcolm McGregor insists on getting all the news with his morning breakfast. What he can't find in the paper he gets over the radio. McGregor appears in support of Viola Dana in the Harry Beaumont production for Metro, "A Noise in Newboro," based on the story by Edgar Franklin.

E. K. Lincoln, who is now on the West Coast creating the stellar role in "The Right of the Strongest," a special from the novel of Francis Nimmo Greene. He is supported by an all star cast.

Director Harry Beaumont is given a surprise party on the occasion of his (?) birthday by members of the cast of "Main Street" at the Warner Brothers studio. Judging from the picture, the Beaumont twins received their share of attention. Reading from left to right: Jack Warner, Monte Blue, Director Beaumont and Florence Vidor.

Let us introduce Secretary Brown of the Cleveland, Ohio, exhibitors association.

H. H. Lustig, another Cleveland exhibitor long active in organization circles.

L. S. Brown.
The WEEK in NEW YORK

If Robert Vignola ever makes pictures for consumption in the Far East, it is a safe hunch that they will be comedies. The popular director is now on the last leg of his trip around the world which will bring him back to New York about May 1.

In a letter to Arthur Brailant, his personal representative, Mr. Vignola writes interestingly of his experiences and impressions. He says:

The Far East's American-made motion pictures are in great favor and rapidly growing in popularity, particularly the comedies. The really good comedies just tickle them over with laughter. As for the features, they sit through them very quietly and unresponsively, which would be all right if it weren't for the incidental music they try to play to them. It's really funny to see an emotional scene played to squeaky strings, cymbals and tom-toms. But the comedies go on.

The Japanese theatre made a keen impression on Mr. Vignola, and of it he says:

"In Kinto the performance I saw was really very interesting and intelligent. The sets were almost as good as Urban's, though they had less color and were more angular than Urban's. A circular stage changes the sets before your eyes in a jiffy. One leading lady had a very emotional scene, and, believe me, she played it. Her tones rang so true that she about had us all going."

In Hong Kong a police sergeant was assigned to be with me constantly and he showed me some of the intimate side of life. The police told me to please say that they would have never dared to enter without the law on my side. That sergeant personally knew more hop heads than I ever dreamed existed in this day.

Christmas was spent at sea and Mr. Vignola arranged a special entertainment choosing his talent from among the passengers. He not only acted as chairman of the entertainment committee, rehearsed the entire program and supervised the passenger's participation, but was in two of the numbers as a performer.

Last week's luncheon of the A. M. P. A. was turned into a field day for Wells Hart, promoter for the New York press representative for Sam Harris. Wells was billed as the speaker of the day but, as it turned out, was more spoken about than speaker. Hart was presented to the A. M. P. A. members by Fred E. Baer, the official Barker of the day, who derived a lot of pleasure from being able to introduce a speaker who has long been a member of the organization. Before Hart was given an opportunity to say a few words in his own defense, many lovely and unlovely things were said about him by Harry Reichenbach, John C. Hinn and Victor Shapiro.

In his speech Hart indulged in many reminiscences, touching on his personal connections with many of the famous showmen and publicity men of the past two decades.

One of the distinguished guests at the luncheon was new Studio Kaye, of the Peacock Motion Picture Corporation, which is doing considerable to develop motion picture exhibition in China.

Will H. Hayes was denoted last week during his incumbency as Postmaster General he acquired the title of "General" which is used generally in speaking of

him about his offices and in the industry. Last week he was commissioned a Lieutenant-Colonel in the Adjutant General's Department of the Officers Reserve Corps. The department explains that in case of another war, Colonel Hayes will be placed at the head of the army postal service.

Are we to gather from this that it is expected to conduct the next war by mail?

Are Carlos, for more years than a few Eastern manager of production for Fox, has entered into a partnership with Roland West for the purpose of making a screen version of "The Unknown Purple." The production will be made on the coast and distributed in the independent market.

Sam Moross says if the administration bill succeeds in lifting the censorship of motion pictures, exhibitors will be able to show Bill Hart's horses on the screen with their shoes.

And another censorship that Moross is interested in and which is expected will soon be opened is one that deals with censorship of comics. As secretary of the T. O. C. C. Mr. Moross deals out the news of that organization, which is a committee consisting of Louis Geller, Leo Ochs and John Mannheimer was appointed to censor T. O. C. C. news before Moross gave it out. On April 11, Charles L. O'Reilly will be installed as president of the T. O. C. C. and on April 17 when he takes office a censorship abolition will be one of the first matters urged for his action.

Tracy Hammond Lewis suggests that the motion picture director who successfully made a picture of the Einstein theory of relativity should issue one explaining the income tax.

"Othello," the German-made Shakespearean picture, will go on in this theatre for a while before opening at the Criterion this week. The house will then remain dark for a few days during which it will be cleaned before opening Friday night with "The Covered Wagon."

Allan Rock wants to know why a couple of clerks in this office didn't wake up and get some publicity about Pola Negri and Charlie Chaplin on the first pages of the newspapers.

J. Stuart Blackton is back in New York again after two years in England, where he made several productions with Lady Diana Manners.

Who wouldn't have a job like Dick Tucker's, supervisor of production for C. C. Burr? He escapes all the wintry weather of the past few weeks by taking a troupe of ten players by the hand and leading them to Jacksonville, Fl., to film several scenes in Burr's new ALL-Star comedies. And now as soon as he brings them back, he will be himself off to Bermuda to secure some local color. And we have reliable information that certain kinds of Bermuda local color is well worth while.

Lou Marangella comes to bat with the following, for which he has our sympathy: 

BARKER EDIES.

Louise Fazenda, the lady with the million dollar look in the Warner Brothers classic of the screen, "The Beautiful and Damned," believes that all speeches are entirely too serious. As a remedy for this sad state of affairs, she pens the following lines to me: She has promptly sent me this note, which she has herself written me out for a sap and trusts that I will remain the same. As a consequence I am sending the dope along with you with my own caption.

SUBTILITI SMILES

My love has flew
He done me dirt
I did not know he was a flirt.
To those not schooled
I forbade
To be so done.
As I was did,
He has came
He has went.
He has left I all alone.
I can never come to he.
He can never went to I.
It can not was.

The taking over of the Southern Enterprises by Famous Players has necessitated a number of changes in Clapp's staff. C. M. Kenter, a veteran of Clapp's staff, has been assigned to Atlanta. Kenter's old assignment has been given to William D. Harwell, formerly the Southern Enterprises Atlanta office.

E. E. Paschall, who was in Dallas for Southern Enterprises of Texas, is retained there. The post in Minneapolis, which has beenvacant since the departure of Max R. Doolittle, has been given to Jack Hellman, formerly managing editor of the Casper, Wyoming, Daily Times, and former sporting editor of the Kansas City Post.

Norim Dixon, formerly Paramount exploiter at Cincinnati, has been transferred to Peoria where he will develop that territory for the newly opened Paramount exchange. John D. Howard, who has been in the Paramount home office for the last five months, returns to his old post at the Detroit exchange.

The daring of Ernest Carewe in driving 95 miles through a raging blizzard in the mountains of Utah probably saved First National thousands of dollars. Carewe was making "Paradise Road of the Golden West" for First National and left early this week for Zion National Park, Utah. His company was to follow the next day. On reaching the park Carewe ran into a terrific storm and he knew he would have to go somewhere else to make the picture. Sixty-five miles was the nearest telegraph station, and Carewe drove the entire distance over mountain roads reaching the station in time to file a wire three hours before the company was scheduled to leave Los Angeles.

—John S. Sperco.
New York Arbitration Body Functions Under New Rules


(Special to Exhibitors Herald)

NEW YORK, March 6.—The joint arbitration board of the F. I. L. M. Club of New York and the Theatre Owners Chamber of Commerce will resume its weekly hearings this week, operating under a new set of arbitration rules framed in accordance with the provisions of the uniform contract.

Judge Grossman Aids in Formulating Rules

Ever since the acceptance of the uniform contract by the exhibitors of New York, a committee from each of the two organizations has been at work on the new rules. In this they had the assistance of Judge Moses H. Grossman, one of the foremost legal authorities of New York. Many of the new rules are patterned, to some extent, after the text of the Arbitration Society of America.

The new rules, which have been accepted by both the F. I. L. M. Club and the T. O. C. C., were drafted by the following committees:

For the T. O. C. C.—Bernard Edelbertz, Leo Brecher, William Breitman and S. A. Moross.


Following are the new rules in full:

The designation of the parties under these rules shall be as follows:

1.—PARTIES: The party alleging the claim shall be known and described as the plaintiff. The party against whom the claim has been filed shall be known and described as the defendant.

2.—CHAIRMAN: The board of arbitration shall consist of not less than three members as chairman, who shall conduct the proceedings of the board.

3.—COMPLAINT: The submission of any claim to the board shall be made by the plaintiff, filing with the secretary of the board, a complaint which shall contain a brief statement of the facts giving rise to the claim in question.

The secretary of the board shall within forty-eight hours after receiving the complaint, notify the defendant and mail him a copy of the complaint by registered mail.

4.—ANSWER: The defendant shall have five days after the receipt of the complaint, within which to answer the same, either orally or in writing.

5.—NOTICE OF HEARING: Immediately after the answer has been filed by the defendant, or in default of any answer after the time within which such answer should have been filed shall have expired, the secretary of the board shall notify both parties by registered letter, that the claim shall be heard before the board on a certain day, such notice shall be mailed not less than ten days before the day of the hearing.

6.—HEARINGS: Both parties or their representatives shall appear before the board on the day of the hearing and such hearing shall commence as soon as the case is reached and be pressed to a conclusion.

7.—ATTORNEYS: Either party may, if he so desires, be represented at the hearing in person or by counsel.

8.—EVIDENCE: The board shall not be limited to the legal rules of evidence, but shall be governed by the principles of relevant evidence contained in the written contract entered into between the parties.

Any testimony obviously unrelated to the substance of the matter in question, when not consumed and tending to irrelevancy, shall be excluded, but all evidence bearing on the case should be freely admitted.

9.—AMENDMENT: The plaintiff may amend his complaint and the defendant amend his answer at the hearing.

The party, however, against whom the amendment is directed, may claim surprise and if in the opinion of the board such claim is justified, a postponement of the hearing may be granted.

10.—AWARDS: At the close of the hearing, both parties shall retire and the board shall proceed immediately to consider the claim and render its award. Such award shall be in writing and stated clearly as to the amount of the parties is required to do under the direction thereon. In case of a disputed controversy submitted to the board, no award shall be deemed to have been compiled with until all of the directions contained therein, have been complied with.

11.—AMENDMENT: The board may in its discretion, grant an additional hearing.

12.—DEFAULT: Should the plaintiff fail to appear at the hearing of the case, the defendant may move to dismiss the case upon such motion being made, the complaint shall be dismissed.

Should the defendant fail to appear at the hearing of the case, the board may proceed and render such award as it deems just and proper. Such application for rehearing must be in writing and signed by each party and file together with the copy thereof, served by registered mail with the other party and filed with the board, and such application shall be heard forthwith and before the board at the day of the original hearing.

13.—MEMBERS OF BOARD: The members constituting the joint board of arbitration shall serve without salary.

14.—JOINT ARBITRATION COMMITTEE: There shall be an administrative committee by the Theatre Owners Chamber of Commerce and the F. I. L. M. Club to be known as the joint arbitration committee, to consist of an equal number of members from each side. This committee shall be the general superintendence of the administrative and arbitrating affairs and work of the joint board of arbitration. It shall hire a secretary and such other help as may be required, provide suitable meeting rooms for the hearing of the arbitration and the action of the board's business, and otherwise generally supervise and direct all financial affairs connected with the work of the board.

15.—STRICTNESS: The clerical and administrative business of the board shall be performed and operated by the secretary who shall be paid such salary as shall be determined by the joint arbitration committee and all necessary expenses, keep a record of all cases and awards, and keep other books and memoranda as the board shall from time to time direct. He shall examine the complaints and answer questions on the face of the complaint.

16.—COSTS OF OPERATION: The secretary shall keep a careful and complete account of all cost of operation for conducting the business of the board. Such cost shall be determined and paid out of the funds of the board and shall perform all other services as the board shall require.

(Continued on Page 65)
Many Prominent Players Added to Goldwyn Stock Company

Emmett J. Flynn to Produce Specials for Corporation, His First to Be Version of Popular Novel

(Special to Exhibitors Herald)

LOS ANGELES, March 6.—That Goldwyn is convinced of the desirability of maintaining a permanent stock company from which to select its casts is evidenced in the number of stellar players signed to long term contracts within the past few weeks. The most recent additions to its roster are George Walsh and Ted Edwards.

Simultaneous with the signing of these players, it was announced that Emmett J. Flynn, prominent director of Fox's "Connecticut Yankee in King Arthur's Court" and "Monte Cristo," will produce for Goldwyn, his first picture to be the screen version of a widely read American novel.

Mr. Walsh was given his contract, according to the company, because of his excellent work in "Vanity Fair." Abraham Lehr, in charge of studio production, signed Mr. Edwards after seeing a screening of "Daddy's Love," which Young Edwards produced and in which he has a leading role.

Aileen Pringle, recently awarded a long term contract, will be seen in Goldwyn's production of "The Christian" and "Rupert Hughes' "Souls for Sale." Frank Mayo, formerly starred by Universal, has been signed for a term of years following his line work in "Souls for Sale."

Hobart Bosworth, one of the pioneer film actors and recently seen in Marshall Neilan's "The Strangers' Banquet," in Hugo Ballin's "Vanity Fair," has signed a long term contract, as has Conrad Nagel who has been appearing in Paramount films.

Meighan Brings Joy to Lepers

(Special to Exhibitors Herald)

NEW YORK, March 6.—The greatness of life for lepers on the island of Canarios off the coast of Panama is to be somewhat relieved in the future by motion pictures. When Thomas Meighan, Paramount star, was in that vicin- imity filming "The Ne'er-Do-Well," he learned of the unfortunate position of the island and on his return to New York purchased a projection machine to be sent there.

Films are to be supplied regularly by Paramount for the entertainment of the unfortunate on the island.

Meighan was recently given a new contract, signing an extension of the earlier agreement.

MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By OSCAR TROYER

(Lyrical theatre, Rugby, No. Dak.)

Starting a serial, 1 always give the school grades a 5 cent or a free matinee, and all 10 cents at night and no children admitted at night unless they are with their parents. It sure starts them off right for me.

By ADAM HORNUNG

(Opera House, Victor, Mont.)

A real good photograph of a well-liked star or a very good scene in his or her best picture, given away, one to each family on one night only as long as the supply lasts, should draw a large crowd early. I'd like to try it if good pictures could be secured reasonably.

By R. L. BEHLER

(Royal Theatre, Garrett, Ind.)

I find that the people here in this town do not want program pictures. We are running big specials and are doing a better business. We buy extra 24 sheets and always make cutouts and frame them. It helps fine. Big fronts, plenty of advertising and good pictures get them now. Go after them.

in which she acquitted herself as Glory Quayle in "The Christian."

William Orlovand, Cecil Holland and Lucien Littlefield, character actors, have been signed. Another beautiful young woman has been given a contract. She is Jean Haskell, Seattle society girl, who won in the Goldwyn-Photoplay Magazine Screen Opportunity contest.

Of the players who have long been members of the Goldwyn stock company who are still with the organization may be named Helene Chadwick, Richard Dix, Kate Lester, Claire Windsor (recently given a new contract), William Iaines and Patsy Ruth Miller.

Goldwyn Expansion Topic of Discussion

(Special to Exhibitors Herald)

NEW YORK, March 6.—A telegram just received from Mr. J. R. Grammer, now at the studios after a trip which has covered the majorities of Goldwyn's branch exchanges, states that on the way back he found the expansion of activities by Gold- wyn in the big theme in picture circles everywhere.

The consensus of exhibitor opinion is that Gold- wyn is making faster strides than any other company in the industry," states the message. "Everybody connected with the business is talking Goldwyn, thinking Goldwyn—and booking for Gold- wyn product. I never before have seen such a keen interest on the part of exhibitors in the forthcoming production of any film company.

"The Christian" has aroused their enthusiasm and I found them eager for information on "Vanity Fair," "Maid Love," "Lost and Found," "The Eternal Three," "Red Lights," "Tess of the D'Urbervilles," "Creda" (McTeague). Three Wise Fools," "The Spiders," "Ben-Hur" and the new pictures which have not even been placed in preparation yet. The big announcements which Goldwyn has been making almost daily are having a tremendous effect on exhibitor and patron alike. They are watching Gold- wyn.

I found a pretty thorough agreement among exhibitors that the public had started to going to the pictures again, but that they were demanding big productions.

On his arrival at the Culver City studios Mr. Grammer found 800 persons on the pay roll, with the biggest production schedule in the history of the company in operation. The majority of the-as are either actually in operation or preparing feature pictures.

Pictures of the company's stock players will appear in the "Pictorial Section" next week.

Irvin Join's Jacobs

(Special to Exhibitors Herald)

LOS ANGELES, March 6.—Clarke Irvin has been engaged as special publicity representative for Arthur H. Jacobs, who is ready to screen the "Ter- williger," Frank Borzage production, the first of a feature series for First National. Mr. Irvin has recently been with Gold- wyn and Warner Brothers. He handled publicity for Lloyd and Chaplin in 1923.
Theatre Letter Vote Favors “Exploiter”

The “exploiter” is an asset. Theatre Letter writers contributing opinions to this department for several weeks run a heavy majority to this conclusion. A review of the letters received reveals the status of the professional exploitation man in relation to the theatre clearly. J. P. Lannon, Isis theatre, Cedar Rapids, opened the discussion of the professional exploitation expert’s value to the exhibitor in a Theatre Letter published in the January 27 issue. Mr. Lannon went on record as in favor of the service, citing an instance in which he had materially profited by the cooperation of a “Goldwynner,” but suggested that others indicate their opinions. * * *

First reply was made by F. E. Johnston, Court theatre, Wheeling, who also cited a successful campaign and who plainly indicated his belief that the exploitation service offered by a number of exchanges is of real theatre value.

The first unfavorable opinion was voiced by O. B. Sterling, Sterling theatre, Dayton, Tex., who expressed his belief that the service was not as well developed as its purpose justifies and that exhibitors were forced to stand the expense of the systems maintained.

Close study of the communications printed reveal a sincere gratitude on the part of exhibitors in cases where the efforts of the professional exploitation men have been rewarded with success. In these letters the word “cooperation” figures prominently and a common meeting ground of mutual interest is evident.

In numerous letters from exploitation men the word figures as prominently, writers stating that their best results are obtained where exhibitors most willingly accept their suggestions and that their troubles lie where indifference greets their efforts.

A number of rather bitter letters from both exploitation men and exhibitors, unsigned and therefore not printed, are not considered in this resume. * * *

It becomes evident after careful perusal of the comment contributed that a great deal of benefit to the theatre may arise out of intelligently executed cooperation between exhibitors and exploitation men. It is likewise clear that not all of the exploitation systems are organized upon ideally efficient lines and that not all exhibitors are so disposed toward the proposition as to facilitate rapid progress toward a more satisfactory condition.

Clear understanding of the situation seems to be lacking in many quarters. There seems to be a more or less common restraint between exhibitor and exploiter and some difference of opinion as to the purpose of the work in hand.

A good many exploitation men seem to concentrate so earnestly upon the picture being exploited that all thought of the theatre is lost. While the error is quite understandable, it is not conducive to common progress. At the other extreme stands the exploiter who seems to believe it his duty to flatter the exhibitor to the end of drawing him into heavy outlay. Between these two ranks the hard-working, constructive exploitation man who confines himself to the serious business of making an engagement profitable. It is this type of exploiter that the exhibitor has endorsed. * * *

As the situation stands there is considerable lost motion that may and should be eliminated. The film companies maintaining exploitation services can do much toward effecting this correction by laying their aims and policies before the exhibitors clearly and definitely. No substantial effort to do this has been apparent.

Exhibitors can do their part toward rectifying matters by registering their requirements as concretely.

The stumbling block that has most impeded progress, apparently, is the rivalry between exhibitor and exploiter as showmen. While this exists there will, of course, be no great advancement. When both parties come to the realization that there is no competition between them and without competition there can be no rivalry, this obstacle should disappear.

Better Theatre Platform—No. 13

Proper Pride

A good theatre is something to be proud of. A theatre its 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 interests of program variety, the time it takes to solve the puzzle of putting a long title in electric lights presentably—these, and the countless other details 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 most attractive, the most ably managed, the most efficient or the most respected. One need not own the theatre that is “most” something, that something being good, to possess this untouted but powerful ingredient of success.

Exhibitors who are proud of their theatres guard them well, thus guarding and perpetuating that pride. Exhibitors who are not proud of their theatres should get rid of them.

On the Bill at The Circle

For years the Circle theatre, Indianapolis, has been regarded as one of the nation’s model theatres. Its program is of corresponding interest.

3. “Topical Rex,”
4. Organ Number.
5. “The Balloonic.”

The Circle departs from common procedure in running the comedy ahead of a dramatic feature. It is the first theatre programmed in this space to do so.
Doubles for Hottentot are not hard to find. This one advertised "The Hottentot," First National, for the Wells theatre, Norfolk. It may be effectively duplicated in practically every territory of the country.

A one-piece setting readily and economically duplicated served the Broadway, Richmond, in its prologue to "East Is West."

Bells of the Sea," sung by a basso in above setting presented "Furry," First National, for the Mark-Strand theatre, Brooklyn.

Space usually wasted pays big dividends to Ascher's Merrill theatre, Milwaukee. The photo shows the spread made for Goldwyn's "A Blind Bargain." Another spread is shown on the opposite page.

Amateur Hottentots are in wide use for Thomas H. Ince's First National attraction, "The Hottentot." The tie-up direct shown above is from the O'Klare theatre, Eau Claire, Wis. The stunt can be widely varied.

A "doggy" window for "When Knighthood Was in Flower," Cosmopolitan-Paramount, from the Regent, Springfield, O. A music tie-up.
ORIENTAL FLAIR distinguished the lobby of the Hamilton, Lancaster, for First National's "East Is West," reproduced above.

"WAY BACK WHEN" figures more and more in exploitation. This ancient figure advertised "Douglas Fairbanks in Robin Hood" when at the Pitt theatre, Pittsburgh, under guidance of the resourceful Pete Smith.

FOR EMPHASIS Ascher's Merrill, Milwaukee, is pictured twice this week, above as utilizing usually wasted space for Goldwyn's "Hungry Hearts." Another photo is reproduced upon the opposite page.

WRITE YOUR OWN SCENARIO for presenting "Skin Deep," First National, using the Cumberland Strand set shown above. Call it "Taps."

POSTER-MODEL uniformity distinguishes this Duluth book window for "When Knighthood Was in Flower." Note nicety of detail.

DENVER KNEW quite definitely that the Pathé serial, "Plunder," was to be seen every Saturday at the Colonial Theatre. One of the oldest and most dependable stunts used in theatre exploitation assured it.
AND IN BUFFALO, as almost everywhere, books advertise "When Knighthood Was in Flower," Cosmopolitan picture. The theatre was the Cataract.

SHORT SUBJECT EXPLOITATION is improving. Associated Exhibitors' "A Sailor Made Man" was shown at the Orpheum, Wil- liston, N. D., at a special matinee for children attended as shown above. Snapped before opening.

TELLING THE WORLD and telling it properly is good theatre. The New Regent, Harrisburg, thus told the populace that Wesley Barry would be present at the showing of "Heroes of the Street," Warner Bros.

THE FAIR, Chicago, devoted this window to "Quincy Adams Sawyer," the book, when the Metro picture was in engagement at the Chicago theatre.

CLASS APPEAL pays, if economically made. Lichtman's "Poor Men's Wives" was so advertised through silks in its New York Criterion run.

'POOR MEN'S WIVES, or wives of any estate for that matter, are interested in silk. Hence the value of this Fifth Avenue display for the Lichtman picture when shown at the Criterion theatre in New York City.
A VETERAN STUNT of perennial value was executed by Bill Danziger, Paramount exploiter, for the Cosmopolitan production, "When Knighthood Was in Flower," at Duluth, Minn., Lyceum theatre. Enlistments are open.

SEATTLE'S KING, crowned in exploitation of Goldwyn's "The Strangers' Banquet," presented with the key to the city amid due ceremony.

ACTIVE AUSTRALIA, Sydney to be exact, yields this book tie-up used by the Globe for Paramount's "Blood and Sand," now there.

EVEN TUT-ANKH-AMEN was born too late to meet this animal "in person," but he was an active force in the exploitation of Paramount's "Adam's Rib" for Sid Grauman when shown at the Rialto, Los Angeles.

SANS FRECKLES but with personality in full vigor, Wesley Barry helped Warner Brothers' "Rags to Riches" to success in its run at the Rialto theatre, Fort Worth. Wesley's followers at right and left.

FIRE LADDIES of Butler, Pa., made it possible for the Comique to advertise "The Third Alarm," Film Booking Offices special, as above.
THEATRE LETTERS
Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

JOHN W. CREAMER, Strand and Empire theatres, Chillicothe, used the above stage settings for "Grandma’s Boy" and "The Storm." His Theatre Letter, giving full details of construction and operation, is presented this week.

Creamer Gives
Simple Stunts
That Attract

Simple stunts that make a hit because of the surprise element are used with good effect by John W. Creamer, Strand and Empire theatres, Chillicothe, whose letter is illustrated with photographs showing presentation of "The Storm" and "Grandma’s Boy."

If you are to play either of these attractions Mr. Creamer’s letter gives full details for adequate presentation. If not, his letter is no less interesting.

It follows:—

THEATRE EDITOR,
EXHIBITORS HERALD.
Dear Sir:
Am mailing you some photos of my recent work. When "The Storm" came around, I played up a stage setting just to be different from the exploitation others used.

With wood wings and foliage borders, I transformed our stage into a forest setting. Our screen sets four feet from the floor, so in front of it I piled chairs, covered them with canvas, laid on the cotton bating, then the powdered snow. The floor was also covered with canvas. On the floor were two baby spots shedding a green glow over the setting (of course not hitting the screen); behind each door, at the end of the footlights, were red bulbs shining thru the art glass. All these lights burned during the feature. Snow covered logs and snow on the wings completed the set.

At appropriate times a soloist sang parts from "I Love a Little Cottage."

Then for a prologue to "Grandma’s Boy" I arranged a very plain setting as the photo shows. The old well was made from scraps of wallboard and painted green. At the other side a strip of white fence with twining flowers, a chair, a bucket, and a stump completed the "props."

The prologue started with all green stage lights. To get the best effect use a boy and girl, each dressed to resemble the main characters in the film; let them enter from behind the fence hand in hand, the boy singing "Don’t You Remember Our Little Home?"

At the words—"When the Silver Moon Was a Smiling From Above" the girl joins in, the green lights dim out, and the couple arc caught in a white spot from the flies for the finale.

These simple stunts make a hit, and our patrons never know what is coming next.

JNO. W. CREAMER,
Strand-Empire theatres, Chillicothe, Mo.

DEAR MR. CREAMER:
Thanks for your good letter and the pictures. We’ve been somewhat puzzled by the protracted silence in the Chillicothe section and are glad to have you again among those present. How’s business. — W. R. W.

Tests Street
Ballyhoo and
Tells Result

Quit guessing. Unless you know positively whether or not street ballyhoo pays you undoubtedly use it too much or too little.

Here’s a practical test which any showman can apply.

THEATRE EDITOR,
EXHIBITORS HERALD.
Dear Sir:
Here’s a lobby that cost just $7.50, flowers and all, and the Oh’s and Ah’s it brings forth from the passerby alone is worth what it cost.

And "When Knighthood Was in Flower" is a picture that still makes ’em Oh and Ah after they come inside.

Henry was photographed while he was working the streets for "Knighthood" but he moved and will have to have it all done over, so expect a new photo of Henry soon.

Here is a great way to test out street ballyhoo work. When you have a picture hooked for four to six days, work the street ballyhoo in the last day. I tried this test long, long ago and well—I work the street every day.

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

DEAR MR. REA: + + +
That’s the simplest and most logical-sounding test for street ballyhoo that we’ve heard. It should definitely settle the matter for a good many showmen who hold the proposition in doubt. Thanks.

Better cut down on Henry’s out supply. — W. R. W.

Poetic Editor
Writes Jingle
Fit for “Copy”

A little jingle volunteered by a poetically inclined newspaper editor and forwarded by Eugene Saunders, Saunders theatre, Harvard, Ill., is presented with Mr. Saunders’ letter. It fits nicely into the ad copy for a number of current attractions.

THEATRE EDITOR,
EXHIBITORS HERALD.
Dear Sir:
Tin B. Emerson, assistant editor of the Harvard Independent, wrote the enclosed and it made quite a little comment. I thought that perhaps some other exhibitor could use it. If you think so, use it. If not, the waste basket with it.

(Enclosure)
Little Boy Blue, come blow your horn
To help us find the Maid Forlorn;
Old Mother Hubbard—perhaps Boy Blue—
Jack and Jill are mist’ring, too.
Lil’ Jack Horner and his Jack Spratt,
Lost, strayed or stolen—think of that!
First place to look, and you’ll find them all.
Over at Saunders’, watching the show.

EUGENE SAUNDERS,
Saunders theatre, Harvard, Ill.

DEAR MR. SAUNDERS: + + +
Little jingles like that occasionally “catch on” and circle the globe. (You’ve heard the one about the Ford for sale dozens of times.) Therefore, we pass it on as per your suggestion. — W. R. W.
Ross D. Rogers, Mission theatre, Amarillo, Tex., used this picturesque and powerful front for "Jazzmania," Metro. His Theatre Letter, giving details rendering duplication a simple matter for others who will play the picture, is presented in this issue.

Rogers Sets Record With "Jazzmania"

A sterling record for thorough-going exploitation of picture contents is established by Ross D. Rogers, Mission theatre, Amarillo, Tex., in his letter chronicle of the campaign for "Jazzmania," given one of its first public presentations under his direction. Exhibitors who will play the picture owe themselves the advantage Mr. Rogers gives them in writing this letter. Every showman who exploits should read it.

THEATRE EDITOR.
EXHIBITORS HERALD.

Dear Sir:

Am enclosing two views of our front for "Jazzmania." We played this on the 9th, 10th and 11th of February, this being one of the first runs in the country.

You will note the three boxed panel effects, one on each side and one in the center, with cutouts used which we had saved from paper on Miss Murray's last picture, "Fascination," the paper on "Jazzmania" not being so well adapted for cutout work. However, on the side panels figures cut from the one-sheets are pasted on. The striped effect was in blue and white, this idea being secured from the herald on the picture.

Now in the center panel, you will note a circle with small openings. Behind this we used a colored circle, to which was attached a small motor, the circle revolving constantly and the colors showing up through the small openings. This attracted a lot of attention and showed up plainly across the street.

To top it all off we secured a Magnavox from a local phonograph store, which was placed in back of the center panel, immediately back of the color wheel (concealed of course). We then wired in a phonograph from away back on our stage, completely concealed, and played jazz records, the music coming mysteriously then through the openings in front of the color wheel, the idea being to tie up the jazz with the title of the picture.

I believe this one of the most artistic fronts we have ever built, and also one that attracted an unusual lot of attention. Soft pastel shades were used, and the effect was pretty. We used beaver-board altogether and the total cost of the front did not exceed $15.

"Jazzmania" is a "dark" of a picture. It has everything that a picture should have and nothing that one should not have—the result, capacity business and immensely pleased audiences. Metro is to be congratulated. Bob Leonard is to be congratulated, but the big honors are to Miss Mae Murray, who in this picture places herself at the front rank of all screen stars as one who can properly handle any type of role assigned to her and in such a way that Mr. and Mrs. Audience go away after seeing her asking when she is coming back again.

Best wishes to the HERALD.
Ross D. Rogers, Mission theatre, Amarillo, Tex.

DEAR MR. ROGERS:

When we inspected Metro's campaign book on "Jazzmania" we were impressed with its utility and scope. We wish, as we often do, that we had an opportunity to get out and put the picture over for a theatre of our own. But your letter is a better campaign guide than Metro put out, and now we are glad we didn't have that opportunity for we are sure our efforts would have fallen short of yours. Many thanks for permitting us to lay it before the exhibitors of America. And congratulations on an exploitation campaign par excellence.

—W. R. W.

George Rea, Colonial, Washington C. H., O., built this lobby on "When Knighthood Was in Flower," Paramount-Cosmopolitan, for $7.50. His Theatre Letter tells what it was worth.
The Biggest Picture of the Year Demands
1000 More Seats!

FOR THE SECOND TIME a picture is shown at the California and Miller's theatres, Los Angeles, and the arrangement is capitalized at utmost value in a page wide advertisement informing the public that the picture demands the seating capacity thus obtained. The picture is Goldwyn's "The Christian." The stunt is an admirable one and undoubtedly will stand repetition at intervals so long as really big pictures are employed. It can be duplicated in any city, its adoption being especially suitable whenever two big houses are owned by the same organization. Yet it is not at all impossible that competing exhibitors might use the plan to good advantage, sharing expense of advertising, etc., in an equitable manner. The public effect of such advertising unquestionably is a powerful one.

STANDS FOR GREAT PICTURES

Monday, Feb. 12, Lincoln's Birthday
3—Shower Daily—Priced 20c & 40c

"When Knighthood Was in Flower"

Now in its second big week, Strand, Cincinnati. It's a Paramount Picture now playing.

THE COLONIAL
SELECTED PHOTOPLAYS

The most costly production ever made. $1,000,000 actually spent on it. Breath taking magnificence. 200 actors. Received more press praise than any other pictures. It would be unfortunate to miss it. At The Colonial you have seen these great Paramount Pictures: "Mandalay," "Young Rajah," "Old Homestead," and it is with a great deal of pleasure we announce that the on-coming season affords us with the super 34 Paramount Pictures, the quality of which surpasses that of all other years. Paramount Pictures are not based on a few successes, but a thousand, running over many years. The accomplishments of the world's greatest authors, the ability of the greatest stars and directors.

Knighthood No. 1 this week. Paramount Pictures My American Wife, No. 2, next week.

STOCK MATERIAL, cuts obtainable from the exchange and straight type, were utilized as above by George Rea in a four column advertisement for "When Knighthood Was in Flower," Paramount-Cosmopolitan. His Theatre Letter telling of the engagement, and a picture of his lobby display, are presented upon the preceding page. Mr. Rea's copy is representative of the showmanship which has become the standard for a great many American theatremen.
Wisconsin Man Tells Plan of News Lectures

EXHIBITORS HERALD, Chicago, Ill.

Gentlemen:

I don't know which department, if any, can use this, but am sending it anyway.

I run a Fox News every Wednesday. Get my sheets about a week in advance so I know what is coming. Pick out the most important item and run a slide on it. The Fox News No. 39 which I ran Wednesday night showed the slides in the Panama Canal. As I spent nearly 14 years of my giddy life down there I conceived the idea of giving them a little lecture before showing them the News.

My News gets here Tuesday afternoon so after the show Tuesday night I ran off the News to get the latest on what it was about. I found the following which, with a little advance lecture, I thought would prove entertaining to my patrons: The Gatun Locks; vessel clearing the upper lock with the aid of the electric mules (as a matter of fact, these mules were designed by a former resident of this burg—upon which I laid stress); views along a portion of the Canal; Cucuracha Slde; Gold Hill—the picture gave a good profile view so I could point out where the French had quit, and where we had begun and finished; the dipper dredges and barges; another coincidence was that the picture showed a big tree to the South of Gold Hill which was exactly opposite to where I lived in Culebra for nearly nine years.

Just about the time I was pointing out this tree the picture jumped to President Harding in Washington. In my short lecture before the picture was thrown on the screen I explained the interest in about 10 minutes. Our weekly paper comes out Wednesday afternoon so the readers had the free front page of interest in the story for Wednesday. As I had Valention on that night, I don't think my lecture drew many additional patrons, but I am sure I didn't bore them very much judging by the big hand they gave me.

My reason in writing this up is due to the fact that there may be a lot of the old-time Canal Diggers now posing as exhibitors and this tip may help them.

Poster design to be used in advertising for "An Alaskan Honey-moon," a Fox Educational Entertainment.

—

NEWSPICTURES


INTERNATIONAL NEWS No. 20: Egyptian Acacias Woman Painter—El Paso Radio—

—

Note space allotted to Educational comedy in three column ad used by Grauman's Million Dollar Theatre. Grauman knows.
"THE sameness and lack of novelty in settings are as much to blame for disinterest on the part of movie fans as mediocre and hackneyed stories," contends Anton Grot, the German-Polish art director. Mr. Grot, who has just returned from Europe, expressed his thoughts in these words:

"You must admit that you frequently hear people say, 'I don't go to the movies much any more. They are all too much alike.' Stand outside of one of the Broadway picture palaces or one of the Main street movie shows and you will hear similar criticisms. I have closely observed and analyzed these comments with a view of discovering what prompts them. In this way I believe fan criticisms may be made the basis of constructive improvements in production.

"Most of the fans who criticize the films attribute their lack of interest to the similar channels in which most of the plots seem to run. The old themes are made to do duty time and time again, with a sprinkling of so-called new twists to make them appear original. So, the fans are partly right in their contention.

"But, as I reclined in a loge chair the other evening and viewed one of the current feature releases, I got this impression. Is not there a monotonous sameness in settings? They are beautiful—extravagant, I shall grant. But there is a general similarity, and also a severity of straight lines in the majority of sets.

"Bearing in mind that movies are conveyed to the mind through the eyes, a sameness of settings fails to stimulate the imagination. The eyes become used to conventional settings and these make little impression on the mind. Now, if something new were developed in setting motifs, the eyes would be attracted. Then, even if the story were not so very new and original, the settings would so charm the spectators that they would be more sympathetically inclined to overlook the story shortcomings.

"Here and there in some recent films I have noticed one or two settings that stood out and gave a 'different' effect. In one feature picture starring Mae Murray, I recall there was a circular stairway coming down into a studio apartment. Instead of using stereotyped stairs, the art director had contrived a novelty property which made the whole setting stand out and register to the observing eye.

"I feel sure that many of my fellow art directors, be they with Famous Players-Lasky, Goldwyn, Metro, or any other organization producing the best type of features, will concur with my observations. Perhaps the stars do not think much about the settings. But I should not be at all surprised if my compatriot, Pola Negri, urged her director to use strikingly novel settings in her American-made pictures. And, the fans, ah, I'll wager that they will say, 'That fellow, Anton Grot, may be right.'"

"THE FAMOUS MRS FAIR" (Metro), an excellent adaptation of James Forbes' successful stage comedy-drama. It is a Louis B. Mayer production, directed by Fred Niblo, who has paid especial attention to the high points of the play, and it is intelligently interpreted by a well-chosen cast. A big picture in every way.

"OTHÉLLO" (Export & Import) presents Emil Jannings and an entire foreign cast in an excellent production of Shakespeare's famous drama. It was directed by Dimitri Buchowetzki. In sets, characterizations, photography, and appointments the picture is commendable. It is in six parts, and was made in Germany.

"GOSSIP" (Universal) is an interesting and amusing adaptation of Edith Delano's story "When Carey Came to Town." It affords Gladys Walton excellent opportunity to display her abilities as an ingénue, and she is given good support by Ramsey Wallace and other Universal players.

"CAN A WOMAN LOVE TWICE" (F. B. O.) has strong story interest and is one of the best vehicles Ethel Clayton has had under the Film Booking office banner. There is a cute child in her support that will bear watching. It is in seven parts.

"SAFETY LAST" (Pathe) is Harold Lloyd's latest comedy and undoubtedly will be regarded by many as his best. It is in seven reels, but holds the interest every foot. The story has more plot than usual and concerns a young man employed around a department store, who tries to put up a bold front with his best girl. Mildred Davis appears opposite him.

"THE INNOCENT CHEAT" (Arrow), an entertaining feature with Roy Stewart and Kathleen Kirkham in the featured roles. Will prove quite satisfactory if patrons like theme of story. A Ben Wilson production in about six reels.

"THE TEXTS OF ALLAH" (Associated Exhibitors). An enjoyable production of the "Sheik" type, well acted and well directed. Monte Blue, Mary Alden and Mary Thurman in the cast. Beautiful pictorially, and a feature that should prove satisfactory to most audiences.
SPECIAL CAST IN
THE FAMOUS MRS. FAIR
(METRO)

There is little doubt that most audiences will be gripped by this well made, convincing drama of American home life. It is beautifully acted with complete sincerity, carefully directed and there's not a moment when the interest lags. It deserves a place among the year's best pictures. Directed by Fred Niblo, from the play by James Forbes. A Louis B. Mayer production in eight reels.

JAMES FORBES' brilliant comedy-drama, in which Blanche Bates and Henry Miller appeared, will win even greater renown as a picture play. It is a play that will appeal to the majority of film patrons and Frances Marion who adapted it and Fred Niblo who directed it have both contributed their best. The picture is especially well edited. There is not an extra foot in it and the action is crisp and concise all the way through. Much depended upon this, as it was a tally play, and Fred Niblo's long years of stage experience held him in good stead for he brought out the dramatic points of the story with vivid realism. It has all that the stage play had in "punch" and appeal; is well staged and photographed. Its chief point of appeal, however, lies in the excellence of individual scenes, such as where Nancy Fair grooms her lonely little daughter, when she returns from her war work, and the scene wherein Jeffrey declares he will not give up Sylvia, his daughter. There is an affecting, though very effective finish to the picture and one that carries a lasting lesson.

Of the acting the honors are pretty well divided. Myrtle Stedman's Nancy is probably the best bit of acting of this popular screen star's career. She presents a tender, sympathetic and intelligent American mother very well indeed. Huntley Gordon is also excellent as the neglected husband, Jeffrey Fair. His actions are clear and decisive and he wins one's sympathy from the start. Marguerite De La Motte as Sylvia, the daughter, was a revelation. At first a demure little girl, she blossoms into a typical New York flapper and quite carries off the acting honors in the final scenes. Cullen Landis was also good as the son, Alan, as was Ward Crane in the role of Gillette. Another bright bit was Carmel Myers as Angy Bricc, the "vamp" of the piece. Helen Ferguson appears as a telephone operator, and scored in her small part. There was not a weak member in the cast.

Nancy Fair, acted by duty to engage in war work, wins honors and encouragement of her family and townspeople. She is urged to accept a contract to make a lecture tour by Dudley Gillette, and leaves despite her husband's protests. While she is absent Jeffrey seeks the companionship of Angy Bricc, a widow; her son marries a telephone operator and her daughter runs around with the fast set. A mistake in her bookings gives her a week's rest and she returns home, but no one meets her. Her telegram lies unopened upon the table. Jeffrey comes in, she inquires for Alan and Sylvia, but he does not know where they are. Finally the little family is rounded up after Sylvia's attempted elopement with Gillette, and she is assured her parents do love her and Nancy is not going to get a divorce from Jeffrey.

It is a picture that ought to appeal to the best class of audiences and should be advertised big as it is an absorbing story of American social life of today.

ROY STEWART IN
THE INNOCENT CHEAT
(ARROW)

This is a fairly entertaining feature, well acted and excellently photographed. Nature of story may find opposition in some quarters. Produced and directed by Ben Wilson.

"The Innocent Cheat" is a production with many dramatic moments telling a vivid story in a forceful manner. It has been well directed by Ben Wilson and in support of Stewart are Sidney De Gray, George Hernandez, Rhea Mitchell and Kathleen Kirkham.

There seems to be a possibility that the story may not prove especially appealing in the more straight-laced communities. It tells of Mrs. Stanhope, whose wealthy and elderly husband, Bruce, leads her a life of frivolous parties among a fast set while she longs for quiet and motherhood. At a party on his yacht he tricks his wife into a compromising situation by locking her in the cabin with another man. She flees and goes to his camp in the north woods. There she meets John Murdock, a railroad engineer. The two fall in love, but as she is married she returns to her husband. He sues her for divorce and during the trial she is indifferent to his false charges until the judge rules that her husband shall have custody of the child. It is then she reveals that the child is not with her husband and tells of her romance in the north woods camp.

Two incidents from "The Famous Mrs. Fair" Metro's splendid adaptation of James Forbes' comedy-drama. Cullen Landis, Huntley Gordon, Marguerite de la Mott and Myrtle Stedman distinguish themselves in the leading roles.
HAROLD LLOYD IN
SAFETY LAST
(PATHE)

Get on the band wagon and ride with the rest of the boys, and collect with this latest and greatest Lloyd comedy. You can promise them greater fun than "Grandma's Boy" and "Dr. Jack" which is some promise! It has enough thrills for a serial and you had better heed the warning not to let anyone in with a weak heart. It was written by Hal Roach, Sam Taylor and Tim Whelan, and is a regular three-ring circus. Fred Newmeyer and Sam Taylor directed. Seven reels.

THE CAST

The Boy
Harold Lloyd

The Girl
Mildred Davis

The Pal
Bill Strother

The Law
Nahum Young

The Floorwalker
Westcott B. Clarke

LLOYD is steadily climbing. In every picture he gets better. His latest, "Safety Last," should prove a "mop up." It is seven reels of good, clean fun, and moves with the swiftness and smoothness of half that number. Which is some feat. It has action, thills, laughs and stunts that will send the goose flesh running up and down your spine. But you'll like it. It's all Lloyd. He's in every scene, but you don't grow tired of him.

The charming Mildred Davis assists beautifully. She is The Girl, as usual. Bill Strother contributes an excellent bit as The Pal. Noah Young is a typical comedy policeman, and Westcott Clarke a comical conventional floor-walker. But the picture's moody Lloyd, as The Boy. Here's a brief outline of the story. Our advice is to go and look at it. Then book it.

The Boy leaves home for the big city, where he gets a job in a department store. He's always early, but by mistake sits down in a laundry wagon and when it is opened he's miles from the store. He hurries back, finally being picked up by an ambulance which gets him there ten minutes late. He's carried in as a style dummy, turns the time clock back and rings up. A bargain rush that day nearly costs him his job. His girl comes to visit him. He poses as the general manager of the store and when she insists upon seeing his office he pretends he has fainted and gets the boss to run for water. He overhears the owner of the store offer a thousand dollars for an idea that will attract crowds to the store. He hires his pal to climb to the top of the building and sells the idea to the boss. Great crowds collect to see the stunt. The Pal is chased inside by a policeman and Harold climbs up one story, where his pal is to relieve him and finish the job. The Pal is unable to shake off the policeman and Harold has to go up an other story. As he continues he grows more timid until he reaches the clock, and there he hangs by the clock's hands until rescued. He continues until he reaches the top of the building, and there finds his girl. He walks away, leaving his shoes stuck in the tar of the roof, obvious to everything.—J. R. M.

GLADYS WALTON IN
GOSSIP
(UNIVERSAL)

An interesting and amusing story, with the suspense angles well worked out. Star is pleasing throughout and her personality does much toward putting the picture over. Directed by King Baggot from a story by Edith B. Dalano. Five parts.

"Gossip" is quite good entertainment, although built around the more or less familiar capital and labor theme. The development of the plot, however, has been ingeniously handled and the casting and direction have been in competent hands. The characters are very well portrayed and there is a very good dramatic climax.

The story was adapted from Miss Edith B. Dalano's delightful story, "When Carey Came to Town." Why it was thought necessary to give it the commonplace, cheap title of "Gossip" is quite beyond understanding. Surely the original title is more appealing for a Gladys Walton picture.

Excellent success was accorded the dashing July, 1921, version by Ramsey Wallace, Freeman Woods, Albert Brooks, Kate Kent and Edith Yorke. The acting throughout is excellent, and the story's quality and the characterization very good. The story concerns a young girl who comes to town from the South and puts her ingenuousness against so many faction of a weekly newspaper line. A strike is impending in the wealthy man steel mills and she fears the sending of the end of her home to her. She decides to help him. However, the pretty Southern Miss develops a friendship for the strikers and her humanity bridges the gap between the fighting forces. Life is very well with the wealthy man spreads the gossip, and the little Southern girl goes home, but the story ends in a golden knot.

EMIL JANNINGS IN
OTHELLO
(EXPORT AND IMPORT)


Emil Jannings seems the Moor of Shakespeare's great drama come to life in "Othello." Unattractive physically, almost as black as a negro, there is a dignity and an underlying tenderness that makes it conceivable that the lily-like "Desdemona" could love him. Jannings plays the part with fine restraint, his outburst of rage when the crafty Iago flaunts before his jealous-crazed eyes the tell-tale bit of cambric, seeming in keeping with the strength suggested by this previous restraint. The director, Dimitri Buchowetzki, has used his vast experience to the best advantage with pictures, for many of the big scenes, and with good effect. Werner Kraus, as "Iago," share honors with Jannings. He plays the part of the sly, devious villain with understanding. His covert amusement at the results of his various machinations makes him appear an incarnation of the Evil One himself. His craven terror when faced by Othello at the last is consistent characterization.

Ica Lenkeffy, the fair "Desdemona," is an excellent type. Her blonde beauty makes a perfect foil for the black Moor. Lya de Putti as "Emilia" and Theodore Loos as "Cassio" deserve praise for their consistently fine work. Miss de Putti puts life into the somewhat minor role of "Emilia." She is very beautiful, her dark loveliness contrasting with that of "Desdemona's" fair charms.

There is a director's interest in the entire production that keeps the audience fully interested. Miss Benteen's playing is so consistent, the screen from start to finish, and, considering the familiarity of the tale, this proves the director's skill. There is no attempt to do other than present a faithful screen version of Shakespeare's play.

This production is one of the best of the foreign-made pictures, and should please lovers of Shakespeare as well as patrons of the theater who look for dramatic entertainment, regardless of its source. It was imported by Ben Blumen-thal and David P. Howell.

GLADYS WALTON is shown here in two scenes from her Universal attraction "Gossip." This is one of the Capitol Nine series.
Cohen Breaks With Hays; Politics Seen

(Concluded from page 37)

the numerous delays and week-end vacations which members of your organization injected, it was necessary to leave you on the hook. With the help of MacGregor, Al Hart, Fred Esmilton, Kate Lester, Wilfred Lucas, Anderson Smith, Victor Barten, Madge Hunt, Charles K. Williams, and many others, we have overcome the difficulties and have finally seen the picture. It is a most important one and has been enthusiastically received by the leaders in the movie industry. It is due to the support of the members of your organization that this picture is being completed.

The members of your organization are all aware of the difficulties that theatre owners have been facing in recent years. The fact that the theatre owners have been able to resist this pressure is due in large part to the cooperation and support of your organization. We appreciate the continued support and urge you to keep up the good work.

THEME: A "sheik" picture but one of considerable interest with many memorable pictures. Monté Rue, Mary Alden and Mary Thurman are most conspicuous in this desert story, which is fine entertainment in theme, atmosphere and direction. Directed by Charles A. Logue. Seven reels.

This is one of Associated Exhibitors' excellent series of "Excitement" pictures. It is a superior one and a worthy one. Coming somewhat at the end of a run of "sheik" photoplays, it is nevertheless a fine piece of entertainment. The story is dramatic, the photography exceptionally beautiful and the work of the cast above reproach.

There is a surprising degree of realistic and vivid desert atmosphere and a strong love appeal with Monté Rue cast as the leader of a desert tribe into whose hands falls a beautiful American girl.

Elaine Calvert, an American tourist in Tangier, uncovers the disfavor of the Sultan when she causes a messenger to be delayed with an offering he is carrying to him. She is befriended by Chidhair, a desert chief who also refuses to recognize the Sultan's power. The Sultan conspires with Azheal, the sheik's brother, and the girl is kidnapped, making it appear that Chidhair was her abductor. Chidhair proceeds to his village and is ordered to be shot by U. S. Marines who have been sent to rescue the girl.

From this point the story works quickly to an exciting climax in which Chidhair and the woman are eventually reunited with his father.

Macey Harlan is the Sultan and gives a creditable performance in this role.

SPECIAL CAST IN TENTS OF ALLAH

(ASSOCIATED EXHIBITORS)

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This is one of Associated Exhibitors' excellent series of "Excitement" pictures. It is a superior one and a worthy one. Coming somewhat at the end of a run of "sheik" photoplays, it is nevertheless a fine piece of entertainment. The story is dramatic, the photography exceptionally beautiful and the work of the cast above reproach.

There is a surprising degree of realistic and vivid desert atmosphere and a strong love appeal with Monté Rue cast as the leader of a desert tribe into whose hands falls a beautiful American girl.

Elaine Calvert, an American tourist in Tangier, uncovers the disfavor of the Sultan when she causes a messenger to be delayed with an offering he is carrying to him. She is befriended by Chidhair, a desert chief who also refuses to recognize the Sultan's power. The Sultan conspires with Azheal, the sheik's brother, and the girl is kidnapped, making it appear that Chidhair was her abductor. Chidhair proceeds to his village and is ordered to be shot by U. S. Marines who have been sent to rescue the girl.

From this point the story works quickly to an exciting climax in which Chidhair and the woman are eventually reunited with his father.

Macey Harlan is the Sultan and gives a creditable performance in this role.

SPECIAL CAST IN TENTS OF ALLAH

(ASSOCIATED EXHIBITORS)

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Cohen Breaks With Hays; Politics Seen

(Concluded from page 37)

the numerous delays and week-end vacations which members of your organization injected, it was necessary to leave you on the hook. With the help of MacGregor, Al Hart, Fred Esmilton, Kate Lester, Wilfred Lucas, Anderson Smith, Victor Barten, Madge Hunt, Charles K. Williams, and many others, we have overcome the difficulties and have finally seen the picture. It is a most important one and has been enthusiastically received by the leaders in the movie industry. It is due to the support of the members of your organization that this picture is being completed.

The members of your organization are all aware of the difficulties that theatre owners have been facing in recent years. The fact that the theatre owners have been able to resist this pressure is due in large part to the cooperation and support of your organization. We appreciate the continued support and urge you to keep up the good work.

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Macey Harlan is the Sultan and gives a creditable performance in this role.
Charles Walder, manager of Goldwyn's exchange in Albany, N. Y., was in New York city last week, attending the funeral of his father-in-law.

L. H. Grangean of the home office of American Releasing, has been in Troy and Schenectady, N. Y., exploring "The Sign of the Rose."

Employees of the First National Exchange in Albany, N. Y., have just formed an association and will hold a sleighride and dinner within the next week or so.


Reformer "Slinging Mud" in Attempt to Defeat Repeal

(Continued from page 35)

against Sunday theatres in this city was indicated in a letter sent to Representative Homer Ramey of Toledo by officers of the Toledo Council of Churches this week.

The letter voiced the council's disapproval of Ramey's introduction of the bill in the house legalizing Sunday pictures in Ohio.

The council's letter to Ramey gives the following reasons for having opposed the Sunday show:

"Sunday 'movies' have been endured in violation of state laws partly because grosser evils have prevailed in the larger cities and partly because some good people of the church are honestly doubtful as to what is best to be done.

"Now that the 'movie' interests have forced the issue upon us we feel that the churches will be almost a unit in opposing more liberal legislation.

"We desire to hope, therefore, that this bill may be killed in committee."

South Dakota

(Special to Exhibitors Herald)

PIERRE, S. D., March 6.—The senate bill which would have prohibited the distribution and presentation of Roscoe (Fatty) Arbuckle pictures in this state was defeated. At a recent session the bill was tabled and it seems likely now that it will not again appear before the upper house.

New York Arbitration Body Functions Under New Rules

(Continued from page 47)

such proportion as the joint arbitration committee may determine fair and reasonable.

AMENDMENT OF RULES: The board shall have full power to amend, alter, repeal, add to or omit any of these rules from time to time as may be found expedient.

Banker Joins Chester Company as Treasurer

(Special to Exhibitors Herald)

NEW YORK, March 6.—Clarence M. Sherwood, prominent New York financial man, has joined Chester L. Chester as treasurer of Chester International Pictures, Inc., which is preparing to publish a program of comedy, scenic and travel pictures.
Production Progress

Ernest Shipman:

"GLENGARRY SCHOOL DAYS" the
Ernest Shipman production opened at
the Imperial theatre, Ottawa, Ontario,
this week to a big attendance, according
to the latest notices. The story of
Pauline Garon has a featured role in the picture
and her work was highly commended.
The film contains plans of a parliament and a thrilling rescue scene.

American Releasing:

FRANCIS X. BUSHMAN and Beverly
Bayne starring pictures, produced by
Whitman Bennett will be distributed by
American Releasing Corporation, it is
announced. The first will be "Modern Marriage" from the novel "Lady Varley.
"Mr. Bushman, and Miss Bayne will appear in person, acting an episode equiva-
 lent to a reel of the film in larger theatres.

"VENGEANCE OF THE DEEP" an
under sea picture just completed in
Hollywood by A. B. Barringer is being
distributed to American Releasing
exchanges. The picture is said to contain
many spectacular under-sea incidents.

QUICKSANDS" Howard D. Hawks
production with a galaxy of stars will
also be issued by American Releasing.
Richard Dix and Helen Chadwick are
featured in this story of smuggling along
the Mexican border.

Associated Exhibitors:

APRIL 8 HAS BEEN set as publication
date by Associated Exhibitors for
"Alice Adams," Booth Tarkington's prize
winning novel in which Florence Vidor is
featured. This is indeed "the great Amer-
ican photoplay," Associated claims,
reflecting life in a typical American town.
It is seven reels and was directed by
Rowland V. Lee.

WILMER & VINCENT circuit in Penn-
sylvania, operating leading theatres in
Easton, Allen-town, Reading and Harris-
burg, has already contracted for "Is Di-
voce a Failure," first of the Leah Baird
specials for 1923. This picture will be
published March 18 by Associated Exhib-
itors.

Fox:

CHARLES JONES is playing the hero
role in a screen version of James B.
Hendryx's "Snowdrift" being made at
the Associated circuit, in the Fox
Northwest story, with a locale in the
picturesque land about the Mackenzie
river.

"IF WINTER COMES," A. S. M. Hut-
chinson's novel is now in its second year
and is still proving a best seller. This
augurs well for the popularity of its
screen version of the story, Fox be-
lieves. The picture will have a show-
ing on Broadway, New York, before
being generally issued.

SHIRLEY MASON is hard at work on
a new Fox picture. This one is called
"Inside the Door," and a series of novel
and entertaining incidents are promised in it. Dustin Farnum is starring in a
Western story by Willard Patterson
White, called "The Buster," with Doris
Paw in support.

The FOX EDUCATIONAL entertain-
ment for March is a picture of Al-
geria. In this film are shown many inter-
esting phases of life and customs in this
North African country.

Hodkinson:

AMERICAN LEGION chiefs recently
were guests of W. W. Hodkinson at a
screening of the two reel picture "The
Ex-Kaiser in Exile." They gave their
approval of the film. Hanford MacNider,
past national commander, declaring,"No-
thing like it. I never saw a day could prop-
erly express my commendation of your
fore-sightedness and good fortune in se-
curing this picture." Others who voiced their approval were Wil-
son P. O'Connor, national chaplain of
the American Legion, and James H.
Sharp, Jr., assistant division manager.

Hodkinson reports that some of the biggest and most re-
presentative theaters have booked the
film.

GLENN HUNTER in his next film
production for Hodkinson has gone to
Deerfield, Mass., for reproduction of a
town square of Puritan times for "The
Scarcecrow," by Peggy Mackay. He is
accompanied by Director Frank Tuttle
and an entire company.

State Right Sales:

LEE-BRADFORD CORPORATION has
sold the following pictures to state right
exchanges; "Sister Against Sister;
"Crossed Wires," a Gladys Walton feature; "Dou-
ble Dealing," a Hoot Gibson vehicle;
"Skylince of Space," with Roy Stewart;
"The Self Made Wife," with special cast;
"Richard," another Hoot Gibson picture;
"Maude Abbott," with special cast and
"McGuire of Big Snows," with Roy Stew-
art; "The Six Fifties," with all star cast,
and others.

The Cosmopolitan - Goldwyn
deal does not change the status of the
International News Reel which will con-
tinue to go through Universal.

Merry-Go-Round" is expected by
Laemmle to be the outstanding picture of
1923. In a statement issued at Universal City where the special is
nearing completion, Mr. Laemmle issued
a statement in which he said that it
would "make a record in filmdom be-
cause of the bigness of its theme and
the excellence of its direction and en-
tertainment value."

Paramount:

"The Covered Wagon," James
Cruze's adaptation of the Emerson
Hough drama of the West, will open
at the Criterion theatre, New York, on
March 16, following a special show
on March 11 at the Plaza hotel under the
auspices of the Film Mutual Benefit
Bureau. Admission prices for the first
presentation will range from $5 to $10,
with boxes costing $75 to $100. One of
the most comprehensive advertising and
exploitation campaigns ever planned on
a Paramount picture has been launched.
by John C. Flinn and his associates. For several weeks a great sign with letters twenty feet and spelling the name of the production has been blazoning across the sky in New York.

“ADAM AND EVA” and “Racing Hearts,” the first starring Marion Davies and the latter, Agnes Ayres, are on Paramount’s March 11 publication schedule.

LEW CODY IS IN NEW YORK to play in Allan Dwan’s “Lawful Larceny.” Scenes of the Panama Canal taken from an airplane, a railroad train and a boat appear in Thomas Meighan’s “The Nearer-The-Well.” Cyril Ring has been added to the cast of “The Exciters.” Pola Negri’s second American production, “The Cheat,” is well under way under the direction of George Fitzmaurice. Jack Holt plays opposite the star with Charles de Roche, Dorothy Cumming, Robert Schable, Charles Stevenson and Helen Dunbar also in the cast.

F. B. O.

FILM BOOKING OFFICES has acquired J. E. Williamson’s “Wonders of the Sea,” for publication. No date has been set. This picture was filmed under water by means of the submarine apparatus built by the producer. The special has its credit a run of three weeks on Broadway, two in the Rialto and one at the Rivoli.

ANN PERDUE HAS BEEN selected as the screen name of the featured player, Derclys Perdue, signed recently by F. B. O. She will make her debut in “Daytime Wives.” Her screen name was suggested by Miss Grace Rosenberg of New York, winner of the contest conducted by F. B. O. and Film Fuu.

“THE FOURTH MUSKETEUR,” starring Johnnie Walker, is F. B. O.’s feature publication for March. It is an adaptation of a Cosmopolitan story by H. C. Wittwer. The story is that of the social ambitions of a prize fighter’s wife.

LEAH BAIRD in scenes from “Is Divorce A Failure” which Associated Exhibitors is publishing on March 18.

VIRGINIA FOX WILL PLAY the leading role in “Now You See It,” production on which has been started at F. B. O.’s Coast plant.

METRO PUBLISHED on March 5 the second of the Arthur H. Sawyer-Herbert Lubin productions, “Your Friend and Mine,” an adaptation of Willard Mack’s play. In the cast are Mack, Enid Bennett, Rosmary Theby, Allene Ray, J. Herbert Frank and Otto Lederer. “Quincy Adams Sawyer” was the initial SL feature.

ARTHUR H. SAVERY is taking a brief rest prior to beginning production on “The Shooting of Dan McGrew,” based on the Robert W. Service poem. Willard Mack, Barbara La Marr and Lon Chaney will be featured. Mr. Sawyer is now celebrating his second year as supervising director of SL specials.

BERT ENNIS HAS BEEN retained by Sawyer & Lubin to handle exploitation on “Your Friend and Mine.”

Sawyer & Lubin

AN UNUSUAL FEATURE, called “Black Shadows” is to be a forthcoming publication by Pathe. This film was made in Solomon Islands, the region along the South Pacific inhabited by “Head Hunters.” Like “Nanook of the North” is deals intimately with life and habits in that territory—said to be the most primitive in the world.

HAL ROACH HAS PURCHASED a ten acre ranch adjacent to his plant to handle increased production for Pathe this year. Eighteen companies will produce under the Roach banner. Among these will be Will Rogers who is slated to make a series of thirteen two-reel comedies.

ON MARCH 18 PATHE will issue “A Pleasant Journey” an Our Gang com-

dy; “Partners Three” a two-reeler in the Ranger Rider series; a Paul Parrott one reel comedy called “For Sale Kingfisher” and the ninth episode of “Plunder.”

AN INTERESTING announcement is made by E. A. Eschmann, Pathe general manager, in connection with Harold Lloyd’s newest feature comedy “Safety Last.” Mr. Eschmann says that distributors and exhibitors are uniting in a frank get-together spirit on this film, and, admitting that it is in a class by itself, are frank in discussion of their individual problems in making contracts. These problems will be considered to the end that every exhibitor will have assurance of profit under his particular conditions in playing the picture.

Palmer Photoplay

INTERIOR SCENES ARE being filmed at the Thomas H. Ince studios for “Out of the Night,” Palmer Photoplay’s first production. The company under direction of Joseph De Grasse, which includes Lloyd Hughes, Lucille Ricksen, George Hackathorne, Myrtle Stedman and others, have recently returned from Truckee, California, where snow storm scenes were made for this original story by Dorothy Ethel Styles Middleton of Pitts-

Export & Import

DOES THE PUBLIC want screen versions of Shakespeare’s works? According to advice from Ben Blumenthal and David P. Howells, the demand for seats at the opening of “Othello” at the Thomas A. York of Criterion exceeded their fondest hopes. Tickets were sold in advance and by the Thursday preceding the opening on Sunday, February 25, the house was completely sold. A record business for the Criterion is confidently expected.

Al Lichtman

A NEW SERIES OF PICTURES will soon be put into production by Preferred Pictures for Lichtman distribution. B. P. Schulberg has announced. On completion of “Mothers-in-Law” Gasnier will make “The Parasite” from the novel by Helen Martin. Finishing “April Showers,” Tom Forman is due to start “The Broken Wing,” the stage success by Paul Dickey and Charles W. Goddard.

Victor Schertzinger’s first special production for Preferred Pictures will be “A Mansion of Aching Hearts,” based on the famous song by Harry Yon Tilton and Arthur J. Lamb. Actual filming will start in a few weeks.

GROUP BOOKINGS of the next six Preferred Pictures are reported by Al Lichtman for the Broadway Strand, Detroit, three houses in the Wilmer and Vincent circuit and the Schade Theatre, Sandusky, O.
Phil Goldstone

A NUMBER OF PICTURES will be issued by Phil Goldstone Productions in March. They include "His Last Race" with a star cast for March 15; "Thru the Flames" with Richard Talmadge, after which the star will appear in four specials, the first of which will be "The Prince of the White Sea." "Deserted at the Altar" will be issued in Washington, Delaware and West Virginia in March.

Principal Pictures:

"EAST SIDE WEST SIDE" the famous Cromwell Broadway stage success has been acquired for distribution and production by Principal Pictures Corporation. Irving Cummings will produce this feature with Kenneth Harlan in the lead supported by Eileen Ferrer, The James Oliver Curwood story which will star Guy Bates Post will be made at the Thomas H. Ince Studios, because of heavy production at the Principal plant, it is announced.

BRYANT WASHBURN has been added to the cast for an important role in George M. Cohan's "The Meanest Man in the World," which Principal will produce. Bert Lytell has the title role and the cast will also include Blanche Sweet, and Maryon Aye. Eddie Cline will direct.

Thomas H. Ince

SOMETHING DIFFERENT is being tried out by Thomas H. Ince in the adaptation of two novels for fall specials. A screen expert is working in collaboration with the author to insure screen material and camera situations ideal to the motion picture standpoint. Bradley King of the Ince writing staff is collaborating with Vaughn Kester on "The King of the Underworld," while Talbot Mundy, British novelist, on "The Devil's Own."

FIVE INCE PICTURES have been sold to Caribbean Film Company for distribution in Cuba and Porto Rico. They are "Homespun Folk," "Hail the Woman," "The Cup of Life," "Mother of Mine" and "Lying Lips."

C. C. Burr

A TWENTY-FOUR sheet showing Johnny Hines posing with dice, horse-shoes, wishbones, and four leaf clovers, all forming the word "Lucky," the name of Johnny Hines' latest production, is available together with press sheet and much other effective exploitation material, C. C. Burr announces.

LESTER F. SCOTT, JR., general sales representative for C. C. Burr, president of Mastodon Films Inc., will leave for the Southern territory soon with prints of three new features: "The Last Hour," starring Milton Sills and Carmel Myers; "Are You Guilty?" with James Kirkwood and Doris Kenyon and Johnny Hines in "Lucky!"

United Artists:

MARY PICKFORD is ready to begin work on a new picture from an original story, temporarily called "Rosita." Before this has been completed she will begin a second film, "Dorothy Vernon of Haddon Hall." As for her production of "Fauze." Miss Pickford says that she has not given up the idea by any means but is merely postponing it for a later date.

"DOUGLAS FAIRBANKS IN ROBIN HOOD," on completion of its nineteenth week at Grauman's Hollywood Egyptian theatre, has played to $74,643 paid admissions at $1.50 top, amounting to $273,341.90, according to advice received by Hiram Abrams, president of United Artists, from Mr. Grauman. And it is still going strong, is the word issued.

A SPECIAL MUSICAL score has been written for "The Girl I Loved," Charles Ray's second United Artists picture. It includes a song of original composition, which is made the theme of the picture, composed by Louis Gottschalk.

Warner Brothers

A HUGE LIBRARY has been installed by Warner Brothers at the studio on the West Coast. It is in charge of Melvin Hodgins and books of every description of interest to directors and the technical staff will be added to the thousands already purchased by the Warner organization.

THE STRAND THEATRE, New York City, will play two Warner pictures this month. "Brass" and "The Little Church Around the Corner" will have premiere presentations on March 11 and 25 respectively.

EDMUND GOULDING, Frank Dazey and Agnes Johnson, three new members of the Warner scenario staff, have left New York for the coast studios. Mr. Goulding is responsible for the current Wesley Barry picture "Heroes of the Street."

First National:

"THE BRASS BOTTLE" will be Maurice Tourner's second First National picture to be presented by M. C. Levee. This is a story by F. Anstey. Director James Young has chosen Marge Dav for the feminine lead in "Wandering Daughters," a Dana Burnett story which he and Sam E. Bork will present through the same channels.

"DADDY," the next Jackie Coogan publication by First National, was given a test showing at the Strand theatre, Los Angeles, by Sel Lesser. "If that audience was a typical audience, it agreed with me about every point of the picture," says Mr. Lesser. "I feel that 'Daddy' will be a fine successor to 'Oliver Twist.'"

JOSEPH M. SCHENCK is planning to spend half a million dollars in improvement of United Studios at Hollywood. This will not only give producers a wider range for big outdoor scenes but will play a big part in speeding up production.

Metro

REX INGRAM HAS obtained another big story through Metro which he will produce for that company. It is "The World's Illusion" by Jacob Wasserman and depicts society and culture in all its phases. The story was published in 1919.

A SONG CALLED "Dazzmania," which is the title of Mac Murray's new Metro production is being published by Sharp-Bernstein Company, New York. The title page of the song is in four colors and carries two pictures of the star in scenes from the film.
With the Procession in Los Angeles

By Harry Hammond Beall

MARSHALL NEALAN will round out his picture "The Eternal Three" within two weeks at the Goldwyn studio. The finishing touches include a location trip to get scenes in a health resort where the famous surgeon, Hobart Bosworth, meets a beautiful young ranch owner, Claire Windsor, and brings her back his bride. Others in the cast are Raymond Griffith, Bessie Love, Ace Francis and Tom Gallery.

Anna May is to return to pictures after an absence of more than a year, during which time she has been appearing on the stage. Miss May has been cast for a part in "The Fog," a Graf production for Metro, which Paul Powell will direct at the San Mateo studio.

Loaded with enough fur overcoats to make any伍茂生 outshine, with brown, carrying two carloads of equipment and in the gayest spirit ever, the "Wolf Fangs" company left Warner Brothers studio this week for the Feather River Country up north. Chester M. Franklin is directing and in the company is Rintintin, the famous Police dog, who has a large part in the picture.

JANE MURFIN, head of the Trimble-Murfin productions and author of "Little Time" and other well-known stage successes, who recently returned from Canada where the two latest pictures, starring Strongheart are being made by Director Laurence Trimble, will start a third picture soon.

ARE STERN, vice-president of Century Comedies, has returned from the Metropolis. While there he handled the supervising of a new system on releasing the Baby Peggy comedies.

That the complete recovery of DOUGLAS FAIRBANKS' brother, JOLY, who suffered a paralytic stroke recently, may be expected within the next two months is the hope held out by physicians in attendance. Until such time as John can resume his duties as general manager of Doug's film activities, Doug himself will fill the managerial chair.

Choice Productions, Inc., recently took over the Francis Ford plant on Sunset Boulevard and have renewed the establishment "Choice Studio." They are now producing in addition to their serialable series, a new lineup of two-reel comedies touching on a phase of life heretofore overlooked by producers. Tom Mills of O. Henry fame is directing with Bert Mann, formerly with Famous Players, assisting. The cast for the first production of the new series includes J. Frank Glendon, "Billy" Boyd and Josie Sedgwick.

To keep pace with the production activities of First National in this city, the home office of the organization has sent two additional publicity men to the coast to assist in the exploitation of their product. The prospective "Wampases" are Moll Bloomenstock and Fred Stanley.

RICHARD WALTON TULLY's new executive staff includes Ray Collins, who will head the publicity department during the filming of "Trilly," which is to go into production shortly. Collins was formerly a First National exploiter working out of the Omaha exchange, and prior to that time was connected with various local studios as a scenario writer.

BUSINESS is good with Louise Fazenda, for in one week recently she has three important one-year contracts tendered her and still a fourth for the whole of next year. In addition, the comedienne's talents were sought for two Goldwyn productions, "Red Lights" and "The Spoilers." These and a few other offers are being considered by Miss Fazenda, who has just completed her work in "Main Street." Before accepting any of the offers made, the comedienne will fill an engagement at the San Mateo studios, San Francisco, where she will enact an important role in "The Fog" for Metro.

Five special trains will bear theatre owners from all parts of the United States to the Monroe Doctrine Centennial Exposition, which will open in Los Angeles next July. This exposition, which will present to the public many phases of the Motion Picture Industry, will be a novelty in conception and development. Gorgeous pageants will be staged every day and many historical scenes will be presented on revolving floors.

Ground was broken this week for the new administration building which is to be erected at the United Studios. The building will occupy what has formerly been a garden facing Avenue B, opposite stages one, two and three. The new construction work is being directed by H. B. Dygert, C. E., assistant technical director for the studio.

VIOLA DANA, Metro star, who is resting at her home following an operation for appendicitis, was hospitalized how she enjoyed having her appendix removed.

"Well, it could have been worse," she replied, "but I'll never have it done again."

A bungalow is now under construction at the Metro studios to house JACKIE COGAN and his organization when they return to Hollywood to work at the Metro Studios.

ARTHUR H. JACOBS, producer of the new Frank Borzage Productions to be released through First National, is readying an actual camera work. Jacobs has surrounded himself with a lively and efficient organization.

O. O. DULL, familiarly known as "Bunny," will continue as Borzage's assistant with Lee Morin as his assistant. Lyon remains camera-man, with Bob Roberts shooting "second." J. F. Bennett is the director who has recommended that Irving is on the job as publicity representative. Frank Ormston has signed as art director.

The cast for the first Ring Lardner "You Know Me Al" baseball comedy being produced by Lee Morin at Universal City has been completed. Included with the comedian are Mike Donlin, Emil "Irish" Muelas, Bill Dyer and Lillian Hackett. Arvid Gillstrom is directing.

Another big film producing company is active in Los Angeles today; due to the fact that releasing contracts have just been signed at the Pickford-Fairbanks Studios by Frank E. Woods, president of the associated First National Distribution Company, president of the United Artists Corporation and Allied Producers and Distributors.

Associated Authors, made up of Frank Woods, Elmer Harris and Thompson Buchanan, is one of the newest concerns to be established in the picture industry, and promises to be one of the most active, judging by plans now under consideration.

VICTOR SEAstrom has arrived in Los Angeles from Sweden, where he surprised newspaper interviewers with his excellent English and fine pronunciation. He declared that it was his intention to take both Swedish pictures for Goldwyn that would appeal to the American public. He laughed good-naturedly and shook his head negatively when queried as to his opinion on life, the motion picture art, and the relative beauty of American and Swedish women. A good-natured Sphinx, as he were.

Proclaimed as one of the most accomplished directors in all Europe, Seastrom bears a marked resemblance to Hobart Bosworth—and has a gentle, wistful manner.

The day he arrived, he insisted upon being driven straight to the Goldwyn studio at Culver City, seemingly impatient to look over the scene of his future activities.
What Are You Doing?
What are you doing to maintain a free screen in this country? This department will appreciate an outline of any plan you have evolved for effectively fighting the reform element.

A. C. Bromberg's Retort

Tomorrow or, perhaps, some other day, an article will appear in your local newspaper attacking the motion picture industry, demanding censorship or urging enactment of blue laws. Your first impulse is to write a letter to the editor answering the charges made. But, how often do you follow that impulse?

A. C. Bromberg, Atlanta, Ga., exchange man, did.

The result? A two-column story in the Atlanta Journal and a constructive editorial in The Constitution. But for Mr. Bromberg's initiative a tirade by Bishop Warren A. Candler, published in the Journal, might have gone unanswered and the harm it would have done is difficult to measure.

Other exchange men, as well as exhibitors, must follow that first impulse as did Mr. Bromberg. It is a valuable means of combatting the enemy's propaganda. Mr. Bromberg's letter to the editor of the Atlanta Journal may properly be termed constructive publicity. May hundreds of others in the industry be responsible for the publication of such letters.

The editorial published in The Constitution and prompted by Mr. Bromberg's retort, follows:

Read It:

"It is regrettable that the moving picture industry, as a whole, or that this form of entertainment should be even occasionally attacked by men and women of position or influence, and of moral or civic leadership, merely because now and then some screen star figures unpleasantly in a divorce case, or perhaps in a rum party with a tragic ending.

"These individual occurrences, as unfortunate as they are, do not reflect the characters of the tens of thousands of good men and women who are engaged in this great industry, nor do they destroy the educational and inspirational influences of this wing of public entertainment.

"There is scarcely a week that the news dispatches do not carry the disgraceful conduct of some minister, but that does not destroy faith in the tens of thousands of good men in the clergy who are always doing a great and noble work; nor does it weaken the moral influence of the church.

"The same can be said of some men and women in every profession who violate the code of moral laws, but the great works of the professions they represent are thereby not impaired. nor should they be indicted because of the acts of an individual.

"The moving picture is the poor man's theatre by necessity. It is the rich man's theatre most frequently by preference. On the whole there is no more wholesome entertainment possible, and certainly there is no more instructive.

"One feels the quickened impulse to avoid the pitfalls in life through the lesson on the screen; to attain to greater ambitions through the lesson on the screen. One reads and grasps a book in an hour for 25 cents that he would not read at all, or at greater expense. He visits the different countries of the world, sees the greatest attractions of nature, visualizes the native habits of other peoples—through the picture on the screen. He sees the happenings of the world, in action, not merely in the imagination created by reading, through the movie camera.

"These are some of the reasons why schools, churches, clubs, morality institutions, uplift societies, social organizations, all, use pictures to educate and impress, as well as to please and to entertain.

"Certainly pictures should be refined and elevating.

"But it is difficult to understand how any person of broad vision and an understanding heart can censure this great industry, and this still greater factor in America's recreational life, as a whole."

Screen Message No. 98

"The moving picture is the poor man's theatre by necessity. It is the rich man's theatre most frequently by preference. On the whole there is no more wholesome entertainment possible, and certainly there is no more instructive."

—The Atlanta, Ga., Constitution.

A Creed:

Here's a "better films" creed, formulated by the National Committee for Better Films of the National Board of Review which you might pass on to your patrons through your program or your house organ:

I BELIEVE that the best way to improve motion pictures is to select, patronize and advertise the best.

I BELIEVE in special performances for boys and girls and special family night; in educating parents to study their children and to regulate their attendance at motion pictures with intelligent care.

I BELIEVE in the maintenance of the highest standards in the conduct of the motion picture theatres which I will attend.

I BELIEVE in telling the exhibitor when I like his program and why, as well as when I don't like his program and why.

I BELIEVE in the motion picture theatre as a community institution and in community cooperation with the exhibitor.

I BELIEVE in the vast educative, cultural and recreational values of the screen, and in my own ability to add a little to the forces working for its constant elevation.

Fer or Agin?

Mae Tines, reviewer on the Chicago Tribune, has started a column in her Sunday section under the title, "Fer 'Em or Agin' 'Em? What Say You of the Movies?" Comments by the public have been interesting and, in many instances, of a constructive nature. The plain gentry who take such delight in heaping unwarranted attacks on the industry must read these comments with no little chagrin.

Censorship:

There's a lot of truth in this statement from the Cleveland, O., Press:

Censorship gives almost complete satisfaction—to the censors at least. What troubles the censor is the effort to abolish censorship and pry them away from the fat.
LETTERS
From Readers

A View on the Socalled "Trust"

ROCKVILLE, MD.—To the Editor: I have heard so much about the "N" and the "Big Three" and what not that I just wanted to give you an experience I have had in trying to give my patrons in a little town the privilege of seeing good films. To begin with, it has been my experience during my ten years of exhibiting that the "trust" is the little fellow's friend—in all events they have been mine.

However, I must get down to what I want to say—I tried to book "Robin Hood" after having run "The Prisoner of Zenda" and "When Knighthood Was in Flower" and asked twice the rental I paid for each of the other two mentioned. In other words, would it be possible for the entire population of my little town into my theatre at twice 50 cents in order to come out on the right side of the bargain?

What I want to know is: How do they get that way? I have played "Dong" many a time in my old house whom I call "Flower" and "Little Mary" and I believe it is just as necessary for him to see us once in a while, now that he has "attained" third, whether he wants to see us or not. Why don't they try to build the ladder. You know Famous and Metro never did give away their service and United won't even sell theirs— that is amounts to the same thing—W. VALENTINE WILSON, Theo theatre, Rockville, Md.

Suggests a New Department

SPENCER, Ind.—To the Editor: Why not start a new department on "Rotten Experiences." That will be of interest to readers in my opinion or why not start the shoot with such a film as "Dope" on how to find out the truth on what films are worth to you in the burg you are in and how to get a square deal out of a film company after you have signed the dotted line for about twenty and how to avoid spending half of what miserly profits you make calling up the exchange managers.

Advise how to have a set of brains of your people to start the picture show business (for you will need them) so that you will be able to think for yourself and not have the home offices in New York do all your thinking for you. Then, perhaps, by the time you are ready for the bone yard, you may have enough money you have managed not to let the film companies know you made, to plant you. But what are the wife and baby going to do? All the fancy experiences we have had could be listed in the "sucker class" but we are learning one thing and that is the value of keeping our mouth shut.

You don't see Paramount and First National telling all the inside secrets of their exhibitors do you? You do not but it is no trouble for the chair warmers on Broadway to find out what Bill Jones in Podunk is making as Bill will tell them how many seats, his prices, etc., but Bill fails to tell them that half his population are "tight wads" and the other are cranks, invalids and people whose all bills have been paid and have no New York doing thinking for them. The best thing to do now is to organize an organization that means something.

Ask yourself why everyone of them are doing all they can to not hide and run away when Hodkinson, Vitagraph, Universal and Pathe salesmen call? And are they always adding to what these companies put out? If not, then quit talking about square deals as I know it to be a fake the only square deal we have shown me are more fair in many ways than they get credit for. It is true that they have not done the things that we want, but they don't set well but then how much fairer can be one for instance than Vitagraph, who I know sent one exhibitor a film gratis before he was here, but he never sent Vitagraph extra checks on ones he made money on. Take off your hat to this please and appreciate some thing—BILL JONES, Spencer theatre, Spencer, Ind.

Praises Editorial

DE QUEEN, ARK.—To the Editor: Your editorial, "Fairbanks Mixes In," is so full of good sense that I can see no reason for it to be published in every paper in the United States, from the little town weekly to the big metropolitan dailies.

If only Mr. Fairbanks would pause long enough, in his wild rush for millions, to think who has made him popular and his name known, and his name became a household word, and if he has not forgotten the days when he possessed only his brain and his physical anatomy. The man who keeps his mouth closed unless he has something worth while to say.

Personally, I cut loose from Mr. Fairbanks, and Mr. Chaplin, and a few others who think it takes a million or two a year for them to live decently on, more profitable experiments. I found that I could run my show without them, and I am following the same policy with regard to every star, who after I have spent good money and the producers are with has spent good money to place in public demand, gets it in their heads that they are the whole thing, that the public demands their pictures and that I will therefore have to buy them—good or bad.

I had almost been persuaded to play Mr. Fairbanks' one picture that I had not played that was made prior to "Three Musketeers."—The Nat'l Exhibitor.

For contracts, as a salesman had visited me and made a price that I would have played it at a long time ago. Well the same day this contract came to my desk for my signature, the trade papers reached me and I read of the matter of Mr. Fairbanks' pictures being sold to other than an exhibitor in Detroit. I pitched the contract into the waste basket and tried to forget about it.

When I got home I found that they can run their shows without any particular star or trademarked brand of pictures, this business will get down to the selling of films. When all exhibitors learn to stay with the old reliable Universal, and other companies who refuse to let stars dictate to them and dominate their selling plans, etc., there will be no more contract jumping by stars, and incidentally no more boosting of prices to unreasonable altitudes on pictures.

I would like to see more of these editorial columns or whatever he asks, and on up, so they can make a million dollars a year on two pictures and have ten months in the year to visit friends or other personal affairs, and spend his money, instead of working ten months making ten pictures for, say, a hundred million dollars.

You tell me that I am for the producing companies that run their own business free from the dictation of the few big stars who seem to think they are the whole thing. Some of the distributors handling some of the "big stars" productions have come out lately and stated they do not care to cooperate with me if I insist upon running my show at 5c and 10c admission. Here is the come-back. There are exhibitors handling "the niche" and even are selling me at a fair price and I am making money with their product, so I should want more.

I do not want to be misunderstood in this matter. I believe that honest effort and real talent should be rewarded, but not in unreasonable terms. Nor is it okay if it is really big, but consider the cheese some of these big ones have handed us at "special price."—A. MINDLETON, Grand Theatre, De Queen, Ark.

The People Want New Pictures

MUSCODA, WIS.—To the Editor: It seems to me that the small town exhibitor is a bank for the exchanges. Every time there is a short contract off, any fellow can throw them out and get a little loose change that exhibitor has. I have had as hard as five in one day and they have been better than the other fellow. "A real office letter," only they don't bring the box office with 'em. I can say easily to say you have a nice theatre and lots of seats, but empty seats don't fill the box office. I do lots of good advertising and make a pretty good living in small towns with all kinds of advertising, and they sure know when I come. They can hear me for a mile with my one cylinder. I don't do a nickel of business is not here, you can't hire Harry Carey or Tom Mix to come with their horse and rope to pull up their tent. The weather conditions have something to do with small town business. There certainly ought to be something to relieve the small town exhibitor. I have got lots of good pictures on the market, but you can't buy them right. People read the papers more and they don't want old stuff. That is another problem the exhibitor in a small town has to put up with. The exchanges ought to get off their swivel and answer this little problem. Maybe that would make a difference.—FRED PAULSON, Paullick theatre, Muscodia, Wis.

Asks Tax-Free Scores

TECMUSEH, MICH.—To the Editor: I think that in order to help the exhibitors concerning the music tax, the producer should instead of making up their own sheet music and making it taxable, try to compose it of non-taxable music. They would be doing something worthwhile, but at the same time they would be playing taxable or non-taxable and the Exhibitors Herald is the real paper to put it over with the producers.—F. H. GIV, Bradley Opera House, Tecumseh, Mich.
American Releasing

Timothy's Quest, with a special cast.—Very good picture—which pleased about 90 per cent. A lot of sobs in this picture, but it'll do you good to cry.—M. M. Hansen, Lyric theatre, Oxnard, Cal.—Small town patronage.

Cardigan, with a special cast.—An excellent picture which gave general satisfaction.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

Solomon in Society, with a special cast.—Pretty fair program picture.—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—General patronage.

The Sign of the Rose, with George Be- lenyi, a good picture, but paid big money for it and only drew fair.—G. E. Johnson, Lincoln theatre, Sterling, Ill.—General patronage.

Associated Exhibitors

Till We Meet Again, with Mae Marsh.—Don't pass this up. It is one of the best pictures of the year. Use D. W. Grimes' name in connection with Till We Meet Again, and you will cash in on this one. Admission fifty-five cents.—Ralph A. Wett- stein, Sterrell theatre, Milwaukee, Wis.—General patronage.

A Real Adventure, with Florence Vidor.—A pleasing picture. Miss Vidor is always a good bet here.—H. L. McDonald, Royal theatre, Malvern, Ark.—Neigh- borhood patronage.

Silas Marner, with a special cast.—You can tie up with schools on this one and clean up. They liked it line and public school turned out to see. Attendance good.—A. Mitchell, Dixie theatre, Russellville, Ky.—Small town patronage.

Grandma's Boy, with Harold Lloyd.—Great. Packed them in for three days. Film completely worn out and should never have been sent out. Broke as fast as we could rethread.—B. C. Burden, Gavent theatre, Wilson, Neb.—General patronage.

Don't Doubt Your Wife, with Leah Baird.—Nothing to it. People do not like such pictures here.—H. L. McDonald, Royal theatre, Malvern, Ark.—Neigh- borhood patronage.

The Woman Who Fooled Herself, with May Allison.—Not so bad. Very shallow. The kind that thrives best about when the new one comes out. However, picture had beautiful set- tings. Flopped.—E. E. Bair, State thea- tre, Uhrichsville, Ohio.—Small town patronage.

The Woman Who Fooled Herself, with May Allison.—A real picture. One every exhibitor should get money on.—H. L. McDonald, Royal theatre, Malvern, Ark.—Neighborhood patronage.

F. B. O.

When Love Comes, with a special cast.—A clean little drama that was enjoyed by most all of the patrons.—A. S. Widaman, Centennial theatre, Warsaw, Ind.—General patronage.

The Third Alarm, with a special cast.—Great. One that will get them in and please at advanced prices.—James Nester, Rialto theatre, Lake Mills, Iowa.—Neighborhood patronage.

Thelma, with Jane Novak.—Very good picture, but no pulling power. Jane looked good enough to eat in this.—G. E. Johnson, Lincoln theatre, Sterling, Ill.—Gen- eral patronage.

Good Men and True, with Harry Carey.—Pleased a small Saturday night crowd.—K. J. Ugly, Strand theatre, White- water, Wis.—General patronage.

Don't Blame Your Children, with a special cast. —A good picture with a bad title. Everyone liked it, but a title like this won't bring them in.—G. M. El- kin, Grand theatre, Logansport, Ind.—Transit patronage.

My Dad, with Johnny Walker.—Here is a dandy good picture that makes an exceptional program offering. I paid a special price for it, but had a bunch and only charged regular price and ran it one day. As a result everyone was more than satisfied except me.—Howard K. Robertson, Ben, Rialto theatre, Harlingen, Tex.—Small town patronage.


My Dad, with Johnny Walker.—Fair picture with which people can stand, but won't rave over. Price is too high. We hit once.—G. M. Elkins, Grand theatre, Logansport, Ind.—Transit patronage.

Son of the Wolf, with Edith Roberts.—An ordinary picture with wonderful scenery. Don't tell your patrons that it's anything like the posters describe it. No connection between them and the play whatever. If every exhibitor is having the trouble with F. B. O. that I am they won't be in business much longer.—Howard Allen, Rialto theatre, Harlingen, Tex.—Small town patronage.

Son of the Wolf, with Edith Roberts.—Nothing to it. Good thing Jack London didn't see it.—W. T. Hayes, Dreamland theatre, Providence, Ky.—General patronage.

Colleen of the Pines, with Jane Novak.—Might have been a good show, but got a poor print.—H. A. Douglas, Sherrard theatre, Sherrard, Ill.—Neighborhood patronage.

Colleen of the Pines, with Jane Novak.—-Good picture, full of action and thrills with a good story. Played this with "Maggy and Jiggs" to fair business. Admission fifteen and thirty cents. Film in good condition.—P. O. Koby, Latona theatre, Williamsburg, Iowa.—Neigh- borhood patronage.

The Kick Back, with Harry Carey.—Lay off this one, boys, it's simply not the type for a Western. People expect more from Carey than this. Fair business first night; none the second. If Carey's next pictures don't come better he is done for.—Steve Farrar, Centennial theatre, Harris- burg, Ill.—Neighborhood patronage.

The Kick Back, with Harry Carey.—Just a program picture. Not as good as said to be. Paid too much.—W. T. Hayes, Dreamland theatre, Providence, Ky.—General patronage.

In the Name of the Law, with a special cast.—A sob story picture along the lines of 'The Old Nest and Over the Hill', but not as good. But it's better than average picture and title jamps them in. It pleased here, and you can buy it at a price that allows you to make a profit. So get it and boost it.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—Neighborhood patronage.

In the Name of the Law, with a special cast.—A good program picture. I played this three days to good business at ten and twenty-five cents. Do not try and boost the admission price. Film in good condition.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

In the Name of the Law, with a special cast.—Very good picture, but print we had in terrible shape. Had many favorable comments on this picture.—M. M. Hansen, Lyric theatre, Oxnard, Cal.—Small town patronage.

In the Name of the Law, with a special cast.—Very fine. I pleased all. Bought...
Thanks for Reports and Kind Words

I am giving you a few of my comments on some of the pictures I have run recently.

I have only recently subscribed to this, and already consider it as indispensable as I do my projection machine.

B. C. BURDEN,
Gay theatre, Wilcox, Neb.

right.—Jack Tiller, Temple theatre, McCook, Neb.—General patronage.

The Snowshoe Trail, with Jane Novak.—A good buy for us, as our patrons like Northern pictures if they have nice scenery. Have run it for two days.—G.
M. Elkins, Grand theatre, Logansport, Ind.—Transient patronage.

The Call of Home, with Nell Shipman.—A picture that created a good Saturday attendance. Picture has lots of action and flood scene. Climax that makes the picture very pleasing.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

The Call of Home, with a special cast.—No drawing power and nothing extra for us.—Douglas & M. Sherrard Show Co., Sherrard, Ill.—Neighborhood patronage.

Boy Crazy, with Doris May.—This is a very good production and music, and more than pleased a good audience. Book it.—C. W. Glass, Star theatre, Trenton, Tenn.—Neighborhood patronage.

Five Days to Live, with Sessue Haya-
kawa.—Will please about 60 per cent. Personally don’t think much of it.—D. F. Wolfe, Princess theatre, Lansing, Ia.—Neighborhood patronage.

The Fatal Marriage, with Wallace Reid.—Very slow moving picture that did not please our patrons. Acting and story fair; picture good; please elsewhere, but our patrons want more action.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

First National

The Dangerous Age, with a special cast.—This is one of the really good pictures of the year. A picture that should be seen by all. I struck tough weather and lost money, but this picture is sure there and will please 100 per cent.—L. V. Finnegan, O’Donnell theatre, Pipestone, Minn.—General patronage.

The Woman Conquers, with Katherine MacDonald.—A very nice picture with superb ice scenes. Good work by the stars that are appreciated by the audience.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Kindred of the Dust, with Miriam Cooper.—Did good business and pleased all. Well cast. Fine story. A pleasure to play this kind.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—Neighborhood patronage.

Olive Twist, with Jackie Coogan.—Not up to Jackie’s standard. The only one of his pictures that didn’t get any money. Patrons not satisfied.—Louis R. Markum, Tuxedo theatre, Indianapolis, Ind.—Neighborhood patronage.

Olive Twist, with Jackie Coogan.—Picture is a knockout and business was very good. Every kid in town managed to see this one. Give us more of this kind.—Ray G. Frankel, Hippodrome theatre, Newport, Ky.—Neighborhood patronage.

The Masquerader, with Guy Bates Post.—Mr. Post is a talented actor, but somehow the picture does not hit the heights that the plot does. Good business but nobody was enthusiastic over it.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Masquerader, with Guy Bates Post.—A good picture but they want too much money. If you can buy it right, book it.—W. W. Young, Jr., Francis theatre, Dyersburg, Tenn.—Neighborhood patronage.

Heroes and Husband’s, with Katherine MacDonald.—Good society drama and for those who like pretty clothes and just amusement. Goes much better with us than Western or rough pictures.—R. E. Siebert, World theatre, Mineral Point, Wis.—General patronage.

Heroes and Husband’s, with Katherine MacDonald.—Star good to look upon. Story just average. Business fair. Ran it one day. Mighty glad I didn’t run it any longer.—H. W. Buskirk, Temple theatre, Mishawaka, Ind.—Neighborhood patronage.

SKIN DEEP, a Thomas H. Ince production, in a 30 seat house. Headed 1,437 two nights and still turned them away. Best bet I ever had.—JESS LE BRUN, Cort theatre, Des Moines, Ia.—General patronage.

The Light in the Dark, with Hope Hampton.—Very good and worth while.—R. E. Siebert, World theatre, Mineral Point, Wis.—General patronage.

Star Dust, with Hope Hampton.—A very good production with one of the most realistic railroad wrecks we have ever seen upon the screen. Play up the wreck in your exploitation.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Star Dust, with Hope Hampton.—Good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Omar the Tentmaker, with Guy Bates Post.—A fine show for a good sleep. Had to have usher wake ’em up at conclusion of show.—Hansell, Jefferson theatre, Goshen, Ind.—General patronage.

East is West, with Constance Talmadge.—The best Constance Talmadge we ever ran and by far the best box office attraction. Patrons more than pleased—Good business.—Louis R. Markum, Tuxedo theatre, Indianapolis, Ind.—Neighborhood patronage.

East is West, with Constance Talmadge.—Here is a movie honest to goodness picture that you can boost to your heart’s content. Constance at her best and Warner Oland excellent. They made this little old house house laugh.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

East is West, with Constance Talmadge.—Where Constance is known and liked I believe this should not draw, but it fell flat for me. A good many didn’t like it so they stayed away the second night. I paid too much money so, therefore I paid B. W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

East is West, with Constance Talmadge.—Best ever. This is sure a bread winner. Book it.—JESS LE BRUN, Cort theatre, Decatur, Ind.—Neighborhood patronage.

The Eternal Flame, with Norma Talm-
dadge.—Although Norma Talmadge does some of the best acting of her career it is a very poor poor small screen picture. Good business being costume the story isn’t the best suited for small towns.—Bert Norton, Roxy theatre, Eureka, Ila.—General patronage.

White Shoulders, with Katherine Mac-
donald.—They say this star won’t draw, but I wouldn’t bet a better picture.—Many favorable comments and everybody pleased.—O. Hansen, Jefferson theatre, Goshen, Ind.—General patronage.

Rose of the Sea, with Anita Stewart.—One of the best Stewart pictures we have ever had. Lots of nice remarks and pleased 100 percent. Splendid story and performance.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Song of Life, with a special cast.—Fair program picture.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Hail the Woman, a Thos. H. Ince produc-
tion, is a great picture. Showed it three days and last night the best.—Nettie M. Snider, Mystic theatre, Albion, Ia.—Neighborhood patronage.

The Crossroads of New York, with a special cast—Fair program picture. Fair business.—G. Strasser Sons, Emblem theatre, Fairmont, Neb.—Neighborhood patronage.

Trouble, with Jackie Coogan.—The only First National star we have ever made a penny on. A dandy good picture. Best we have ever seen of the city. Keaton’s Palaeface spoiled the show.—Snyder Bros., Gem theatre, Earlville, Ia.—Neighborhood patronage.

A Question of Honor, with Anita Stew-

You’ll Get It If I Don’t Fail

Enclosed find reports on pictures I have run here. I find “What the Picture Did” Report, of interest and a great help in booking, helping the small town man dodge the lemon.

I am looking forward to the March “Record,” so don’t disappoint me.

WALTER H. MUSSON,
Queen’s theatre, Hepler, Ont., Can.
EXTRA:

Extra!
Eureka!
Excelsior!

Hoxie, Ark., hotel burns to ground as named cast populated unnamed theatre.

“What the Picture Did For Me” reporters special delivery news but fail to lend name of exhibitor. Department petitions field staff to run story to ground and submit full details, account for benefit of members.

See story on page 36.

mess.—This is about similar to Tofable David. It drew less business than “David” but they have operated just as good as in “David” — R. Xavary, Pleasant Hour theatre, Verona, Pa.—Neighborhood patronage.


Nineteen and Phyllis, with Charles Ray.—Here’s one you don’t need to be afraid of. One of Ray’s best. Good comedy-drama with a good love story.—P. O. Roby, Latona theatre, Williamsburg, Iowa.—Neighborhood patronage.

Salvation Nell, with Pauline Starke.—Fine program picture. Good church picture.—H. C. Jones, Bijou theatre, Laurel, Ind.—Small town patronage.

Salvation Nell, with a special cast.—A very good Sunday picture. Please my patrons 100 per cent. A picture everybody should see and take warning of their future way of living.—Edw. W. Werner, Windsor theatre, Canton, Ohio.—General patronage.

LOVE NEVER DIES, with a special cast.—I figured this one was weak so I did some extra advertising, featuring that it was based on the song “Love’s Sweetness.” But I get the surprise of my life when we almost broke our Saturday attendance record.—O. HANSEN, Jefferson theatre, Loosen, Ind.

Her Social Value, with Katherine MacDonald.—Why do they tell her she can act. This one is like this all the time. Please only the high brow.—Geo. W. Keys, Majestic theatre, Johnson City, Tenn.—Neighborhood patronage.


The Sign on the Door, with Norma Talmadge.—This week’s best. Playing of Destiny were the only two shows we got for First National Week that there were decent prints on, though.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Child Thou Gavest Me, with a special cast.—Your patrons will like it. Excellent in comedy and a good one to please them all. Ends up with a laugh for all.—Arbor theatre, Broken Bow, Okla.—General patronage.

The Child Thou Gavest Me, with a special cast.—Very good, but no better than A Bachelor Daddy which we paid less for.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Not Guilty, with a special cast.—Very satisfying program picture.—N. F. Lobli, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

The Silent Call, with Strongheart.—Extra good picture. Great scenery. No kicks on this one.—H. C. Jones, Bijou theatre, Laurel, Ind.—Small town patronage.

The Silent Call, with Strongheart.—Another good show that went wrong due to a poor print.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Silent Call, with Strongheart.—A very good picture. Patrons will talk about this dog for a week.—R. D. Taylor, Bourbon theatre, Bourbon, Ind.—Small town patronage.

Man, Woman, Marriage, with Dorothy keeps people away. Ordinary Sunday business. R. Pfeifer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

Gas, Oil, Water, with Charles Ray.—Very poor patronage not expected. Said they couldn’t tell what it was all about.—Nettie M. Sinders, Mystic theatre, Albin, Ind.—Small town patronage.

My Boy, with Jackie Coogan.—A good time to run it now as Jackie is getting quite a bit of popularity out of his stupendous offer from Metro. Some patrons don’t like him as they thought it wasn’t right to picture Jackie as stealing, but he is just an American Boy.” Film in good shape.—H. M. Retz, Strand theatre, Lamont, Iowa.—Neighborhood patronage.

My Boy, with Jackie Coogan.—A good picture. Should make money if rental is right.—Brainard & Miles, Argus theatre, Round Lake, Ill.—General patronage.

Peck’s Bad Boy, with Jackie Coogan.—The best of the Coogans, and best drawing card. Can’t class these with big specials, but good entertainment. Cannot pay five times as much for Oliver Twist, however.—R. E. Siebert, World theatre, Mineral Point, Wis.—General patronage.

Peck’s Bad Boy, with Jackie Coogan.—A very good comedy. Will make money if bought right.—H. A. Douglas, Sherrard Show Co., Sherrard, Ill.—Neighborhood patronage.

Peck’s Bad Boy, with Jackie Coogan.—Broke the house record with this one. Played it Christmas night. Rental was too high.—R. D. Taylor, Bourbon theatre, Bourbon, Ind.—Small town patronage.

The Bond Boy, with Richard Barthelmess.—Wonderful. Should please every class of audience at advanced prices.—James Nester, Rialto theatre, Lake Mills, Iowa.—Neighborhood patronage.

The Bond Boy, with Richard Barthelmess.—This is about similar to Tofable David. It drew less business than “David” but they have operated just as good as in “David”—R. Xavary, Pleasant Hour theatre, Verona, Pa.—Neighborhood patronage.

Scrap Iron, with Charles Ray.—Charles Ray is sure a weak sister. No drawing power. Pleased about 30 per cent.—H. A. Douglas, Sherrard Show Co., Sherrard, Ill.—Neighborhood patronage.

Nineteen and Phyllis, with Charles Ray.—Here’s one you don’t need to be afraid of. One of Ray’s best. Good comedy-drama with a good love story.—P. O. Roby, Latona theatre, Williamsburg, Iowa.—Neighborhood patronage.

Salvation Nell, with Pauline Starke.—Fine program picture. Good church picture.—H. C. Jones, Bijou theatre, Laurel, Ind.—Small town patronage.

Salvation Nell, with a special cast.—A very good Sunday picture. Please my patrons 100 per cent. A picture everybody should see and take warning of their future way of living.—Edw. W. Werner, Windsor theatre, Canton, Ohio.—General patronage.

LOVE NEVER DIES, with a special cast.—I figured this one was weak so I did some extra advertising, featuring that it was based on the song “Love’s Sweetness.” But I get the surprise of my life when we almost broke our Saturday attendance record.—O. HANSEN, Jefferson theatre, Loosen, Ind.

Her Social Value, with Katherine MacDonald.—Why do they tell her she can act. This one is like this all the time. Please only the high brow.—Geo. W. Keys, Majestic theatre, Johnson City, Tenn.—Neighborhood patronage.


The Sign on the Door, with Norma Talmadge.—This week’s best. Playing of Destiny were the only two shows we got for First National Week that there were decent prints on, though.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Child Thou Gavest Me, with a special cast.—Your patrons will like it. Excellent in comedy and a good one to please them all. Ends up with a laugh for all.—Arbor theatre, Broken Bow, Okla.—General patronage.

The Child Thou Gavest Me, with a special cast.—Very good, but no better than A Bachelor Daddy which we paid less for.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Not Guilty, with a special cast.—Very satisfying program picture.—N. F. Lobli, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

The Silent Call, with Strongheart.—Extra good picture. Great scenery. No kicks on this one.—H. C. Jones, Bijou theatre, Laurel, Ind.—Small town patronage.

The Silent Call, with Strongheart.—Another good show that went wrong due to a poor print.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Silent Call, with Strongheart.—A very good picture. Patrons will talk about this dog for a week.—R. D. Taylor, Bourbon theatre, Bourbon, Ind.—Small town patronage.

Man, Woman, Marriage, with Dorothy
Philips.—A picture in a class by itself. Played to good business for two days. A wonderful spectacular production with a strong story and lesson.—R. Pfeiffer, Prince theatre, Chilton, Wis.—Neighborhood patronage.

Man, Woman, Marriage, with Dorothy Phillips.—Everyone who saw this spoke highly of it, but I paid double what I should have paid. First National should go at the "stick-up" business.—R. D. Taylor, Bourbon theatre, Bourbon, Ind.—Small town patronage.

The Kid, with Charles Chaplin.—Print badly cut up with entire scenes missing. Many kicks from patrons due to entourages. Nothing to protect exhibitors in new uniform contracts from such treatment.—N. F. Loibl, Chloe’s theatre, Cedarburg, Wis.—Neighborhood patronage.

The Kid, with Charles Chaplin.—This picture was second run. Print in good shape and we turned them away. Patrons all well pleased.—Kathrine Dowling, Ark theatre, Logansport, Ind.—General patronage.

Dinty, a Marshall Neval production.—A good picture that your people will enjoy.—Fred W. Peck.—Exceptionally good. Didn’t draw. First National puts out poor paper and holds you up for it.—Snyder Bros., Gem theatre, Earlville, Iowa.—Neighborhood patronage.

Dinty, a Marshall Neval production.—Colleen Moore as the mother shared honors with Barry. Very fine picture. Print and supporting cast very good. Buy it.—Katherine Dowling, Ark theatre, Logansport, Ind.—General patronage.

Smlin’ Through, with Norma Talmadge.—The best picture and best crowd since I have owned show. Sure is great.—G. Brinkley, Zionville theatre, Zionville, Ind.—Small town patronage.

Tofable David, with Richard Barthelmess.—Great. Small towns can run it as a special. Book it.—H. C. Jones, Bijou theatre, Laurel, Ind.—Small town patronage.

Tofable David, with Richard Barthelmess.—A good picture and keeps your audience on the edge of their chairs at all times. Barthelmess sure is there. Give us more like this.—Snyder Bros., Gem theatre, Earlville, Iowa.—Neighborhood patronage.

Tofable David, with Richard Barthelmess.—Great picture, but did not do so well as Smlin’ Through, but patrons went away saying, “Great acting.”—G. S. Brinkley, Zionville theatre, Zionville, Ind.—Small town patronage.

The Song of Life, with a special cast.—Went over good. Well liked.—Nettie M. Anderson, Mystic theatre, Albion, Ind.—Small town patronage.

Blind Hearts, with Hobart Bosworth.—Did not see it myself, being away from home, but patrons said, “Good show.”—Unique theatre, Briceyville, Minn.—General patronage.

The Sea Lion, with Hobart Bosworth.—A little far fetched, but interesting. Will hold interest through and make friends. Wholesale story. Much more scenery. Trifle rough at times, but not extreme. Put it down 100 per cent.—Unique theatre, Briceyville, Minn.—General patronage.

Fox

The New Teacher and Pawn Ticket 210, with Shirley Mason.—Both very good pictures. Always a crowd on Shirley. We like her here.—A. J. Steggall, Opera House, Fayette, Iowa.—General patronage.

Do and Dare, with Tom Mix.—Not the kind of picture. My patrons like this star in. This was just fair and didn’t please the majority. Give us this star in Westerns.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Do and Dare, with Tom Mix.—A good Mix picture and as usual did nice business.—Louis R. Markum, Dream theatre, Indianapolis, Ind.—Neighborhood patronage.

In Arabia, with Tom Mix.—Plenty of comedy and action in typical Mix stunt picture. Pleased and what was better drew some extra buzz.—C. Estee, Fad theatre, Brockings, S. D.—Neighborhood patronage.

In Arabia, with Tom Mix.—The only time Mix ever failed to pull us a full house. Why? We can’t see.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Where Are My Parents? with a special cast.—Like all other so-called Fox specials, except Monte Cristo and The Fast Mail, it was a dismal failure at the box office. Too much publicity. Our patrons have a low batting average here.—Will R. Winch, Wigwam theatre, El Paso, Tex.—Transient patronage.

The Yosemite Trail, with Dustin Farnum.—Fair picture and average business.

Beautiful outdoor scenery and plenty of action. Westerns and "he man" pictures are usually popular here.—R. E. Siehert, World theatre, Mineral Point, Wis.—General patronage.

Just Tony, with Tom Mix.—Here is a picture that we are not able to say enough for as it is in a class by itself. There is no other picture like it and to our estimation there never will be. If you have not run this one book it if you have to contract for all the pictures that William Fox has on his list.

We ran it on a Tuesday night with the thermometer at zero and the wind blowing a gale and did more business with it than any other picture we ever ran and we are sure to say that it more than pleased 100 per cent, and that is going some with any picture. Book it and advertise it. It’s great.—CRAWFORD AND NEARY, Idle Hour theatre, Utica, Ill.

Mixed Faces, with William Russell.—I call this just a fair picture. Too much mixed.—A. J. Steggall, Opera House, Fayette, Iowa.—General patronage.


Arabian Love, with John Gilbert.—Gilbert sure made friends with this one. His fine screen personality is bound to keep him “out in front.”—Lesq. G. Durpo, Browne theatre, Limestone, Me.—Small town patronage.

Arabian Love, with John Gilbert.—Sure a good picture of its kind. Star and support very good.—Katherine Dowling, Ark theatre, Logansport, Ind.—General patronage.

The Love Gambler, with John Gilbert.—Say, boys, here is a picture far better than many supposed. Super production. Say, just marvelous. Photographic acting and direction are of the best. Book it. You can’t go wrong.—J. Carbone, Monroe theatre Key West, Fl.—Neighborhood patronage.

Nero, with a special cast.—Big production, but absolutely worthless. Very few care for such stuff and it does not do one any good to see it.—G. E. Johnson, Lin-

A VITAL STORY
A GREAT CAST

BRYANT WASHBURN  EVA NOVAK
JUNE ELVIDGE  VERNON STEELE
PHILLIPS SMALLEY

NO ONE CAN RESIST

C. B. C.’S SEASON’S SMASH

EXHIBITORS HERALD March 17, 1923
coin theatre, Sterling, Ill.—General patronage.

Nero, with a special cast.—Very spectacular production done by characters who are particularly good in their parts. But we doubt for the majority of my patrons. This is the third of the eight Fox specials that I have played, and so far I have bore a sizable hole in the famous picture. The police, we hope that you will not emulate it.—R. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

My Friend the Devil, with a special cast.—Patrons did not like it. Too long. Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Romance Land, with Tom Mix.—A good one from a good actor, Expecially in this part of the country. Mix is a sure box office attraction.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Shirley of the Circus, with Shirley Mason.—Nothing wrong with this picture.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Neighborhood patronage.

The Fast Mail, with Charles Jones.—A carking good production with plenty of thrills, but not anyways near a special as they claim they be. Would make an above average Saturday show at regular prices. Miss Percy very good in this.—Howard K. Allen, Rialto theatre, Harlingen, Tex.—Small town patronage.

The Fast Mail, with Charles Jones.—Surprise to learn my patrons would not go out to see this picture, do I always considered Gloria Swanson their favorite.—Louis R. Markum, Tuxedo theatre, Indianapolis, Ind.—Neighborhood patronage.

Without Compromise, with William Farnum.—A good program picture.—A. J. Steggall, Opera House, Fayette, Iowa.—General patronage.

Just Tony, with Tom Mix.—Mix is well liked here and this is one of his best pictures. Drew fair crowd.—J. D. Wattrick, Luna theatre, Battle Creek, Iowa.—Neighborhood patronage

Just Tony, with Tom Mix.—This is without a doubt the finest Tom Mix picture ever made, according to the many seen by the picture. Ran it two days to very good enough sale. Did not draw. Temple theatre, Mishawaka, Ind.—Neighborhood patronage.

Just Tony, with Tom Mix.—As good as Tom ever made, maybe, perhaps better. There is Tony, that certainly deserves a lot of compliments. Pleased the ladies very much; in general, Westerners never had a better time since. R. Navary, 'Neighborhood theatre, Verona, Pa.—Neighborhood patronage.

Just Tony, with Tom Mix.—Did good business in spite of bad weather. Patrons all pleased.—Louis R. Markum, Dream theatre, Indianapolis, Ind.—Neighborhood patronage.

Oathbound, with Dustin Farnum.—Good program picture with plenty of action, although Farnum no good here. Poor business.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Oathbound, with Dustin Farnum.—A very good picture. The boys race like the devil, and you don’t know how they could win! Flynn about copied the cookies. He is a comer.—O. M. Estelle, Elm City theatre, El Paso, Tex.—Transient patronage.

Lights of New York, with a special cast.—Another Fox flier. It neither drew nor pleased.—Will R. Winch, Wigwam theatre, El Paso, Tex.—Transient patronage.

Lights of New York, with a special cast.—Nothing to it, but called a special, and paid too much for it.—G. E. Johnson, Lincoln theatre, Sterling, Ill.—General patronage.

A Fool There Was, with Lewis Stone and Estelle Taylor.—A wonderful picture and everyone seeing it was well pleased. Poor business.—Louis R. Markum, Laurel theatre, Indianapolis, Ind.—Neighborhood patronage.

A Fool There Was, with Lewis Stone and Estelle Taylor.—Produced lavishly and well acted. Disgusting theme of no box office value whatever.—J. D. Wattrick, Luna theatre, Battle Creek, Iowa.—Neighborhood patronage.

A Fool There Was, with Lewis Stone and Estelle Taylor.—Only fair. Average program picture. Why they call it special, I don’t know. Yes, yes, price is special. Louis R. Markum, Tuxedo theatre, Grafton, Wis.—Neighborhood patronage.

A Fool There Was, with Lewis Stone and Estelle Taylor.—A splendid picture and a good deal of discussion among the limited number that saw it, but it failed to stimulate attendance second night, which is to be expected. Some people figured the talk would bring out a few curiosity seekers at any rate, but it didn’t. Never made money with Fox specials with about three exceptions: Over the Hill and The Fast Mail, and then had The Fast Mail taken out from our regular Jones program pictures and forced to pay about fourteen thousand dollars a week in exchange for a Fool There Was and used Our Gang comedy with it.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

A Fool There Was, with Lewis Stone and Estelle Taylor.—Good picture, but don’t pay too much for it. The people have not forgotten that Theda played in it once.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

A Fool There Was, with Lewis Stone and Estelle Taylor.—Mr. Fox would have performed a clever deal if he had re issued the Theda Bara production. That was a well acted and touching picture, and this is a well done failure. Patrons not pleased with it.—R. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

Strength of the Pines, with William Russell.—Here is one that will suit even those who do not like Western pictures. We ran it on a Saturday and it pleased 95 per cent and that is going some, but it sure did it. Run it. You can buy it right.—Temple theatre, Aberdeen, Mass.—General patronage.

Money to Burn, with William Russell.—Good for Russell fans, but not very good for him, but plenty of action.—W. T. Hayes, Dreamland theatre, Providence, Ky.—General patronage.

Queer of Sheba, with Betty Blythe.—This great picture cannot be praised too highly. It offers entertainment that is superb in every sense of the word, and attracts unusual business to satisfactory audience. I certainly would urge all exhibitors who have not yet used this picture to hook it, as it is not being anything made today that equals it.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Monte Cristo, with John Gilbert.—A wonderful production, well acted, artistically produced. Poor box office attraction. Costume pictures are not liked here. Business very poor.—J. D. Wattrick, Luna theatre, Battle Creek, Iowa.—Neighborhood patronage.

For Big Stakes, with Tom Mix.—We...
never go wrong on this star. Mix is the berries for the box office for us. Always a lot of action in his pictures. The ladies here like him as well as the kids and men. This is one of his best.—Crawford & Neary, Idle Hour theatre, Utica, III.—Small town patronage.

For Big Stakes, with Tom Mix.—Not as good as other Mix pictures. Failed to get a crowd.—C. W. Glass, Star theatre, Trenton, Tenn.—Neighborhood patronage.

Silver Wings, with Mary Carr.—Why have most of the exhibitors been pan- ning this one? Must have lost money on it? I did too, but it was no fault of the picture. We lost money on most of them expressed themselves and it's the first picture I ever played that pulled more the second night than the first. Revival kept them away. Howard A. Allen, Rialto theatre, Harlingen, Tex.—Small town patronage.

Silver Wings, with Mary Carr.—Good production, but not the type our patrons want. Paid big money and lost heavily.—G. E. Johnson, Lincoln theatre, Sterling, Ill.—General patronage.

Trailin', with Tom Mix.—Good. Mix wins again, better than some of his later ones. Exhibitors in small town with neighborhood patronage can't go wrong with Fox pictures for Saturday night program, although they ought to give an exhibitor better prints.—H. M. Retz, Strand theatre, Lamont, Iowa.—Neighborhood patronage.

Thunderclap, with Mary Carr.—Don't pass this one up as this is a wonderful picture. Acting and scenery is wonderful. You can buy it right and if it is advertised it will make you money. Ran it on a rainy night with trouble with the electric power, but pleased 100 per cent.—Crawford & Neary, Idle Hour theatre, Utica, III.—Small town patronage.

Over the Hill, with Mary Carr.—Filled the house both nights. Many expressed opinion as best picture they ever saw.—F. W. Horrigan, McDonald theatre, Philip- psburg, Mont.—Mining town patronage.

Rough Shod, with Charles Jones.—Good action picture. Ran it on a Sat- urday night and it pleased most every- body. But there is just one thing that we do not understand and that is the changing of Jones' name from Buck to Charles, as it does not fit him. He have quit using the name Charles as it does not go with the crowd.—Crawford & Neary, Idle Hour theatre, Utica, Ill.—Small town patronage.

A Connecticut Yankee, with Harry Myrs.—Not bad, but not exceptionally good picture.—J. W. Horrigan, McDonald theatre, Philips- burg, Mont.—Mining town patronage.

Queen of Sheba, with Betty Blythe.—Good feature. Was well liked.—P. S. Money, Opera House, Mason City, Neb.—Neighborhood patronage.

Goldwyn

A Blind Bargain, with Lou Chaney.—This picture did a big business. It built each day. Advertising, "Money Glads theory and you will clean up. Seven day run. Admission fifty cents.—Ralph A. Wettstein, Merrill theatre, Milwaukee, Wis.—General patronage.

Sherlock Holmes, with John Barry- more.—The best of its kind we have ever shown. Raised admission.—E. P. Selz, Queen theatre, Pilot Point, Tex.—Neigh- borhood patronage.

Sherlock Holmes, with John Barry- more.—Good picture, but did not draw. Many did not understand it. Not wild enough to please the class of people we have here.—Parley Bills, Opera House Co. Soldier Summit, Utah.—Neighborhood patronage.

Sherlock Holmes, with John Barry- more.—A fine picture worth a raise in admission. It pleased 90 per cent of my patrons.—Reed & Son, Palace theatre, Wisconsin Rapids, Wis.—General pat- ronage.

Broken Chains, with a special cast.—Get this picture by all means. It is just the kind of red blooded story that makes loyal fans who have tired of the trashy society triangle stories.—Ralph A. Wett- stein, Merrill theatre, Milwaukee, Wis.—General patronage.

Broken Chains, with Colleen Moore.—Belongs where heavy melodrama and sensational pictures are wanted. For me, a lemon.—Jack Tiller, Temple theatre, McCook, Nebr.—General patronage.

Brothers Under the Skin, with a special cast.—I always try to play comedy-dramas on Sunday and here is one I heartily recommend. Picture easy to ex- ploit without going to great expense. Top your ad with "Don't Get Married," etc.—O. Hansen, Jefferson theatre, Goshen, Ind.—General patronage.

Brothers Under the Skin, with a spe- cial cast.—Picture well liked. Good business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Come On Over, with Colleen Moore.—Played this Christmas with Century comedy, Chums, to little better than usual business. A good program.—J. L. Mey- ers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

Golden Dreams, with a special cast.—Used this with High School home talent play and did well over the fine acting of Fritzi Brunette and because of the splendid outdoor scenery.—Levi G. Duke, Brown theatre, Limestone, Me.—Small town patronage.

YELLLOW MEN AND GOLD, with a special cast.—Please a small audience. We selected five Goldwyn pictures from "What the Picture Did For Me," namely: "Come on Over," "Watch Your Step," "When the Rat Comes," "The Man From Lost River," with House Peters.—Went over well through the fine acting of Fritzi Brunette and because of the splendid outdoor scenery.—Levi G. Duke, Brown theatre, Limestone, Me.—Small town patronage.

Snowblind, with a special cast.—Extra good. Audience well pleased.—Nettie M. Sinderson, Mystic theatre, Albion, Ind.—Small town patronage.

Hold Your Horses, with Tom Moore.—100 per cent picture. Tom is well liked here. When we have a Moore, Mix, or a Will Rogers picture all we have to do to get people in is to let them know it is on the billboard.—Parley Bills, Opera House Co., Soldier Summit, Utah.—Neighborhood patronage.

Wet Gold, with a special cast.—A very good picture that caused talk the show. Print was poor in spots. Should draw everywhere.—Brainerd & Miles, Argus theatre, Round Lake, Ill.—General patronage.

The North Wind's Malice, with a spe- cial cast.—Very poor print. Locked in- spection. A good picture spoiled by poor print.—Brainerd & Miles, Argus theatre, Round Lake, Ill.—General patronage.

Yellow Men and Gold, with a special cast.—Another extra good picture. Book to the Hame theatre, House, Fayette, Iowa.—General patronage.

The Invisible Power, with House Peters.—A fine program picture, better than the average.—Bert Silver, Silver Family theatre, Greenville, Mich.—General pat- ronage.

Always the Woman, with Betty Com- pson.—Leave it alone. It's a lemon.—A. J. Steggall, Opera House, Fayette, Iowa.—General patronage.

The Man With Two Mothers, with a special cast.—A good picture. A pleasant and seemed to enjoy, although there is noth- ing startling about it.—Levi G. Dupper, Browne theatre, Limestone, Me.—Small town patronage.

The Man With Two Mothers, with Cullen Landis.—This is an extra good program picture, clean and entertaining.—A. J. Steggall, Opera House, Fayette, Iowa.—General patronage.

When Romance Rides, with a special cast.—A right good Western. A Zane Grey picture which failed to draw at all.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

When Romance Rides, with a special cast.—Good picture, but believe that it would have improved picture if certain parts had been left out.—L. V. Feldman.
Orpheum theatre, Pipestone, Minn.—General patronage.

When Romance Rides, with a special cast.—Pleased 100 per cent. An extra fine picture for small town. Did a big crowd. Zane Grey’s subjects very popular here. Goldwyn is making some fine productions—H. G. Sweet, Royal theatre, Royal Center, Ind.—Small town patronage.

The Silver Horde, with a special cast.—A very satisfactory picture. Patrons clustered for fear of losing the book to a competitor. Drew a few extra from the country. Seven reels. Film in fair shape. Admission ten and thirty-five cents.—G. F. Rediske, St. Paul theatre, Ryegate, Mont.—Small town patronage.

Dangerous Curve Ahead, with Helene Chadwick—I have yet my first picture that has Miss Chadwick in it to be a bad one. My people sure raved over this one and it pleased 100 per cent. Print was good and price was right. Attendance extra good. Advertising six sheets and lobby.—A. Mitchell, Dixie theatre, Russells, Ky.—Small town patronage.

A Tale of Two Worlds, with a special cast.—A very well directed and excellent production. Especially liked the book to a collector. A whole serves as first class entertainment.—Business good.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

A Tale of Two Worlds, with a special cast.—An older picture that is thrusting. Pleased as well as the new specials. Don’t think they are crying out for old good pictures that you can buy right and make a profit. Goldwyn will use right. If in doubt, try them. I have used about 90 per cent of all the Goldwyn product.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Made in Heaven, with Tom Moore.—An old picture, but a new print and a dandy picture. If you have not played these Goldwyn-Tom Moores go back and pick them up.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—Neighborhood patronage.

Made in Heaven, with Tom Moore.—Many favorable remarks on this comedy-drama.—J. I. Meyers, Liberty theatre, Ixevs, Ill.—Small town patronage.

His Own Law, with Hobart Bosworth.—A splendid picture. The star’s friendship to Frenchy made a great hit. Bosworth well liked here.—Parley Bills, Opera House Co., Soldier Summit, Utah.—Neighborhood patronage.

Watch Your Step, with Richard Dix.—Pleased a fairly good crowd. Kept them laughing. Especially good for small towns.—E. P. Selz, Queen theatre, Pilot Point, Tex.—Neighborhood patronage.

Watch Your Step, with Cullen Landis.—Sure a dandy program picture.—A. J. Stegell, Opera House, Fayette, Iowa.—General patronage.

The Night Rose, with Lon Chaney.—A good crook picture. Business at the Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

Watch Your Step, with Cullen Landis.—Run this New Year’s with Action Pictures and a news reel and as for pleasing the people it tops them all lately as it pleased better than any other picture of special in some time.—J. L. Meyers, Liberty theatre, Ixevs, Ill.—Small town patronage.

Hodkinson

The Headless Horseman, with Will Rogers.—This is a picture for all who have read the story and can appreciate this type of play. You can’t go wrong in playing it and by all means tie up with the kids a special show. It’ll bring you business.—Howard K. Allen, Rialto theatre, Harlinger, Tex.—Small town patronage.

The Headless Horseman, with Will Rogers.—This is a picture out of the regular run of Rogers’ pictures. Advertise it good in the schools and the picture will draw well. It pleased.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

LAVENDER AND OLD LACE, with a special cast.—Played this Thanksgiving Day. As good as it is old. We make more money on Hodkinson pictures than any others. Nice people to deal with. They appreciate your business. Try them, Brother.—SNYDER BROS., Gem theatre, Earlville, Ia.

French Heels, with Irene Castle.—A good program picture and Irene Castle a clever little actress. Good advertising matter with this one.—Snyder Bros., Gem theatre, Earlville, Ia.—Neighborhood patronage.

No Trespassing, with Irene Castle.—Very good, but not in a class with Slim Shoulders.—J. B. Laughlin, Bart’s Mecca, Midland, Mich.—Neighborhood patronage.

Married People, with Mabel Ballin.—There was nothing much to this. Just a very ordinary picture.—Ralph R. Gibble, Grand theatre, New Hamburg, Ont., Can.—Neighborhood patronage.

Down Home, with a special cast.—A very good picture. Will please most of them.—J. W. Andresen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

Slim Shoulders, with Irene Castle.—A very well produced and society drama that has nice settings, fine clothes and a few good thrills that appeal to the better class of patrons.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Free Air, with a special cast.—Six of our customers must have frozen their ears or something because only thirteen showed up for this and although one fellow kicked out a windowing the floor because he got overenthusiased over the picture.—J. L. Meyers, Liberty theatre, Ixevs, Ill.—Small town patronage.

God’s Crucible, with a special cast.—You will find it a good theatre, here, although a trifle long. Storm seems very realistic. Drew well.—Ralph R. Gibble, Grand theatre, Harrisburg, Ill.—Neighborhood patronage.

The Light in the Clearing, with a special cast.—This is a mighty fine picture. I don’t see why it hasn’t made a hit. It’s wrong personed but we’ve done business. A live wire with a big house could clean up.—G. M. Elkins, Grand theatre, Logansport, Ind.—Transient patronage.

Lichtman


Thorns and Orange Blossoms, with a special cast.—This picture stood up very well in the coldest weather that we have had in years. Good picture from well known book and play.—Ralph A. Wettstein, Merril theatre, Milwaukee, Wis.—General patronage.

Shadows, with Lon Chaney.—It is a very good picture and well acted, but is just one of those that just don’t fit in. The comments on it were all to the good.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

Metro

Quincy Adams Sawyer, with Blanche Sweet.—A very good attraction which drew no more for me than for Friend Meyer at Hamilton. Still claim it is worth while playing and boosting strong, as it will certainly be appreciated if you can once get them. Sterling theatre, Great Falls, Col.—General patronage.

Hearts Aflame, with a special cast.—A positive wow! Story, cast, wallop, everything that means success. Go after it. The Hodkinsons are not as good as they might be, but tell your people in your own words that here’s something real. More power to Reginald Barker.—Larry Hayes, Dawn theatre, Chillicothe, Ill.—Neighborhood patronage.

Trifling Women, a Rex Ingram production.—The title gets them in and the picture pleases most of them, but it’s not a big picture by any means. Buy it watch your step or you will be oversold. Not a “Four Horsemen” by any means.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—Neighborhood patronage.

Trifling Women, a Rex Ingram production.—This was a good production—we sold well and well deserve the box office disappointment. Rex Ingram’s pictures don’t go over in this town.—D. W. Bieler, Newport, Ky.—Neighborhood patronage.

Enter Madame, with Clara Kimball Young.—Oh, what a joke. Madame entrance and Madame exit. No better gives the manager a break. The Hands of Nara and this one will be enough Clara Kimball Young’s to last me a life time. Boys, look before you buy.—Steve Far-
Enter Madame, with Clara Kimball Young.—Just a program picture. I did very poor business and patrons dissatisfied.—T. W. Young, Jr, Frances theatre, Dyerburg, Tenn.—General patronage.

Enter Madame, with Clara Kimball Young.—People seemed to like it. Did not draw.—K. J. Ugly, Strand theatre, Whitewater, Wis.—General patronage.

Kisses, with Alice Lake.—Good little program picture, but no pulling power. Photos killed business.—G. E. Johnson, Lincoln theatre, Sterling, Ill.—General patronage.

Alias Ladyfingers, with Bert Lytell.—If you can get in on this one it will please. My people refuse to turn out to see this star.—W. E. Elk, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—Special is right. An excellent picture. 100 per cent. They don't make them any better, and I lost money on it. Can you believe it?—Ralph L. Gribble, Grand theatre, New Hamburg, Ont., Can. Neigh.—General patronage.

Turn to the Right, a Rex Ingram production.—As good as they make 'em. We have never had a better one on our screen. Advertised well, but not more than price of picture. Couldn't pull them out Christmas week. Play it, boys; price is right.—Snyder Bros., Gem theatre, Earlville, Iowa.—Neighborhood patronage.

Turn to the Right, a Rex Ingram production.—Go after it. You can't go wrong. Let's have more like this.—Ar- row theatre, Broken Bow, Okla.—General patronage.

Turn to the Right, a Rex Ingram production.—A real picture. Pleased all who saw it. Business light on account of the severe cold and stormy weather.—R. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Conquering Power, a Rex Ingram production.—I do not see this one myself, and my patrons came out and told me that it was good. I did not look for this at all from the looks of the advertising matter, but it pleased most all of them. Attendance fair. Advertising six and lobby.—A. Mitchell, Dixie theatre, Rus- selville, Ark.—Small town patronage.

The Right That Failed, with Bert Lytell.—Fair picture. Fair business.—G. Strasser Son, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

The Right That Failed, with Bert Lytell.—This one is good. Had many good compliments on this one.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Sherlock Brown, with Bert Lytell.—Fair program picture. Good star that hasn't been in a real picture for a long time.—G. E. Johnson, Lincoln theatre, Sterling, Ill.—General patronage.

Don't Write Letters, with Garrett Hughes.—War drama.—Fair business.—G. Strasser Son, Emblem theatre, Buf- falo, N. Y.—Neighborhood patronage.

The Five Dollar Baby, with Viola Dana.—Pleased a large house on a free show given by the Chamber of Commerce.—K. J. Uglow, Strand theatre, Whitewater, Wis.—General patronage.

Peacock Alley, with Mae Murray.—Wonderful with the accent on the entire "wond." Filled the house to capacity and pleased 100 per cent. Only one mistake I made—looked for one night only.—A. C. Collins, Idle Hour theatre, Ridgerville, Ind.—Neighborhood patronage.

Peacock Alley, with Mae Murray.—Went over fine in spite of the epidemic of flu in town. Audience well pleased.—Nettie M. Sinderson, Mystic theatre, Alhion, Ind.—Small town patronage.

The Prisoner of Zenda, a Rex Ingram production.—Very good picture, but did not pull very well. Paid too much and lost money.—C. E. Johnson, Lincoln theatre, Sterling, Ill.—General patronage.

The Prisoner of Zenda, a Rex Ingram production.—A good picture from any angle, but an awful flop at the box office. They simply would not come and see it. Used every known way of advertising. One of the worst flops of the year for Warner's, your step—Steve Farrar. Orpheum theatre, Harrisburg, Ill.—Neighborhood patronage.

The Four Horsemen, a Rex Ingram production.—Fine. A sure money get- ter. People came out to see this one.—Nettie M. Sinderson, Mystic theatre, Alhion, Ind.—Small town patronage.

The Four Horsemen, a Rex Ingram production.—Oh, boy, this one pulled like a mustard plaster. Played it two days and cleaned up. If you need a little extra change just play this one. Any ex- hibitor that doesn't play this one is losing money.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Woman's Hate, with Alice Lake.—Photography very bad; first four reels foggy, last two reels so dark you cannot tell one actor from the other. Picture may be all right, but we could not see anything but fog and darkness.—C. H. Simpson, Princess theatre, Millen.

The Four Horsemen, a Rex Ingram production.—To run this picture, once it gives your house prestige. If you don't make any money on this special, you surely will get the mouth to mouth ad- vertising.—A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Stoke of Midnight, with a special cast.—Played on this floor as a special and said they wouldn't pay one cent to see it. We had a few of them in the first night, but the second night we couldn't get enough to pay for the ticket. Op- tim, Family theatre, Attica, N. Y.—General patronage.

Paramount

The Drums of Fate, with Mary Miles Minter.—A typical Minter picture. Above ordinary program picture. Patrons liked it. Zero weather interfered with atten- dance.—Rosenfeld, Hopp & Co., Fort Armstrong theatre, Rock Island, Ill.—General patronage.

The Home and Broke, with Thomas Meighan.—Meighan's best picture to date. Just a fair box office attraction for me, but the weather during the run was tol- lable. Patronage keen.—Raymond G. Frankel, Hippodrome theatre, Newport, Ky.—Neighborhood patronage.

Black Horse and Broke, with Thomas Meighan.—One of the best pictures for a small town I have ever played. Lots of people liked it better than Munsal-ughter. But this, another one, had plenty of advertising.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

FIND THE WOMAN, a Com- politan production.—Very good. Used this on "Community Day." This is the best idea I have gotten from the HERALD. Look up your back numbers and read about it. It took two or three weeks to get it going but it is beginning to show results. I use a drama, THE TIM- BER QUEEN and AESOP'S FABLES.—Mrs. W. M. KIMBRO, General theatre, Oxnard, Calif.

Ebb Tide, with a special cast.—Fair picture. Kirkwood has very poor part and story drags out too long. Some good scenic shots, but picture not up to expectations.—J. Lytell, Young, St. Lytell, Shakespearian drama which Export & Import control in America and Canada. It was produced in Germany by Ben Blumenthal and David P. Howells. Emil Jannings has the title role.
to the Paramount standard. Should go big in bigger cities.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

The World's Appliance, with Bebe Daniels.—Bebe does more acting in the picture than all others put together. A good picture, but do not pay too much for it.—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—General patronage.

The World's Appliance, with Bebe Daniels.—Booked for two nights. Pulled it after the first which speaks for itself. Lack Tiller, Temple theatre, McCook, Neb.—General patronage.

Kick In, with a special cast.—As a crook melodrama it is far and away above the average. Do not remember ever seeing a better crook picture. Business built up for three days, proving word-of-mouth advertising was favorable. Opposition, The Hottentot.—Sterling theatre, Greeley, Colo.—General patronage.

The Pride of Palamar, a Cosmopolitan production.—Pleased 95 per cent of my patrons. Can't see why the critics panned this. George Tiller, Temple theatre, McCook, Neb.—General patronage.

Burning Sands, with a special cast.—Actually believe it compares with The Sheils. Did a good business and pleased the folks in this burg. A good bet for me. Try it.—F. W. Horrigan, McDonald theatre, Phillipsburg, Mont.—Mining town patronage.

Burning Sands, with a special cast.—Not a wonderful picture, but good enough for the average house. Had a novel advertising campaign, therefore did good business. Ran it two days.—H. Van Buskirk, Temple theatre, Mishawaka, Ind.—Neighborhood patronage.

Singed Wings, with Bebe Daniels.—A poor picture with just a fair cast and just fair direction. Very few patrons pleased.—F. W. Horrigan, Temple theatre, Newport, Ky.—Neighborhood patronage.

Pink Gods, with Bebe Daniels.—Just a program. Satisfied 50 per cent. —Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

When Knighthood Was in Flower, with Marion Davies.—A real feature in which Miss Davies does real acting. The entire cast does well. Same expenditure in a big modern play would draw better. Miss Davies costume play not bringing anyone near expected box office returns.—Rosenfeld, Hopp & Co., Fort Armstrong theatre, Rock Island, Ill.—General patronage.

The Loves of Pharaoh, with a special cast.—Paid $12.50 for this piece of cheese and got it for $8.00. Personally I and my patrons thought it was rotten. Paramount should pay you at least $50.00 to run it. Stay away from it. —F. W. Horrigan, McDonald theatre, Phillipsburg, Mont.—Mining town patronage.

The Valley of Silent Men, a Cosmopolitan production.—Remarkable scenery makes a very good program feature. It doesn't follow book very closely. On the whole it will please very well.—Bert McDonald, Temple theatre, Eureka, Ill.—General patronage.

Nice People, with a special cast.—Better than average program feature. Good enough, but not special. Drinking and hell-raising done in picture. Pretty good box office attraction.—F. W. Horrigan, McDonald theatre, Phillipsburg, Mont.—General patronage.

The Woman Who Walked Alone, with Dorotha Dalton.—An excellent picture in which Dorothy Dalton and Milton Sills are splendid. Picture can not be beat like this right along.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

Anna Ascends, with Alice Brady.—Much, much better than we expected. Sustains interest throughout. Cannot recall seeing a better vehicle starring Miss Brady. As a program bill, above the average.—Sterling theatre, Greeley, Colo.—General patronage.

Manslaughter, a Cecil B. DeMille production.—Thomas Meighan never amounted to much here until this picture came along. Ran it three days to very good business.—H. Van Buskirk, Temple theatre, Mishawaka, Ind.—General patronage.

Manslaughter, a Cecil B. DeMille production.—One of the best pictures we ever played. Pleased all.—Reed & Son, Palace theatre, Wisconsin Rapids, Wis.—General patronage.

Manslaughter, a Cecil B. DeMille production.—It's a dandy and drew in spite of severe cold weather. Manslaughter is the best thing I've run this year. It was a good bet for me. Try it.—F. W. Horrigan, McDonald theatre, Phillipsburg, Mont.—General patronage.

The Man From Home, with James Kirkwood.—Better than most so-called specials from other firms. Scenery wonderful.—R. E. Siebert, World theatre, Mineral Point, Wis.—General patronage.

Thirty Days, with Wallace Reid.—Like all of his pictures, magnificent. Public should and does mourn the great star for he was a brilliant entertainer.—J. Carlton, Monroe theatre, Key West, Fla.—General patronage.

Thirty Days, with Wallace Reid.—Pulled in one good house. Believe the people came as a matter of respect for Wallace. This is the type of picture they liked him in.—Russell Armettrout, Key West, Fla.—General patronage.

Thirty Days, with Wallace Reid.—Wally Reid has become more popular than ever since his death. This picture is only fair. Drew the best of any of Reid's productions.—E. Fraenkel, Temple theatre, Newport, Ky.—Neighborhood patronage.

The Top of New York, with May McAvoy.—Good program picture that appeals especially to women and children.—Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

Fool's Paradise, a Cecil B. DeMille production.—One of the best and liked by nearly everyone. DeMille in a class by himself. We as well as our patrons think his pictures better than any others.—R. E. Siebert, World theatre, Mineral Point, Wis.—General patronage.

The Inside of the Cup, a Cosmopolitan production.—Wonderful production. Did good business. Rev. Neil preached a sermon on 'The Inside of the Cup' on Sunday before my showing Monday and Tuesday.—James Nester, Rialto theatre, Lake Mills, Iowa.—Neighborhood patronage.

Heliotrope, with a special cast.—Quite old, but a good picture and liked by most of my patrons. Print in good condition.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Whistle, with William S. Hart.—The crowd came out to see O'Malley of the Mounted, but Paramount, running true to form, slipped us this sub-sister. Four subs on a twelve picture contract. Brothers, this is a poor deal, yet if we tried to break our side of the contract—O ritch, what's the use? Fahney & Elson, Electric theatre, Curtis, Neb.—Small town patronage.

White Oak, with William S. Hart.—A good seven-reel Western that drew well and gave my patrons all the action of wild and woolly atmosphere they could ask for. They seemed to like it.—B. C.
EXHIBITORS
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Cosmo-
Niles,
The
Luxury,
Good
hope
Hardman,
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could
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Cosmopolitan

EXHIBITORS HERALD  March 17, 1923

Brown, Temple theatre, Viroqua, Wis.—General patronage.

Life, with a special cast.—Well received.—Levi G. Durepo, Browne theatre, Limestone, Me.—Small town patronage.

Life, with a special cast.—This pleased all who saw it—but did not attract at box office. Extremely bad weather partially responsible.—H. G. Sweet, Royal theatre, Royal Center, Ind.—Small town patronage.

O'Malley of the Mounted, with William S. Hart.—One of Hart’s best with a missional mystery action.—James Nester, Railto theatre, Lake Mills, Iow.—Neighborhood patronage.

The Easy Road, with Thomas Meighan.—A dandy program picture. The photography in one was excellent. Print in No. 1 condition.—P. G. Held, Sterling theatre, Fairmount, Neb.—Neighborhood patronage.

Boomerang Bill, with Lionel Barrymore.—Fair. Carries a good moral.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

The Law and the Woman, with Betty Compson.—A good program picture. Satisfied.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Law and the Woman, with Betty Compson.—Excellent mystery mystery serial story with many tense moments which will hold interest of your audience. Name is good drawing card. Admission ten and twenty-five cents.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

The Bonnie Briar Bush, with a special cast.—No good, boys. Stay away from this. No story, no star, no nothing, but a lot of long-haired lords. No action. Burlesque film.—P. O. Roby, Latona theatre, Williamsburg, Iow.—Neighborhood patronage.

The Bonnie Briar Bush, with a special cast.—A pretty Scotch picture, but not enough action to make it interesting.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

The Sheik, with Rudolph Valentino.—A good picture. Give us more like it. A 100 per cent picture. No kicks on this one. Audience well pleased. Boys, if you haven’t seen it, see it. It can’t go wrong.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

The Sheik, with Rudolph Valentino.—Same story as all exhibitors, good picture. It did not draw for me, but weather was cold and picture is old. Print from Kansas City in first-class condition.—W. H. Hardman, Royal theatre, Franklin, Kan.—Small town patronage.

Exit the Vamp, with Ethel Clayton.—While not new, I know there are thousands who have not used it and I hope they will read this. The best Ethel Clayton ever made and it advertised right will make you money.—Mrs. W. M. Kimbro, Greenland theatre, Greensboro, Ga.—Small town patronage.

Exit the Vamp, with Ethel Clayton.—I find all Paramount stuff O. K. Good prints, good service and good pictures. Heirloom Clayton with their sliding scale of prices.—R. D. Taylor, Bourbon theatre, Bourbon, Ind.—Small town patronage.

Miss Lulu Bett, with Lois Wilson.—An excellent offering with big cast. Picture should be big drawing card, but fell flat. Please those who saw it. Admission ten and twenty-five cents.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

Hawthorne of U. S. A., with Wallace Reid.—Nothing to rave about. Will

Scene from “Just Like a Woman,” Grace Haskins production issued by W. W. Hodkinson on March 18 with George Fawcett and Ralph Graves in the cast.

please the Reid fans. I played a two-reel Campbell comedy with this and the show pleased. Admission ten and twenty-five cents. Print in fair condition.—P. G. Held, Sterling theatre, Fairmount, Neb.—Neighborhood patronage.

The Young Diana, with Marion Davies.—This picture was favorably commented on by all who saw it. The only part that was not liked was the dream. Otherwise richly staged and costumes beautiful.—M. J. Babin, Fairyland theatre, White Castle, Ia.—General patronage.

The Little Minister, with Betty Compson.—A picture every theatre should run. Received many comments on same. People who seldom come to “the movies” came to see this one. Wish there were more like it.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

Enchantment, with Marion Davies.—Here is a good comedy. Picture was drawn for me, and a picture that has some real work in it, although it might have been made shorter.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Don’t Tell Everything, with a special cast.—A good program picture, but not a special. Please, but they did not enthuse over it.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Don’t Tell Everything, with a special cast.—As good a picture as can be bought, with a cast that is hard to beat. Plenty of fine clothes and good acting.—Roy Dowling, Ozark Theatre Co., Ozark, Ala.—General patronage.

Borderland, with Agnes Ayres.—No good for small town. Beautiful picture and that’s all.—W. T. Hayes, Dreamland theatre, Providence, Ky.—General patronage.

Borderland, with Agnes Ayres.—A good picture with a big moral lesson which made for the older people, but not liked by younger class.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

Sham, with Ethel Clayton.—Played this to poor business on account of miser-

able weather. However, seemed to please the few who saw it.—H. G. Sweet, Royal theatre, Royal Center, Ind.—Small town patronage.

Get-Rich-Quick Wallingford, a Cosmopolitan production.—An excellent deep picture with a good moral. This one is a sermon. It will keep the audience in suspense until the end.—Clifford L. Niles, Grand theatre, Oskar, Ala.—General patronage.

Beyond, with Ethel Clayton.—Her pictures are always good.—General patronage. R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

After the Show, with Lila Lee.—Pleased 100 per cent. Lila Lee has the world beat as a local with tremendous publicity.—D. F. Wolfe, Princess theatre, Lansing, Iow.—Neighborhood patronage.

One Glorious Day, with Will Rogers.—A good, clean, refreshing different. Good comedy, although I like Rogers better in wild and woolly stuff.—Ralph G. Rober, Grand theatre, New Hamburg, Ont., Can.—Neighborhood patronage.

Just Around the Corner, a Cosmopolitan production.—Good picture but did not draw.—W. H. Hardman, Royal theatre, Frankfurt, Kan.—Small town patronage.

The Bonded Woman, with Betty Compson.—Very good, but business poor.—One of extreme cold weather.—D. F. Wolfe, Princess theatre, Lansing, Mich.—Neighborhood patronage.

The World’s Champion, with Wallace Reid.—This is a good picture, but disappoints.—If it is not a success, I think there’s a chance, but there isn’t any. It’s fairly funny, but the butler draws all the laughs.—Ralph G. Rober, Grand theatre, New Hamburg, Ont., Can.—Neighborhood patronage.

A Daughter of Luxury, with Agnes Ayres.—Created no unfavorable comment, neither did the picture. It proved very satisfactory, however. Ayres not strong enough card for individual star to make people remember her individuality. Played this picture to twenty and ten with Fun From the Press and The Jungle Goddess.—R. Pfeiffer, Princess theatre, Cleveland, Miss.—General patronage.

White Oak, with William S. Hart.—A good Western picture. Most people liked it.—I. H. Hart, Grand theatre, Franklin, Kan.—Small town patronage.

Rent Free, with Wallace Reid.—Very poor Reid. Patrons disappointed.—Cliff-

ord, Niles, General patronage, Anamosa, Iowa.—Neighborhood patronage.

A Full House, with Bryant Washburn.—A good comedy-drama. No kicks on this one.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

The Spanish Jade, with David Powell.—Nothing to write home about. Acting fails very did not like.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—Neighborhood patronage.

Three Word Brand, with William S’ Hart.—A good Hart that pleased.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Always Audacious, with Wallace Reid.—This is one of the very nice pictures, very well directed for a dual play. Patrons please.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—Neighborhood patronage.

Three Live Ghosts, a Cosmopolitan production.—Pleased all. A good com-

edy.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Man Unconquerable, with Jack
March 17, 1923

EXHIBITORS HERALD

A *Real* Sea Drama

STARRING

WALLACE AND NOAH

BEERY

Right now dramas of the sea are having their greatest vogue—in magazines and books as well as in pictures. Look around for yourself and you'll find proof of this—which means that the man who books a sea drama RIGHT NOW is a live wire playing into the hands—and cash pockets—of an eager public—it means that he's letting the grass grow under the other fellow's feet. Here's YOUR chance to book a REAL sea drama—a sea drama starring the two greatest character actors on the screen. Grab it while the grabbing's still way above par—NOW!

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**FILM BOOKING OFFICES OF AMERICA INC.**

723 SEVENTH AVE., NEW YORK CITY

EXCHANGES EVERYWHERE
Holt.—This one gave entire satisfaction. Has all that goes to make a good picture.

Mr. Huckstein, Tennesseon Amusement Co. —It is too much for the price.

Her Own Money, with Ethel Clayton.—Only a fair everyday picture. Acting very good; story quite interesting. Will please the ladies.—Ralph R. Grisbee, Grand theatre, New Hamburg, Ont. Can.—Neighborhood patronage.

Civilian Clothes, with Thomas Meighan.—A good picture with a good star. Everything good box office, but with potatoes at twenty-five cents a cwt. to the farmer it needs even more than Thomas Meighan to pull them in in the terrible slack theatre, Hawley, Minn.—Neighborhood patronage.

At the End of the World, with Betty Compson.—No kicks at all on this one. Everyone pleased, both old and young. Business off for Saturday on account of heavy rains, but those that came were pleased.—Roy L. Dowling, Ozark theatre, Ozark, Mo.—General patronage.


White and Unmarried, with Thomas Meighan.—Personally thought it not much of a story, but many others were pleased for the price. time, but several patrons stopped on way out and said, "It was a good show. A long show." Very good, so you may draw your own conclusions. You will get no kicks at least. Maybe the two-reel comedy and Chat put it over. Will make it a per cent. —Umbrella theatre, Bricelyn, Minn.—General patronage.

Pathé

Dr. Jack, with Harold Lloyd.—Record business on this production. Better than Grandma's Boy.—Louis R. Markum, Tuxedo theatre, Ind anapolis, Ind.—Neighborhood patronage.

Dr. Jack, with Harold Lloyd.—No deep stuff, but just what the public wants,—so I'm repeating on A Sailor Made Man. We did fine on this subject.—E. E. Bail, State theatre, Uhrichsville, Ohio.—Small-town patronage.

Dr. Jack, with Harold Lloyd.—Picture was well liked and majority liked it better than Grandma's Boy. Did a nice business on it.—Raymond G. Frankel, Hippodrome theatre, Newport, Ky.—Neighborhood patronage.

Dr. Jack, with Harold Lloyd.—I mailed cards and put out big lobby. This is the best comedy I ever ran. I doubled my profits. Don't be afraid of this one.—Kenney Lloyd, Spad theatre, Diers, Ark.—General patronage.

Dr. Jack, with Harold Lloyd.—The best comedy picture we have ever played. The audience laughed constantly. A clean entertainment that ought to fill the theatre of any exhibitor.—A. S. Widaman, Centennial theatre, Warsaw, Ind.—General patronage.

Dr. Jack, with Harold Lloyd.—Played this February 8 and 9th. Weather not favorable. Had several dollars show of Grandma's Boy, when beautiful weather prevailed. Dr. Jack is without doubt a wonderful entertainment. Had no reason in hysterics during entire presentation. It is one picture that is a continuous roar from beginning to end. Lloyd by all odds greatest drawing card in pictures today, but rental too big to allow exhibitor fair profit for time, efforts and additional advertising expense we went to for Dr. Jack. Just imagine Pathé will want an increase for Safety Last, judging from length (7 reels), but have resolved to stand pat on Dr. Jack and Grandma's Boy price, as our peak of business was reached on that and we know how to better judge prospective results now. Charged fifty and ten cents for Dr. Jack and used Pathé Review and Fox News.—P. F. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Nanook of the North, with a special cast.—This is a fine picture if your patrons like educational pictures. Do not try to raise your admission price and it will please. Film in fairly good condition.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

NANOOK OF THE NORTH, with a special cast.—Without advertising this picture exceeded on regular night any feature shown in past two years. Received over 30 requests that it be held over for another night. Second night exceeded first.—ELMON A. GEN, ESTE, Firbor theatre, Friday Harbor, Wash.

Simple Souls, with a special cast.—We were the only souls for running anything a poor show. Say to Miss C. Baden, Gay theatre, Wilcox, Nebr.—General patronage.

Without Benefit of Clergy, with a special cast.—Nothing to it. Had a very good crowd and no one was pleased. Lay off of this one.—C. W. Tipton, New theatre, Manila, Ark.—Neighborhood patronage.

Go Get 'Em Garringer, with a special cast.—Worse than nothing Nobody ever round out what the shooting was all about. Awful.—B C. Burden, Gay theatre, Wilcox, Nebr.—General patronage.

The Isle of Zoda, with a special cast.—An old special which is better in many ways than some of the new ones. It's a good buy if it exploited strongly.—G. M. Elkins, Grand theatre, Loganport, Ind.—Neighborhood patronage.

The Ruler of the Road (Pathé), with Frank Keena.—These Pathé pictures are good. We use them with serials and have not run into a bad one yet. These are far better than some features, and the price is reasonable. Try them for a filler.—Anderson & Weatherly, Gen theatre, Omaha, Nebr.—Neighborhood patronage.

Realart

Morals, with May McAvoy.—Good comedy drama and pleased an average crowd.—Ralph R. Grisbee, Grand theatre, New Hamburg, Ont. Can.—Neighborhood patronage.

A Homespun Vamp, with May McAvoy.—I find all the Realart pictures about the same. They will do for a program picture but I don't hear anywhere over them.—C. H. Simpson, Pemcess theatre, Millen, Ga.—General patronage.

Selznick

One Week of Love, with Elaine Hammerstein.—During two days of the coldest weather of the season this one got money. They all said, "Fine." Presented with a prologue. "At Dawn," usual advertising, Lobby.—Geo. W. Keys, Majestic theatre, Pittsburg, Tenn.—Neighborhood patronage.

One Week of Love, with Elaine Hammerstein.—A beautiful, splendidly produced picture. Did not draw as well as expected, but this may be due to re-opening of gambling in Juarez and to local election excitement.—Will R. Winch, Wigwam theatre, El Paso, Tex.—Trans-plant patronage.

The Prophet's Paradise, with Eugene O'Brien.—Many good comments. Pleased almost entire house.—A. E. Collins, Idle Hour theatre, Ridgeville, Ind.—Neighborhood patronage.

The Fighter, with Conway Tearle.—This is a good program picture and will suit most everybody. We ran it on a Sunday and did a good business with it as the ladies like this star. Print is in good shape and the photography good.—Crawford & Neary, Idle Hour theatre, Utica, Ill.—Small-town patronage.

Reported Missing, with Owen Moore.—This picture has been made for our audience. The best liked picture we played in 1922.—F. P. Selz, Queen theatre, Pilot Point, Tex.—Neighborhood patronage.

Reported Missing, with Owen Moore.—The fastest comedy-melodrama I've ever seen. It's great and you can buy it right. Made me a piece of change. Book it.—F. W. Harrigan, McDonald theatre, Philiburg, Mont.—Mining town patronage.

EVIDENCE, with Elaine Hammerstein.—"Every day in every way her pictures are better and better."—E. P. SELZ, Queen theatre, Pilot Point, Tex.

A Divorce of Convenience, with Owen Moore.—I lay off this one. If you have it booked pay for it, but don't run it. People in our territory have a tendency to drop the picture they came out. We ran it on a Sunday to a packed house, but think we would have made more money if we had stayed dark.—Crawford & Neary, Idle Hour theatre, Utica, Ill.—Small town patronage.

Reckless Youth, with Elaine Hammerstein.—Good picture. Drew about like the rest of her pictures.—Herszog Bros.

PEARL WHITE in scenes from episode 12 at the left, and episode 14 at the right, in her Pathé serial "Plunder."
t's an F. B. O. Master Production

A Real SUPER SPECIAL

by WYNDHAM GITTENS

Directed by J. W. HORNE

IN a luxurious photoplay which glitters brilliantly with the pure gold of matchless drama—a photodramatic gem of purest ray serene, born of sheer genius to shine warmly in the memory of the millions who will see it.

Here, gentlemen, is an example of cinematographic craftsmanship which will stand as a model of entertainment for some time to come. Never before has there been a bigger, better, finer, straight dramatic offering on the screen. It is a production that will win high praise from millions—and you know what that means to your box office. You'll give your patrons—and your till—the treat of their lives with—

Can A Woman Love Twice?

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA, Inc.
723 SEVENTH AVENUE, NEW YORK CITY
EXCHANGES EVERYWHERE
United Artists

**One Exciting Night**, a D. W. Griffith production, in its third week. Picture must be seen from first reel to be appreciated. Only 50% liked it—Raymond G. Frankel, Gifts theatre, Cincinnati, Ohio.—Transient patronage.

**The Three Must-Get-Theres**, with Max Linder. This burlesque on The Three Musketeers should have been in three sets, but was good, leaving one to wonder what the finish would have improved it. It overshadowed the feature.—Rosenthal, Hopp & Stowe street theatre, Rock Island, Ill.—General patronage.

**The Secret of the Storm Country**, with Norma Talmadge.—Just a picture. You couldn’t say it was poor, neither could you say it was good. Just in between and no one says anything. Selznick pictures are the poorest of the poor drawing cards for us.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

**The Referee**, with Conway Tearle.—Not up to Tearle’s standard. However, will please the men.—F. P. Selz, Queen theatre, Pilot Point, Tex.—Neighborhood patronage.

**Orphans of the Storm**, a D. W. Griffith production.—After putting on the biggest advertising campaign in history in this town I broke even on it at twenty and fifty cents, but got most of my trade from surrounding towns. Had big tent of revival and or would have cleaned up. It’s a wonderful picture.—Howard K. Allen, Rialto theatre, Harlingen, Tex.—Small town patronage.


**Dream Street**, a D. W. Griffith production.—Little old but good. I bought right worth playing it.—Walter Balbat, Grant theatre, Cicero, Ill.—Neighborhood patronage.

**Pollyanna**, with Mary Pickford.—As money getters for small towns these old United Artists pictures can’t be beat. If you have never run them, book them.—R. D. Taylor, Bourbon theatre, Bourbon, Ind.—Small town patronage.

**Kindled Courage**, with Hoot Gibson.—A good clean picture with some good acting and a good story. Print was a bit damaged in shipping.—Roy Dowling, Ozark Theatre Co., Ozark, Ala.—General patronage.

**A Dangerous Game**, with Gladys Walton.—Very good program picture that should please any audience. Simple little story, but acting and superb scenery and photography offsets any weakness.—Anderson & Weatherly, Gem theatre, Omaha, Nebr.—Neighborhood patronage.

**The Ghost Patrol**, with a special cast.—An excellent picture. All we have to say is, “ Hear it if you can”—Roy Dowling, Ozark Theatre Co., Ozark, Ala.—General patronage.

**The Kentucky Derby**, with Reginald Denny.—A good picture for those who like Kentucky pictures. Also well for two days at regular prices. The horse race is good, but have seen better.—R. N. Navary, Pleasant Hour theatre, Verona, Pa.—Neighborhood patronage.

**The Three Must-Get-Theres**, with Max Linder. This burlesque on The Three Musketeers should have been in three sets, but was good, leaving one to wonder what the finish would have improved it. It overshadowed the feature.—Rosenthal, Hopp & Stowe street theatre, Rock Island, Ill.—General patronage.

**Tess of the Storm Country**, with Mary Pickford.—Picture played four weeks to a good business. Did not hear one knock during entire run. Mary’s greatest picture to date.—Raymond G. Frankel, Gifts theatre, Cincinnati, Ohio.—Transient patronage.

**Orphans of the Storm**, a D. W. Griffith production.—After putting on the biggest advertising campaign in history in this town I broke even on it at twenty and fifty cents, but got most of my trade from surrounding towns. Had big tent of revival and or would have cleaned up. It’s a wonderful picture.—Howard K. Allen, Rialto theatre, Harlingen, Tex.—Small town patronage.


**Dream Street**, a D. W. Griffith production.—Little old but good. I bought right worth playing it.—Walter Balbat, Grant theatre, Cicero, Ill.—Neighborhood patronage.

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Going Like Hot Cakes

H. C. WITWER'S MARVELOUS COLLIER'S WEEKLY STORIES

FIGHTING BLOOD

Masterfully Directed by Mal St. Clair
Wizard of the Screen

Record Bookings Right
Off the Griddle

HOT stuff! Simultaneous with release date BANG! CLATTER! SMASH! goes every booking record ever heard of. Man alive!—if this series keeps hitting the booking pace it has set in the past few weeks they’ll have to increase the output of raw stock to turn out enough prints. Have you signed up yet? If not, you’re losing money by losing time. Hop to it!

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EXCHANGES EVERYWHERE

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“SIX-SECOND SMITH”

12 WHIRLWIND ROUNDS
12

Keep Your Eye on F.B.O.
Ugolow, Strand theatre, Whitewater, Wis.—General patronage.

The Storm, with House Peters.—A picture every theatre should run. Patrons well pleased. Played New Years Day. Picture good and a dandy print.—Snyder Bros., Gem theatre, Earlville, Iowa.—Neighborhood patronage.

The Storm, with House Peters.—A very good picture of its kind. Acting and scenery fine, but it’s not as big as we were led to believe, and paid too much for it. Did not draw as our patrons liked others better.—R. E. Siebert, World theatre, Mineral Point, Wis.—General patronage.

The Scrapper, with Herbert Rawlins.—Although a good picture I don’t think it made much of an impression as we had shown two other Irish pictures a short time before.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

Trimmied, with Hoot Gibson.—Very good, but for some unknown reason had the luck this year. Didn’t break even. No fault of picture.—G. F. Redsike, Star theatre, Rygate, Mont.—Small town patronage.

Don’t Show with Herbert Rawlins.—Here is another of Universal’s good bets. Peased 95%. We ran it on a Tuesday night and did a good business with a big box-office. Had a bad one with this star yet.—Crawford & Neary, Idle Hour theatre, Utica, Ill.—Small town patronage.

The Trouper, with Gladys Walton.—A mediocre picture. Not up to her former ones.—C. C. Clendenen, Amusio theatre, Marlinton, W. Va.—Small town patronage.

Afraid to Fight, with Frank Mayo.—Run this one: it’s the berries. Here is a real action picture, good from start to finish, will make a national hit. The ladies in your theatre should real tears one minute and scream with excitement the next. Ran it for benefit of American Red Cross.—Cowan & Bier, Idle Hour theatre, Utica, Ill.—Small town patronage.

Afraid to Fight, with Frank Mayo.—Pleased. Very good program offering.—N. F. Lobbl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

Afraid to Fight, with Frank Mayo.—Very well, very good performance. Gave good satisfaction.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

A Delicous Little Devil, with Mac Murray.—Pleased patrons 100%. Received many compliments. These two stars are good, their billing cards for our theatre.—Edw. W. Werner, Windsor theatre, Canton, Ohio.—General patronage.

A Delicous Little Devil, with Mac Murray.—I sure got fooled on this one. It is just a bunch of junk that has been on the shelf for years and was taken down and sold for a special at a special price. Never received a hard up to sell junk like this.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

Man to Man, with Harry Carey.—This drew fairly well and fairly good. Print was O. K.—Olen Reynolds, Pearl theatre.

JIMMY ADAMS and Virginia Vance comedies. At the right a scene from "Sister." In scenes from two Educational-Cameo "Broke." At the left a scene from "Oh way.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—Neighborhood patronage.

My Wild Irish Rose, with a special cast.—My patrons did not like it. Fell down second day’s run. Nothing to rave over.—Arrow theatre, Broken Bow, Okla.—General patronage.

Divorce Coupons, with Corinne Griffith.—Very good picture. Pleased everyone.—A. C. Holmes, Royal theatre, Ainsworth, Neb.—General patronage.

MY WILD IRISH ROSE, with a special cast.—Splendid picture, but O, the competition! Dance in the depot waiting room (how’s that for the Great Burlington Route), two lodges, basket ball game, one poker and three radio parties, band practice, but why prolong the agony. Somebody had to be it and drew the number.—FAHRNEY AND ELSON, Electric theatre, Curtis, Neb.

The Silent Vow, with William Duncan.—Wanted that you can book and be sure of pleasing all. Sold at a price so that exhibitors can make money.—C. W. Glass, Star theatre, Trenton, Tenn.—Neighborhood patronage.


Flower of the North, with Pauline Starke.—A very good picture that will please any audience.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

The Ninety and Nine, with a special cast.—Good picture. First day very poor business. Second day good business.—G. E. Johnson, Lincoln theatre, Sterling, Ill.—General patronage.

The Ninety and Nine, with a special cast.—This was first run picture and we packed them. Patrons came back the second time to see the picture. Exhibitors do not fail to buy this picture.—Katherine Dowling, Ark theatre, Loganport, Ind.—General patronage.

My Wild Irish Rose, with a special cast.—Bought this right. Used as special at increased prices. Picture well received and no adverse comment on account increased price.—Elmon A. Gendere, Trexler theatre, Friday Harbor, Wash.—Neighborhood patronage.

My Wild Irish Rose, with a special cast.—If they like Irish pictures this one will knock ’em cold, but as we have very few Irish here it was a flop for us. It’s a well made picture in every way.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—Neighborhood patronage.

The Fighting Guide, with William Duncan.—Very good picture of comedy-drama type that is very interesting and amusing. Personally we did not think it as good as other Duncan pictures, but it pleased.—Anderson & Weatherby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

The Scarlet Ring, with Alice Joyce.—A drama with a very good plot. Will hold interest all the way through. Six reels. A little old, but will entertain. Play it.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

You Never Know, with Earle Williams.—Very good. Played with Larry Semon in The Hick. Made a good program.
F. J. O'Hara, Community theatre, Elgin, Nebr.—Neighborhood patronage.

No Defense, with William Duncan.—You can't go wrong on this picture. Book it and boost it. Watch them smile when they come out of your theatre.—C. W. Tipton, New Theatre, Manila, Ark.—Neighborhood patronage.

No Defense, with William Duncan.—Good picture.—A. W. Sage, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

A Silver Car, with Earle Williams.—This is as good as most specials and can be had at a fair rental. Vitagraph is always willing to let the exhibitor have some profit. James Nester, Rialto theatre, Lake Mills, Iowa.—Neighborhood patronage.

Black Beauty, with Jean Paige.—Acting very good. Most excellent story. Pleased.—Taylor and Holt, Kamas Opera House, Kamas, Utah.—Neighborhood patronage.

Peggy Puts It Over, with Alice Calhoun.—Very good comedy-drama with some action and plenty of humorous situations. This will satisfy all ages. Put it all together and you have a good picture. Star is very popular with our patrons.—Anderson & Weatherby, Gem theatre, Omaha.—Neighborhood patronage.

The Son of Wallingford, with a special cast.—Go after it. The cheapest best picture run in years. Fine.—Arrow theatre, Broken Bow, Okla.—General patronage.

Dead Line at Eleven, with Corinne Griffith.—A good program picture. I played this with Larry Semon comedy to good business and pleased my patrons. Film in good condition.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

What's Your Reputation Worth? with Corinne Griffith.—An extra good picture with reasonable rental. Don't be afraid of it.—A. W. Sage, Masonic theatre, What Cheer, Iowa.—Neighborhood patronage.

Restless Souls, with Earle Williams.—Very good society drama that seemed to please all who saw it, but it did not draw. Story very good and acting good. Picture rather slow.—Anderson & Weatherby, Gem theatre, Omaha, Nebr.—Neighborhood patronage.

Single Track, with Corinne Griffith.—Fair program offering. Satisfied.—N. F. Lobel, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

God's Country and the Woman, with William Duncan.—Good picture, but story is very much the same as A Woman's Sacrifice. Nevertheless it is a good picture. We thought the better of the two.—Anderson & Weatherby, Gem theatre, Omaha, Nebr.—Neighborhood patronage.

A Rogue's Romance, with Earle Williams.—Passable. Valentino no drawing card.—N. F. Lobel, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

A Rogue's Romance, with Earle Williams.—Well liked. Good business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

A Woman's Sacrifice, with Corinne Griffith.—A fine picture of the North woods that is full of thrills and surprises. The story is fine and the star and support do good work, making a very pleasing combination.—Anderson & Weatherby, Gem theatre, Omaha, Nebr.—Neighborhood patronage.

Steelheart, with William Duncan.—Whether good or bad from a critic's point of view, it made all who saw it like it and talk about it. I would class it a good out-doors picture.—H. L. Bur-
rid, Garrick theatre, Hawley, Minn.—
Neighborhood patronage.

Steelheart, with William Duncan.—
Good picture, good cast. I played
this with a two-reel Senor comedy,
making a fine program. Print in
color. Held, Holcomb theatre, Nebr.—
Neighborhood patronage.

Steelheart, with William Duncan.—A
very good picture. Audience well
pleased. Held, Monument theatre,
Quebec, N. Y.—Neighborhood patronage.

The Silent Vow, with William Dun-
can.—Good Northwest Mounted
police story. Picture is in color. Plenty
action. —J. W. Anderson, Kialto theatre,
Cozad, Nebr.—Neighborhood patronage.

Wid Gunning, Inc.—
Our Mutual Friend, with a special cast.
—As a money maker it’s the biggest
lemon for me of the year, but is a very
clever production and photography is
fine. Will draw the better class of
people. If you have enough run it.—Ralph
Gribble, Grand theatre, New Han-
bury, Ont. Can.—Neighborhood patronage.

The Blot, with a special cast.—Very
good. True to life story with a good
message and due to the roads and cold weather.—James Xester, Kialto theatre,
Lake Mills, Iowa.—Neighborhood patronage.

The Blot, with a special cast.—A fair picture
that does not have any appeal whatever.
We cannot see where the name amounts anything.
Picture acted, but very slow.—Anderson & Weatherby, Gem theatre, Omaha, Nebr.
—Neighborhood patronage.

The Girl from God’s Country, with
Nell Shipman.—Nell Shipman sure
good, but not much of a story, but got by.
Star pulls it over.—A. R. Bud, Opera
House, Arlington, Ind.—Neighborhood patronage.

A Million Phil Kennedy, with Bill Patton.—
Very good Western picture in which
Bill Patton does good work with U. S.
Deputy Marshall. Picture is fast moving and
well acted, but not much on this if you run Westerns.—Anderson & Weatherby, Gem theatre,
Omaha, Nebr.—Neighborhood patronage.

State Rights
SURE FIRE FLINT (Burr) with Johnny Hines.—Great picture. Presented 100 per cent.
Broke all previous box office rec-
ords. You can not go wrong on this pic-
ture. Book it. Advertise it.—True
Thompson, Capitel theatre, Dallas, Tex.
—Downtown patronage.

SURE FIRE FLINT (Burr), with Johnny Hines.—Good picture, but paid too much for it. Fair business.—G. E. Johnson, Lincoln theatre, Sterling, Ill.—General patronage.

LIFE’S GREATEST QUESTION (C. B. C.),
with a special cast.—Poor program picture.
Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

LIFE’S GREATEST QUESTION (C. B. C.),
with a special cast.—A nice program pic-
ture. Fair business, and you will have no
kick.—G. M. Elkins, Grand theatre,
Logansport, Ind.—Transient patronage.

LIFE’S GREATEST QUESTION (C. B. C.),
with a special cast.—Just fair picture to run in any small town by cooperation with
schools or any other society and both can
make it bring good returns.—B. C.
Brown, Temple theatre, Viroqua, Wis.—
General patronage.

HEARTS OF THE WORLD (D. W. Griffith),
with a special cast.—Old, good and a
sure business getter. We played it on a
40-60 and had to run it 4 nights.—L. C.
Hudson theatre, Rochester, N. Y.—
Neighborhood patronage.

WHEN EAST COMES WEST (Canyon),
with Franklin Farnum.—Good Western
comic. Very much enjoyed.—G. Strasser,
Sons, Emblem theatre, Buffalo, N. Y.—
Neighborhood patronage.

SCHOOL DAYS (Warner Bros.), with
Wesley Barry.—A good picture. The
school kids and should be played with the
schools behind it. Don’t think that it is
worth an advance in admission. It will
give the good business.—J. W. Mullin,
Feldman, Orpheum theatre, Pipestone,
Minn.—General patronage.

SCHOOL DAYS (Warner Bros.), with
Wesley Barry.—In my opinion this is the
best this star has made, from a box office
standpoint. That is all we go by any-
how.—R. K. Taylor, Bourbon theatre,
Bourbon, Ind.—Small town patronage.

ISABEL (Davis) with House Peters.—
A very fine picture. Best Curwood I
have had. Do not be afraid to book this one,
as it will please.—J. W. Andresen, Rich-
town theatre, Cozad, Nebr.—Neighborhood
patronage.

THE LONG ARM OF MANNISTER (Pioneer),
with Henry Walthall.—Very good pic-
ture. Will please all patrons.—Kath-
eryn Dowling, Ark theatre, Logansport,
Ind.—General patronage.

SMILIN’ JIM (Enterprise), with Frank-
lyn Farnum.—We have played a good
number of this series of Hoxie, Farnum,
Fairbanks, and Harts and can honestly
say that they are as good as a lot more
expensive buys.—M. L. Stover, Bijou
theatre, Logansport, Ind.—Transient
patronage.

ACROSS THE BORDER (Ayvon), with
Big Boy Williams.—Very good Western.
Very well liked. Good business.—G. Strasser,
Sons, Emblem theatre, Buffalo, N. Y.—
Neighborhood patronage.

BLIND CIRCUMSTANCE (Clark-Corneilus),
with a special cast.—Fair picture. Poor
business.—G. Strasser Sons, Emblem
theatre, Buffalo, N. Y.—Neighborhood
patronage.

WESTERN FIREBRANDS (Ayvon), with
Big Boy Williams.—Good Western pro-
gram—reel. Held, Bijou theatre, Laurel, Ind.—Small town patronage.

THE BETTER MAN (Ayvon) with Snowy
Baker.—Great picture. Poor business.
Our star not known here.—H. C. Jones,
Bijou theatre, Laurel, Ind.—Small town
patronage.

FLESH AND BLOOD (W. P. E. C.), with
a special cast.—Good picture, but sold
too high. Just fair business.—E. G.
Johnson, Lincoln theatre, Sterling, Ill.—
General patronage.

THE HARSDEST WAY (Jean), with Fannie
Ward.—War drama. Fair picture. Poor
business.—O. Strasser Sons, Emblem
theatre, Buffalo, N. Y.—Neighborhood
patronage.

LOVE WITHOUT QUESTION (Jans), with
Olive Tell.—We know this is an old
one and we are not sure why this exchange is hounding the exhibitor for dates.
The print we had was the worst print we had seen this season.—L. C.
Hudson theatre, Rochester, N. Y.—
Neighborhood patronage.

BIG STAKES (East Coast), with a
special cast.—Exceptional good Western
action all the way through. Direction
excellent. This star very good drawing
EXHIBITORS

The Snitching Hour (Clark-Cornelius), with a special cast. — If rotten could be said of a picture it would fit this one. Played during the holidays and have heard nothing but kclks. — W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

The Better Man (Aywon), with a special cast.—Very good. Second day better than first. Everybody pleased.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

The Last Chance (Canyon), with the cast of Farnum.—Stay off this one, people walked out. Would rather lose fifty dollars than run such a picture.—B. J. Brink, Opera House, West Point, La.—Neighborhood patronage.

White Masks (Smith), with a special cast.—Action the outstanding feature. Drew the element that likes such pictures. It seemed to be satisfied. Average Western comedy-drama.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

Flesh and Blood (W. P. E. C.), with Leslie Howard.—Did not draw as well but was good picture. Pleased about 85 per cent.—E. L. Golden, Mt. Vernon theatre, Tallassee, Ala.—Neighborhood patronage.

Double 0 (Arrow), with Jack Hoxie.—This is a good clean Western. Will please any Western audience. They went out telling how good it was. Runs two days to a good business. Ten and twenty cents.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Up the Law (Aywon), with Big Boy Williams.—One of the best western pictures ever exhibited here.—Phillips & Lauwers, P. & L. theatre, Jeannette, Ark.—General patronage.

The Midlanders (Federated), with Bessie Love.—Mighty good picture. Good plot and acting. Some excitement and good pictures, but not too much.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Nobody's Girl (Federated), with Billy Rhodet.—Not much to the plot, but a lot of action. A sea and land adventure picture that pleased.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Blazing Arrow (W. P. E. C.), with Lester Cuno.—One of the best Western pictures I ever saw. Will get money where Westerns are liked.—T. W. Young, Vaudeville theatre, Dyersburg, Tenn.—Neighborhood patronage.


When Dawn Came (Prod. Sec.), with a good cast.—This is a good offering. I ran this just before Lent. Everybody pleased. Made some money. Bought rights of.—Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

Serials

Punisher (Pathé), with Pearl White.—Best serial we have ever run. Pearl White is greatest of serial makers. Business good.—Geo. W. Keys, Majestic theatre, Johnson City, Tenn.—Neighborhood patronage.

Around the World in Eighteen Days

Driven,” the motion picture of Southern mountaineer life which opened an engagement at the Criterion Theatre yesterday afternoon, is one of the most genuine films even shown on Broadway. Except for its ending, which is, in part, a concession to the popular taste for theatrical hokum, it is convincingly sincere. And, most important of all, it is intensely dramatic. It is dramatic because it is rooted in reality, in a true situation, and grows logically, inevitably, up from its solid ground.

And it is unusually well made. Charles J. Brabin, who broke away from the movie mill to do something he wanted to do in motion picture creation, went down into the Southern mountains to make this film. He sought a natural setting, he took competent players with him, and he grasped the fundamentals of life in the mountains before he used the camera. Then he made the picture. He brought technical skill and an instinct for cinematographic expressiveness to his task, and the result is a story in living pictures, pictures that you can’t get away from and are not likely to forget for a long time. There are scenes in “Driven,” that reach the summit of cinematographic power. It is impossible to imagine how the things they say could be more effectively told.

As the mount in the mountains, Emily Fitzroy gives a thrilling performance. Her life is dead. She is broken. Her face is forever set in weariness—except when it blazes in resolution. And when it blazes, the spectator sits up in his seat. He feels the fire. The others in the cast are also good. Elinor Fair, as the girl, is appealing, and Charles Emmett Mack, though not altogether a happy selection for his rôle, still gives it the essential character it demands. He weakens it chiefly in the close-ups, of which might be fewer. Burr McIntosh, as the father and George Bancroft as Lem are true to their type, and make themselves plain. Altogether, the acting is excellent.
**USE THIS BLANK**

Box Office Reports Tell the Whole Story. Join in This Co-operative Service Report Regularly on Pictures You Exhibit And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

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<th>Title</th>
<th>Star</th>
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**Short Subjects**

Aescop's Fables (Pathe).—This short subject seems to be making a big hit with the trade. Personally I think it the best short subject on the market.—P. O. Roby, Latona theatre, Williamsburg, Iowa.—Neighborhood patronage.

_AESCOP'S FABLES_ (Pathe).—I want to say something in behalf of these Fables. I couldn't believe they could really bring patronage but am using one every "Commun- day." Mothers are beginning to bring their babies who are just beginning to talk. These kiddies in arms yell out, "Cat, cat." I say to myself, "Baby, call that cat all you please—it means money for me." Better get the children back.—_MRS. W. M. KIMBRO_, Greenwood theatre, Greensboro, Ga.

Fox Educational.—These one reel subjects are very fine, but have failed to produce any additional revenue for me—R. D. Taylor, Bourbon theatre, Bourbon, Ind.—Small town patronage.

_INTERNATIONAL NEWS_ (Universal).—Best news reel on the market. Have tried them all. Program must be complete without them. Interesting subjects and clean photography.—R. Pfeifer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

Larry Semon Comedies (Vitagraph).—These comedies are consistently good. You cannot go wrong on them.—C. C. Clendenen, Ainusu theatre, Marlinton, W. Va.—Small town patronage.

Larry Semon Comedies (Vitagraph).—For genuine all slap-stick these are "Them." I can't seem to make them draw any added business for me, how-
the advancement of the motion picture. This one had the inauguration of McKinley and you would not believe that a picture ever looked like this. This should please your patrons.—Anderson & Weatherby, Gem theatre, Omaha, Nebr.—Neighborhood patronage.

The Boat (F. N.), with Buster Keaton.
—one of the best comedies. A feature.
—N. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

A Sailor Made Man (A.E.), with Harold Lloyd.—Personally this is the best laugh producer ever put on the silver sheet, but financially it was an utter failure.—R. D. Taylor, Bourbon theatre, Bourbon, Ind.—Small town patronage.

Let Her Run (Educational), with a special cast.—Snappy all the time and a real horse race. Most of Educational's are pleasing.—Jack Tiller, Temple theatre, McCook, Nebr.—General patronage.

Doing 'Em Good (Universal), with Neely Edwards.—As good a one reel comedy as we have ever seen.—Roy Dowsing, Ozark Theatre Co., Ozark, Ala.—General patronage.

Lox's Outcast (F. N.), with Ben Turpin.—Poorest two-reel comedy I have ever played. Nothing to it.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

Society Hoboes (Universal), with Neely Edwards.—A good comedy with plenty of laughs. Print in good condition.—Roy Dowsing, Ozark Theatre Co., Ozark, Ala.—General patronage.

Jiggs and the Social Lion (Pathé).—Good. Has good drawing power and gives general satisfaction.—P. O. Roby, Latona theatre, Williamsburg, Iowa.—Neighborhood patronage.

Some Class (Universal), with Brownie.—Marvelous work by Brownie. Very pleasing.—N. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

The Fly Cop (Vitagraph), with Larry Semon.—Very good. Got many good hearty laughs. Semon seems to be one of top notchers.—P. O. Roby, Latona theatre, Williamsburg, Iowa.—Neighborhood patronage.

Golf (Vitagraph), with Larry Semon.—A feature comedy. One of his best.—N. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

The Playhouse (F. N.), with Buster Keaton.—Very good. One of Keaton's good ones. He always gets the laughs.—P. O. Roby, Latona theatre, Williamsburg, Iowa.—Neighborhood patronage.

The Kickin' Fool (Universal), with a special cast.—Very good comedy.—N. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

Chop Suey (Educational) a Christie comedy.—A very entertaining comedy. Well cast and photographed.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

A Sailor Made Man (A.E.) with Harold Lloyd.—Absolutely a knockout. You can buy it right. They'll sure talk about it for weeks. Buy it, boys, if you want to see the old groaners smile.—Snyder Bros., Gem theatre, Earlville, Iowa.—Neighborhood patronage.

Blazes (Educational), with Lige Conley.—One of the best comedies. It's a good thing some of the producers know how to make comedies.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

"A really splendid film. As artistic as anything yet produced on the screen. Whoever misses seeing this piece misses a film that he or she would have been glad to remember. It is gratifying to be able to recommend this picture as one of the finest we have ever seen!"

—N. Y. MORNING TELEGRAPH

"Among the very best, not only this season but all other seasons. In all respects it is a masterly work. Greatness is achieved. 'Driven' could be utilized to serve as a model for the great majority of cinema producers."

—N. Y. GLOBE

"Among the best comedies produced here in a long time. An unusual picture. A powerful story. Many thrilling moments. True to life. It is well worth seeing."

—N. Y. EVENING TELEGRAM

"A photoplay having every element of an exceptional picture. A praiseworthy film."

—N. Y. EVENING MAIL

"One of the really fine things, dramatically, which have been shown on Broadway screens this year. It is natural and human and moving; it is acted with exceeding grace and faithfulness."

—NEW YORK WORLD

"Fascinating and real. Mr. Brabin has done it perfectly. It is well worth seeing."

—N. Y. TRIBUNE
Does Your Theatre Need Re-Seating?

This question should be decided upon early, before this year's refurbishing season is upon you. Theatre patrons' comfort and the competitive value of good seating should be thoroughly considered.

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Theatre Construction and Equipment

Architecture of the Metropolitan

Designer of Sid Grauman's New Playhouse at Los Angeles Discusses Many Interesting Considerations in Construction of Big Theatre

By William Lee Woollett, Architect

As to the facts in regard to the Grauman theatre at Sixth and Hill streets, Los Angeles, would say that the theatre is built in response to the legitimate request of the owners that I should build for them the most profitable theatre in the world. Accordingly the owners of Aladdin's Theatre and all those who have been necessary to effect the completion of the order has been the establishment of a branch bank for Sid Grauman and the Famous Players-Lasky office on the twelfth floor of the Pacific Mutual Building.

With due regard for the wrath of thousands whose curiosity may no longer be whetted on the query, "When will Grauman's Theatre be finished?" the theatre has been finished. It is one of the largest theatres of America. The problem given to me was to build a theatre of a capacity approved to provide without sacrificing the friendly, close-in atmosphere sometimes attainable in a smaller house. The sight lines were to be as good or better than such and such houses, and the acoustics perfect. In regard to the latter and in order to meet the specifications it was necessary for me to throw aside the rule of thumb methods which have characterized the solution of acoustic problems throughout the entire history of America, and to go my way alone.

Evolve New Laws

Time is too short here, but suffice to say that an entirely new adaptation of the laws of acoustics have been effected in this house. Naturally, the owner's interest in this problem was intense, and every facility was afforded by the owner in the way of expert advice and consultation with other architects. I am pleased to say we did agree, and that now one can actually hear in the theatre, as one would in an out-of-door amphitheatre.

It is commonly understood that the waiting room of the Pennsylvania Station is the largest scale interior in the United States. This is true no longer, although the actual size of the waiting room in the Pennsylvania Station is larger than the auditorium of the new Grauman theatre.

Every seat in the house is in full view of the entire picture and the whole of the orchestra, and the organist, all of the time. The house has not been seated to capacity, that is to say, the city ordinances would allow a larger number of seats in the auditorium than have been installed there.

Ample Space Provided

Certain rows of seats have been eliminated in order to provide more ample circulating spaces. Like the Hippodrome in New York City, this theatre is provided with a platform for the orchestra which raises and lowers at the touch of an electric button. There is an additional raising platform for the organ console; these facilities are unique in so far as moving picture houses are concerned.

When we consider that they are taken in conjunction.

In regard to the lighting of this theatre, it is well within the bounds of truth to state that no theatre has attempted to install such an elaborate system. From the first Mr. Grauman's idea appeared to be that the last resources of modern electric science should be exhausted in order to perfect this plant. The unusual demands made upon the engineers have resulted in entirely new situations. For instance, in order to obtain mechanical efficiency and cheapness of overhead, the remote control system for the dimmers and other stage equipment have been devised. The switchboards alone for these devices and other like items have meant a cost of $65,000. These expenditures, however, figure out on the right side of the ledger when maintenance costs are compared with costs of other installations.

Describes Type of Architecture

In regard to the architectural style of the theatre I have merely to say that it is a serious attempt to conform practical reinforced concrete construction on our time to the precedence of good architecture. Naturally, a new medium, such as concrete, cannot be used in the faithful representation or for copying of any historic style of architecture. A Greek temple or an Egyptian mosque built entirely of Monolithic concrete would not represent any style of architecture. In any type of architecture which is alive and full of meaning for the day in which it is built, it is necessary that the architectural forms be adopted sympathetically and intelligently to the material of which they are made, just as the classic wood forms we find in Colonial architecture were adopted from forms which originated in the stone and marble buildings of antiquity. When these adaptations have been made unskillfully and immorally we have a transient style in architecture; when they have been made skilfully and with sufficient intelligence the new forms and new materials merge into a new style. When a new style of architecture satisfies the needs of both the practical and esthetic standpoint over a long period of time we have an architectural epoch. Back of a new style of architecture are the economic forces of the community. Is it cheaper to build this way or that in order to produce a given amount of utility, practical comfort, opulence or beauty?

Has Latest Stage Equipment

Behind the stage is another story. The best stage for the theatrical producer is an absolutely clear floor area with plenty of rigging facilities aloft. The stage of the Grauman theatre, Sixth and Hill streets, is equipped with the latest counter-weighing device, so that all curtains, stage sets, flies, borders, etc., may be shifted with the minimum of expense in physical labor. Anything from a comedy to a hippodrome show can be put on.

Huge pre-set selective stage switchboard installed in Grauman's new Metropolitan theatre. A feature of this board is the ability to change from one scene to another without destroying the previous set-up.
Construction of the Proscenium
Methods Recommended by the National Board of Fire Underwriters to Insure the Greatest Possible Element of Safety

CAREFUL construction of the proscenium wall, and efficiency in the operation of the curtain are important safety factors in theatres. Following a study of the matter the National Board of Fire Underwriters has made the recommendations herewith, with a view to reducing to a minimum hazards that result in loss of life and property.

A fire wall built of brick or concrete not less than 12 inches thick in any portion shall separate the auditorium from the stage and shall extend at least 1 feet above the stage roof, or the auditorium roof if the latter be higher. Any window in the structure above the auditorium which faces over roof of stage section when within 100 feet of the stage roof must be protected with fire shutters or fire windows. Above the proscenium opening there shall be a gird or other support of sufficient strength to safely carry the load. If a gird be used it shall be protected against fire by at least 4 inches of fireproof material with special provision to reinforce or support it.

The Proscenium Curtain
The proscenium opening shall be provided with a rigid fireproof curtain, built in conformity with the following specifications, or of equivalent in efficiency when approved by the superintendent.

The curtain shall have a rigid, rivet-jointed, steel framework. The front or audience side of the frame shall be covered with sheet steel of a thickness not less than .020 U.S. gauge. The back shall be covered with vitrified cellular asbestos boards at least 1 inch thick, or other material equally fire-resisting. Both coverings shall be securely attached to the framework so as to make the joint properly sealed. The curtain shall be designed to resist a wind pressure of 10 pounds per square foot of surface without flexure sufficient to interfere with its closing.

The thickness of the curtain shall be not less than 3 inches where the width of the proscenium wall opening is 30 feet or less; curtains for larger openings shall increase in thickness in proportion to the increase in width of opening they cover.

An asbestos roll of a diameter not less than one-half the thickness of the curtain shall be securely attached to the bottom of the curtain to form a smoke seal between the curtain and the stage floor. Fig. 1. The curtain shall overlap the proscenium wall opening at least 12 inches at each side of the opening and not less than 2 feet at the top.

Pressure Must Close Guides
The guide members at the sides shall be rolled steel shapes, none of which shall be less than \(\frac{3}{4}\)-inch thick, and shall be of such character as to form a continuous smoke seal from top to bottom, with a clearance of not less than \(\frac{3}{4}\)-inch. The guides shall be installed in such manner that in case of fire on the stage the pressure of heated gases against the curtain will act to close the guide joints tightly. Fig. 2. Provision shall be made to prevent the curtain from getting out of the guiding channel into which it shall project at least 12 inches. The proscenium wall shall have an offset at each side of the opening, so located and of such thickness and height as to be suitable for the attachment of one-inch thick disk shall be allowed at each edge of curtain to provide for lateral expansion. The wall over the proscenium opening shall be smooth and plumb to approximately the top of the curtain when it is down, and shall extend at least 12 inches for the rest of its height, thus leaving a bench along the line of the top of the curtain between which a smoke seal shall be formed. The seal may conveniently be provided by arranging for the edge of a rolled steel shape attached to the curtain to rest upon a trough of sand resting on the bench. Fig. 3.

No part of a curtain or any of the curtain guides shall be supported by, or fastened to any combustible material. The hoisting apparatus for the curtain shall be designed with a factor of safety of 8.

Suspension From Four Points
The points for curtain suspension shall always be an even number, but never less than four. Two of the suspension points shall be located at the extreme ends of the curtain, and the others may be placed at such points as best suit the design, but in no case shall the distance between any two points of support exceed 10 feet. Half of the cross-top, attached to these points shall lead to one set of counterweights and fall to another. The curtain shall be operated by hydraulic or other mechanism. If hydraulic mechanism is used, the water may be taken from either the hospital or sprinkler tank supply. If from the latter, the supply pipe for curtain mechanism shall be so located in the tank that it cannot reduce the quantity of water below the amount necessary to fulfill the sprinkler requirements. The device for controlling the curtain shall be capable of convenient operation from both sides of the stage and from the side galleries. The drop speed of the curtain shall be uniform and not less than 1 foot per second, but when the curtain is about 2\(\frac{1}{2}\) feet from the stage it shall automatically slow down so as to settle on the stage without shock. In addition to the regular operating mechanism, there shall be an emergency device which will cut off the power and allow the curtain to drop slowly.

The device shall be so arranged that it can be easily operated by hand from each side of the stage, under the stage, and in the side galleries. The device shall also be so designed that its operation will be controlled by fusible links located at each of the above-mentioned points.

Can Be Decorated
The audience side of the curtain may be decorated with a point in which no combustible material shall be applied or attached to the curtain.

Goldman to Build Big Theatre in St. Louis
William Goldman, former managing director of the Missouri theatre, owned by the Famous Players-Lasky organization, will erect a $1,000,000 theatre to be known as Goldman's St. Louis theatre at Grand Boulevard at the head of Delmar Boulevard. The house will seat 3,000 in a balcony and the first floor.

Plans for the new theatre have been drawn by Preston J. Bradshaw and Goldman plans to award the building contract to the Selden-Breck Construction Company. Recently, Goldman purchased the Kings theatre, Kingshighway, near Delmar Boulevard, which is being remodeled and decorated. It will reopen on Easter Sunday. The St. Louis theatre will have many innovations, including a stage and orchestra pit operated by hydraulic elevator device, improving lighting control, a smoking and lounge room equipped with market tickets, baseball score board, a publishing plant, a day nursery for children, special parking space and chauffeurs' room with telephone call system, and a special layer and box reserved for the American Legion, Daughters of the American Revolution, Missouri Historical Society, Spanish War Veterans, G. A. R., etc.

Hopkinsville, Ky.—In a speech before the chamber of commerce here, W. R. Crawley, one of the members, stated that Hopkinsville has opened its present amusement facilities and urged construction of a new theatre.
ARCHITECT      W. LEE WOOLLETT
Los Angeles, Cal.

ENGINEERS      HOLMES & SANBORN
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CHICAGO

Stage Remote Section

House Remote Section

SEND US THIS SCHEDULE PROPERLY FILLED OUT AND DATA WILL BE SUBMITTED ON THE COST TO EQUIP YOUR HOUSE WITH ONE OF THESE WONDERFUL BOARDS

Name..............................................Address.............................................City and State..........................................
Name of Theatre.....................................Location...........................................* Kind of Performances..........................................
Proscenium Width.................................Proscenium Height..........................Stage Depth.................................Basement Under Stage..........................
Grid Height........................................No. of Pockets.................................No. of Receptacles each................Amperes each Receptacle................
No. of Borders........................................Wattage each Color..........................No. of Footlights..............................Wattage each Color..........................
Proscenium Strips.................................Wattage..........................................No. of Colors on Stage..............................Other Stage Lighting..........................
Type Auditorium Lighting (Cove or Fixture)...............................Wattage..............................Dome..............................................Wattage..............................................No. of Colors..........................
Other Lighting Not Covered Above.................................No. of Borders.................................Wattage each Color..........................

Current A. C. or D. C..Phase.Voltage..................

THIS EQUIPMENT ADAPTABLE TO SMALL AS WELL AS LARGE STAGES
Chicago, Ill.—Plans are being prepared by Architects Eherson and Liska, 212 East Superior street, Chicago, for a theatre at 790 Madison avenues for National Theatre Corporation.

Kansas City, Mo.—Boller Brothers, architects, 206 Ridge building, have made plans for a theatre to be erected under the supervision of Frank P. McClure, 4207 Holmes street, Kansas City, which will seat 1,000 and cost $150,000.

Hutchinson, Kan.—A movement has been started in Hutchinson by G. H. Seldhoff, of Wichita, for the election of a theatre here to cost $300,000.

Palisade, Colo.—Business men of Palisade are backing a movement to erect a new theatre in this city some time this spring.

Emid, Okla.—A new theatre for Emid is practically assured. It is reported that local capitalists headed by L. Weil & Son, who formerly operated the Criterion, which was destroyed by fire, are planning a house which will cost $80,000.

St. Louis, Mo.—Missouri Theatre Company of this city has increased its capitalization from $400,000 to $1,200,000 and will build large offices adjoining the Missouri theatre.

Johnston City, I1l.—Robert Cluster of this city plans to rebuild the American theatre here which was recently destroyed by fire.

St. Louis, Mo.—Architect Preston J. Bradshaw, International Life Building, St. Louis, has awarded contract for construction of the new $1,000,000 theatre for William Goldston to Selden-Brock Construction Company. The house will seat 2,500.

Troy, N. Y.—Alter being closed for several months the Majestic theatre here will be reopened by Mr. Deiches, who plans to spend about $12,000 remodeling the house.

Barnesville, O.—Work will be started soon on the new theatre which Joseph Modl will build in this city on West Main street. It will seat 1,000.

San Diego, Cal.—Sid Grauman, owner of Grauman's Million Dollar theatre, the Hollywood Egyptian, and the new Metropolitan, Los Angeles, has announced that he will erect a theatre and office building in San Diego to cost $3,000,000. The location has not been announced.

Los Angeles, Cal.—A theatre to seat 2,000 will be built in Hollywood by Joseph S. Schonberg, Sol Lesser, Mike and Abe Gore and Adolph Ramish, it has been announced.

King City, Cal.—Leslie Hables of this city, who owns property adjoining the Hotel el Camino in this city, will construct a first class theatre on the site.

Sawtell, Cal.—August J. Flynn and Robert M. Enright will conduct the Crown theatre in Sawtelle, have acquired a site 65 by 150 feet here on which they will erect a motion picture theatre to seat 900.

Bandon, Ore.—Work has been started on construction of new theatre for the Hartman family, owners of the Orpheum theatre here. The house will seat 750. George B. Purvis, Seattle architect, has prepared plans.

Exhibitors are invited to report to this department changes of ownership, new theatres planned, remodeling contemplated, openings, etc.

New Projects

New York, N. Y.—Architect M. W. Del Gaudio, 128 W. 42nd street, has completed plans for a theatre to be erected at 56th street, East of Fourth avenue, Brooklyn, for Pulch-Berger Company, 107 Park avenue, New York City. This house will seat 2,500 and will cost approximately $400,000. The exterior of the building will be finished in face brick, limestone and terra cotta, in design of the ancient Colonial period. The interior will be decorated in the French renaissance of the Empire period in a color scheme of gold, old rose and gray.

Toronto, O.—Architect John Quincy Adams, Southern Hotel, Columbus, O., has completed plans for a theatre for George Mannos of Toronto. The house will seat 1,000 and will cost $75,000 and will combine stage, business rooms and offices.

Washington, D. C.—Plans have been completed by Architect J. P. Brenot of this city for a theatre to be erected here by Liberty Theatre Corporation which will cost about $200,000 complete and will seat 950. The project is awaiting decision of the city on widening streets.

Sheboygan, Wis.—W. C. Weeks, 720 Ontario street, architect of this city, has prepared plans for a theatre for Rex Theatre Corporation, Sheboygan, which will cost approximately $90,000 and have a seating capacity of 1,000.

Byesville, O.—A theatre will be erected in Byesville by Brown & Cohnes of Cambridge, O. Plans have been prepared by Architect John Quincy Adams, care of Southern Hotel, Columbus. The house will seat 800.


Gets Distribution Of Powers Machine

In Eastern States

William H. Rabell, president of the Independent Movie Supply Company, 729 Seventh avenue, New York City, has been made exclusive distributor of Power’s projectors in New York state, New Jersey, north of Trenton, and part of Connecticut. In Connecticut Independent Movie Supply Company will distribute Powers’ equipment throughout the state but the right to sell exclusively is limited to a line west of 72° 30’. While the territory is limited in area it is regarded as an extremely important one because of the population and number of theatres it embraces. Mr. Rabell, who is a well known and successful motion picture equipment dealer, has been made distributor of Power’s as a well deserved reward for his success in handling Power’s projectors under the more limited rights herebefore granted by the Nicholas Power Company. Mr. Rabell is now putting into effect plans for going after business on a much larger scale. The Independent Movie Supply Company, in addition to its main office at 729 7th avenue, New York City, also has branches at Albany and Buffalo, N. Y., and New Haven, Conn., and other branches will be added if necessary. The firm also distributes General Electric motor generators, Superintendent screens and other well known motion picture equipment.

Ownership Changes

West Liberty, Ia.—W. Glenn Miller, formerly of Muscatine, has purchased the motion picture theatre here.

Lepanto, Ark.—E. B. Martin of the Empress theatre, Hayti, Mo., has purchased the Majestic theatre in this city and has renamed it the Princess.

Forest City, Ia.—J. P. Neist has sold his interest in the Forest theatre to M. A. Brown of Riceville, Ia.
CHICAGO TRADE EVENTS

Roberts Entertains
Paramount Pep Club

Members Hold Annual Event at New Exchange at 18th Street

The Paramount Pep Club was entertained on Monday evening by the personal appearance of one of Famous Players-Lasky's best liked stars—Theodore Roberts.

Mr. Roberts is appearing in a one act sketch at the Palace theatre this week, and the club attended the theatre en masse on Monday night, occupying the first two rows of seats. At the announcement of Roberts' act the club stood up and waved a big banner reading "Welcome Theodore Roberts, Paramount star. The stunt was planned by Bill Danziger, exploiter.

On Tuesday night the club held their annual get-together at the new exchange, 18th street and Wabash avenue. The evening was spent dancing, eating and looking at pictures.

On Saturday afternoon, March 3, the Chicago Chamber of Commerce were invited guests and looked at the latest DeMille production, "Adam's Rib," in the new exchange. Inasmuch as the story brings in the Chicago Chamber of Commerce and gives several excellent shots of their quarters, it was thoroughly enjoyed.

Moeller Asks Support of Local Exhibitor's League

A. J. Moeller, general manager of the M. P. T. O. A., appeared before the board of directors of the Illinois M. P. T. O. last week to request the support of the state body in making the exposition, which is planned in connection with the national convention in May, a success.

Glenn Reynolds moved that the wholehearted support of the state body be given. W. D. Burford seconded the motion.

Eddie Cantor at Stratford

The Stratford theatre never overlooks a bet. Last Sunday they had Eddie Cantor, star comedian of "Make It Snapppy" for two matinee performances. Eight of the leading feminine members of the cast assisted Eddie and they packed 'em in.

Don Liz of the Palace theatre, Biggsville, Ill., has taken over the Alamo theatre, Monmouth, Ill., and renamed it the Palace.

The Keystone theatre, manager Arnold Schaak, on Sheridan Road, played "Mighty Lax a Rose" last week and G. L. Sears, First National's city sales manager, stood outside to catch the bouquets. "That's my picture," he said modestly whenever anybody praised it.

Morrie Rubens, of the Princess theatre, Joliet, Ill., was married last week.

A. B. McCollum of the Blackstone theatre, Dwight, Ill., says he cleaned up with "Mighty Lax a Rose."

Fox Film Plays Day and Date in 47 Houses Here

"Silver Wings," starring Mary Carr, the Fox special which played at the Apollo theatre, New York, during the summer, has a Chicago record which it may boast of. During the week of Washington's birthday, the picture played day and date in forty-seven theatres representing a total seating capacity of 37,000.

Jack Schwartz, First National Salesman, is going to deduct a lot of money from his income tax report, because he forgot to include it in his expense account.

Harry Phillips is in bad with friend wife. All because we didn't include his name in the list of those present at "Dick" Healy's radio party. It seems to us that Harry was there teaching the other film boys how to play "alley goll." So there's your alibi, Harry.

L. A. Ulrich, of Pathe, has a new Jewett sedan special.

Percy Havel, former Pathe salesman, now an operator, ran for alderman of the Tenth Ward, but the votes failed to come out, 'er something.

E. L. Markley, Metro's chief clerk, is in Manistee, Mich., visiting his parents.

Walter Alstead has left Hodkinson.

A. E. Smith of Associated Exhibitors was in Chicago last week.

W E came to talk business, but how can anybody have business on the brain with this wonderful California sunshine?" This was the feeling of Morris Katz and Max Balaban of Balaban & Katz when they reached the West Coast producing center from Chicago's frigid zone. They spent most of the first day getting "acclimated" as it were and had the above picture taken. Left to right are Morris Katz, Sol Lesser, President of Principal Pictures Corporation, and Max Balaban. Floyd Brockell, sales manager of First National in New York City, was also in Los Angeles at the time the Chicago franchise holders of his company were there and a number of important conferences were held.

GEORGE W. TAI, assistant manager Vitagraph, was in Decatur, last week, telling Harry Gramp about "A Front Page Story."

LOU DREHNER, Fox booker, is back on the job after a week's illness.

Gus Cook, of Dundee, Ill., the famous hunter, was in town last Thursday.

IZY GUMBINER was a Milwaukee visitor last week.

TOD SCHRANGER, of Universal short subjects, wants to be mentioned in our Col. Well, here you are, Ted.

The Park theatre, on North avenue, advertised "The Prisoner of Zenda" as a Zane Grey story, in its electric lights. Sir Hall Caine is liable to become peeved if he ever hears of it.

Joe Lyon, of Fox, made Hammond, Ind., and Gary, last week.

JIMMIE COSTEN of the Harvard, Drexel, Kimbark and seven other theatres around 63rd street, has established a downtown office in the old Famous Players building. It's easy now to book Costen. He's right in the midst of the film men.

Harry Mitchell, former manager of the Empress theatre, 63rd street and Halsted, has resigned to become general manager of Pantages, and has taken over the Mildta theatre at 32nd and Halsted streets.
HARRY MCDONALD, Hodkinson exploitation man, is in town on "Down to the Sea in Shingle."•• •

Ben Reingold, resident manager of Goldwyn, has arranged to give regular show at Goldwyn Thursday, "Mad Love" is the attraction this week. • • •

Dan Roche is still barnstorming. He made Detroit last week and went from there to Pittsburgh. Paramount's "Covered Wagon" is the reason.

Bill Danziger, Paramount's other exploiter in the Chicago territory, was in Rockford, Ill., last week helping Charlie Lamp put on "Racing Hearts" at the Palm theatre. He had Theodore Roberts interviewed over the long distance, and aroused the ire of a lot of females by saying that Agnes Ayres, star of the Paramount picture, made the statement that women were incompetent to drive autos, after thirty, because they lack stamina to weather the strain. Good copy, sez we.

Ed Schiere, of the Rialto theatre, Streator, Ill., called on friends in the Row last week. • • •

Ralph Simmons is talking about "The ex-Kaiser in Exile" these days. Says the Hodkinson picture is playing Kunishe's Capitol, Detroit, and the Butterfield circuit, as well as Tom Moore's Rialto.

Ernie Grohe, Fox city sales manager, has his own nifty office now, with a fancy lamp, ink wells, etc. You don't have to knock. Walk right in.

Paramount's Pec club gave a house-warming at the new Famous Players exchange last Tuesday night. • • •

Jacob Cohen has joined the Hodkinson sales force. He has the Wisconsin territory.

Everybody along the Row who can spare the time is going up to Frank Fischer's opening Thursday night, of the New Madison theatre, Madison, Wis., Tommy Greenwood, of Hodkinson Corp., is one who will help christen the new house.

L. A. Ulrich, formerly of Ryan and Ulrich, of the Ben Hur theatre, Chicago, is now selling Metro films.

The Lexington theatre, 115 South Crawford avenue, has been purchased by Bert Hashman. • • •

Frank Ishmail, Metro salesman, has sold his ice boat, a converted Ford guaranteed to make 40 miles an hour with the wind.

Miss Edna Frank, Metro booker, is back on the job, after fighting the flu for a week. • • •

At Sobler, First National's peppy exploiter, was in Peoria last week, putting over the "Hot Blood." He issued 10,000 life insurance policies, with the premium $50 paid up, to patrons of Dee Robinson's Madison theatre. The policy covered death from laughter.

Bill Kelroy is doing special work for Metro, exploiting their new product.

Bert B. Perkins, formerly in Chicago with Metro, is now in New York, assisting Jack Meador.

Max Schwartz's beautiful new Capitol theatre, Lawrence and Kedzie streets, opened Wednesday night with "Quincy Adams Sawyer." This is to be a 100 per cent Metro house, we understand.

The Bugk theatre, Clarence Wagner, manager, is another 100 per cent Metro house.

Frank Mantzke, resident manager of American Releasing Corp., has closed with the Lubliner & Trinz circuit and also the Ascher Bros. for "What Fools Men Are." It played the State-Lake last week.

Charles Perry, former exploitation manager for Goldwyn, is covering the Illinois territory for American Releasing.

Miss Ethyl Ubel is now writing the

They're Off to Join the Navy

An interesting and unusual story is attached to the accompanying picture. When Manager Lee Burnstine of the Capitol theatre, Springfield, Ill., previewed Harold Lloyd in "A Sailor-Made Man" his assistants, Ernest Tuttle and John Maxon, sat on either side of him. At the conclusion of the showing a naval recruiting officer happened in and asked Mr. Burnstine if he would permit the running of a slide inviting enlistments in the navy. Maxon and Tuttle spoke up simultaneously and declared, "We want to enlist right now."

And above is manager Burnstine bidding them good-bye before they go to join the fleet. Although the Lloyd film was designed primarily for entertainment purposes, in this case, at least, it helped swell the navy's personnel as well as the theatre patronage.

curley cues for Frank Mantzke, American Releasing manager, and Miss Zella Smith is handling bookings.

Hellerkamp and Hill (The H. & H. boys) have taken over the Rivoli theatre at Elston avenue and Montrose.

Hal Oliver is hot under the collar! All the trade papers reported Hal's arrival in Chicago but classed him as assistant to Al Sobler, whereas we went on record as an additional exploitation man, and inasmuch as Hal's been connected with Paramount, Goldwyn, R-C, and First National for some time he wishes he understood there is no difference in rank. And that's that.

Didja see Louis Kramer's cake and candle celebrating the first birthday of Film Booking Office?

Jack Hopey of the Orpheum theatre, Quincy, Ill., is on the West coast. Vacacion.

John Ditman, of the Lindo theatre, Freeport, Ill., was in the city last week. He called on First National and other exchanges.

Mrs. Katherine McKee of the Liberty theatre, Libertyville, has again taken the active management of that popular house.

Joe Horn is wearing a big smile these days. He signed up for a lot of First National pictures for the Spencer Square theatre; and that's not all, 'tis said.

The United Artists added Bill Brimmer to its sales staff last week, also Ben Edleman, formerly with F. B. O.

J M Jacobs is back in "Zone B," First National, which is East Illinois, in case you don't know.

Ben Todd is now on the West Side selling features for Universal, having left the suburbs flat.

Beau McElroy of Pittsfield and McElroy, is visiting Mrs. McElroy on the West Coast. Mrs. McElroy has been ill for about two years in California.

C. E. Bion, manager of First National exchange, has a new Hudson coach, which promoted him from the four to the six cylinder class.

Tidden Goes West

Fritz Tidden, recently on the road with one of the Shubert vaudeville units, for a number of years with various motion picture papers, passed through Chicago last Friday en route from San Francisco, where he has signed up with George Oppenheimer.

Fox Officials Here

J. Sichelman, manager of contract department, and E. B. McCaffrey, in charge of the mail order department and educational division, were callers at the local Fox exchange during the week.

Coogan in Chicago

Jackie Coogan grabbed a lot of space in the local papers again last week, when he stopped off here on his way back to the Coast. Al Sobler and Hal Oliver worked overtime thinking up stunts for the young First National star.
**AMERICAN FILM COMPANY**

**State Rights Productions**

The Loggers of Hell-Roarin’ Mountain, five reels, Helen Holmes.
Silent Shenby, five reels, with Frank Borzage.

**AMERICAN RELEASEING CORP.**

Timothy’s Quest, six reels (Dirig Prod.)
Foot’s Fortune, six reels (Davis Chauvet).
The Cheyenne, six reels (Frohlingham). Queen of the Moulin Rouge, seven reels (Pyram-

**EQUITY PICTURES**

Sign of the Rose, six reels (George Rehan).
Three of the Prods. (Pyramid).
Man and Woman, five reels (Joseph F. Manton). The Challenge, five reels (Dolores Cassinelli).
The Illustrious, six reels.
The Other Side, six reels (Hugh Dierler).
The Deserter, six reels (Sacramento Prod.)

**FAMOUS PLAYERS-LASKY**

Blood and Sand (Rodolph Valentino-Fred Niblo Prod.), 8110 feet.
The Valiant, Silent Men (Cosmopolitan Prod.), 6141 feet.
The Silent Call (Dorothy Dalton-Irvin Willat Prod.), 547 feet.
While She Slept (Holt), 8606 feet.
Man’s Land (Cecil B. DeMille Prod.), 9001 feet.
Missing Millions, 8870 feet (Alice Brady).
Above Law, 7117 feet.
Pink Gods, 7002 feet.
The Old Homestead, 7686 feet, all star.
Face in the Fog, 6095 feet (Lionel Barrymore).
Loving Sands, 4918 feet (Gus. Melford Prod.).
The Ghost Breaker, 6130 feet (Wallace Reid).
Cowboy and the Lady, 4919 feet (Mary Miles Minter).

**ARROW FILM CORP.**

Price of Youth, five reels, Neva Gerber.
The Innocent Cheat, six reels, Roy Stewart.

**ARTCLASS PICTURES CORP.**

After Six Days, ten reels.

Don’t Doubt Your Wife (Leach Baird), five reels.
Ladies Du Jour, six reels.
Silent Marner, seven reels, All-Star.
The Real Adventure, five reels, Florence Vidor.
When the Devil Drives, five reels, Leach Baird.

**ASSOCIATED EXHIBITORS**

Broadway, five reels, All-Star.
Joan of Arc, five reels, All-Star.

**PLAYGOERS PICTURES, INC.**

The Man She Brought Back, five reels.
Face to Face, five reels.
Through the Storm, six reels.
The Isle of Doubt, six reels.
The Hour of Destiny, six reels.
The Woman Who Came Back, five reels, special cast.

**ASSOCIATED PHOTPLAYS, INC.**

Crossing Trails, five reels, with Pete Morrison.
Ghosts, five reels, with Helen Holmes.
Too Much Married, five reels, with Mary Anderson.

**C B C FILM SALES**

Casting Young Carrie, five reels (Norma Talmadge reissue).

**FIRST NATIONAL**

Gas, Oil and Water, five reels, Charles Ray.
Smillin’ Through, eight reels, Norma Talmadge.
The Indel, six reels, Katherine Macdonald.
The Woman He Married, seven reels, Anita Stewart.
The Deuce of Spades, six reels, Charles Ray.
The Primitive Lover, six reels, Constance Binney.
The Half-Breed (Morocco), 6484 feet.
Slippery McGee (Morose), six reels.
Smudgel (Charles Ray), five reels.
Crossroads of New York (Mack Sennett), six reels.

**J B F SEEKS**

Iron to Gold, five reels.
Oathbound, 4468 feet.
Yosemite Trail.
When Justice Waits, five reels.
Three Who Paid, five reels.

**CHARLES JONES SEEKS**

Riding with Death, five reels.
Pardon My Nerve, five reels.
Western Speed, five reels.

**LUPINO LANE COMEDY**

A Friendly Husband, 4247 feet.
EXHIBITORS

HERALD

The Independent Film Trade Paper

JUST LIKE A WOMAN

A Grace S. Haskins Production

A Hodkinson Picture

Featuring

MARGUERITE DeLaMOTTE

GEORGE FAWCETT

RALPH GRAVES

March 24, 1923
"BROKE ALL HOUSE RECORDS. PLAYED TO 25 PER
cent more people than any other Sunday. Picture very pleasing!"
O. W. HARVEY, Liberty Theatre, Detroit, Mich.

"IT CARRIES VIVID AND VITAL QUALITIES. THERE
is good, red, dramatic meat; there is humanity; there is realism
which fairly leaps from the silversheet; there is background
which kindles sentiment; there is flawless acting as turned in by
Priscilla Dean."
MOTION PICTURE NEWS.

"ONE OF THE MOST VIVID AND ENTERTAINING PRO-
ductions we have seen this season."
CHICAGO EVENING POST.

"AGAIN PRISCILLA DEAN PROVES HER RIGHT TO
the title, 'one of the screen's best actresses.' The sets and scenery
are splendid. So is the acting. So is the direction."
MAE TINEE, in The Chicago Tribune.

"CARL LAEMMLE AGAIN RINGS THE
bell."
NEW YORK DAILY NEWS.

"SHOULD HAVE 100 PER CENT APPEAL."
HARRISON'S REPORTS.

"OUGHT TO SELL TICKETS
and satisfy."
THE BILLBOARD.

"Unusual
Business!"

"PRISCILLA DEAN IN
'Flame of Life' opened to un-
usual business. Not one adverse
comment from the thousands
who saw picture. Critics unani-
mous in praise of acting and di-
rection."
J. A. PARTINGTON,
Granada Theatre,
San Francisco, Cal.

Nationally Advertised
in the
Saturday Evening Post

Presented by
Carl Laemmle

From the Great novel by
FRANCES HODGSON BURNETT

A HOBART HENLEY
PRODUCTION

UNIVERSAL—JEWEL

"The Pleasure is all Yours."
CLARA KIMBALL YOUNG
in
THE WOMAN OF BRONZE

Lavishly produced, this drama of a woman's fight to hold her husband's love makes a feature of strong box-office drawing power.

A HARRY GARSON PRODUCTION

Distributed by METRO PICTURES CORPORATION.
CLARK KENT

IN

THE WIFE OF BROM

A HARRY GARSON

Adapted by HOPE LORING and
LOUIS LIGHTON from the French
novel by HENRY KISTAEMAECHER
translated by PAUL KESTER.
Directed by KING VIDOR.

Distributed by

METRO

Picture Corp.
At every showing on the screen it is surpassing even the success of the stage play on Broadway.

ENTER MADAME

Starring

CLARA KIMBALL YOUNG

A HARRY GARSON production

Adapted by FRANK BERESFORD from the play by GILDA VARESI and DOLLY BYRNE

Directed by WALLACE WORSLEY

Owned and copyrighted by the SAMUEL ZIERLER Photoplay Corporation.

Distributed by METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd. Exclusive distributors throughout Great Britain—Sir William Jury—Mng Dir.
To be Sure of Success.
Book it!
"Success"

Metro's Murray Garsson Special Is a Huge Box Office Bet With Surefire Angles
Reviewed by Roger Ferri

The public that this production is destined to please to the superlative degree is the same public that furnishes the foundation on with "Success," Murray Garsson's independent special which Metro will distribute, has been constructed. It's a huge, spectacular, human-interest structure built on a solid foundation that will carry any house through a week or more of financial profit. Here's a production that is greater in human—genuine interest—than "Humoresque," a production of the theatre—of its folks, of life behind the scenes, life at home, of life itself. You've been raving for mother pictures. Here's an artistically clever production that dwells on the masculine head of the family. It is a masterpiece in its line. Ralph Ince never did anything quite so human. This picture has a soul—a soul that will spell big money for the wise exhibitors.

Give the industry more pictures like "Success" and Lent and Christmas week will mean nothing in the show business. Here's a picture every reformer, every clergyman, every man, and woman—everybody—should see. This writer can't say too much for this production. It represents our model of picture the showmen and the public want. There is nothing superfluous. Everything is logical. It's a sweet story, a story of temperaments, a story of daddy who erred in his youth, only to lose wife, daughter—everything—and suddenly finding himself at the threshold of happiness only to find that his past was a drawback.

And climax! Nothing we have seen in a D. W. Griffith production stirred us so strongly, so effectively as the climax in "Success," genially worked up with a punch that hits straight between the eyes. The characters are humanly interesting. You recognize each and every one. They typify characters that are common. Their behavior is logic—but the story, ah, that's the big drag that will drag them into your theatre and hold them in their seats satisfied they have got their money's worth.

Our regret is that we can not go into details concerning the many, many features embodied in this production that make it as big as anything this writer has ever seen. As a production it is flawless. Insofar as cast is concerned one couldn't

This review checks up with METROS confidence in the surety of appeal in SUCCESS—an appeal whose echo is the shuffle of feet and the rustle of bills at the box-office window.

Jury Imperial Pictures Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury Managing Director.
The way to the public's pocketbook is through the heart. SUCCESS has a knockout heart-punch.

will carry any house through a week or more of financial profit. Here's a production that is greater in human - genuine interest - than "Humoresque"-

Roger Ferri
Moving Picture World

Distributed by
Metro Pictures Corporation
Murray W. Garsson Inc.,

Presents

Success

A Ralph Ince Production

A play of the theatre you'll find more than profitable to play in your theatre.

A romance of regeneration that will thrill the heart and fill the house.

A cast of the excellence the drama deserves. It includes:

Brandon Tynan
Mary Astor
Naomi Childers

Adapted from the great Broadway stage hit by
ADELAIDE LEITZBACH
and THEODORE LIEBLER, Jr.

Distributed by
Metro Pictures Corporation

"ADAM'S RIB" has broken records in every city where it has been shown!

NEW YORK

"Adam's Rib" on its opening date took in 8,992 admissions. "Manslaughter" drew 8,939. It's now in its second week, doing capacity.

LOS ANGELES

In its first four weeks "Adam's Rib" beat "Manslaughter" for same period by $751. It's still doing capacity.

SALT LAKE CITY

Broke all records for attendance at Paramount Express Theatre. Showed to over 18,000 paid admissions in four days in 1,400 seat houses.

OMAHA

Gross business over twenty percent better than "Manslaughter." Capacity business prevailed. Critics and audience applauded.

AND IN A SMALL TOWN

"Adam's Rib" is unquestionably the finest photoplay ever made. I thought I was hard boiled but this picture got me. Take all you can of the greatest pictures since nineteen twelve and "Adam's Rib" is greater than all combined. Have never seen anything like it.

GEORGE REA
Colonial Theatre
WASHINGTON, OHIO.

Every DeMille Picture is a Record-Breaker. "Adam's Rib" is the biggest of them all!

"Adam's Rib" was written by Jeanie Macpherson.
The Elegy of Pola

By Edwin Schallert

A SHRIEK rent the air. It was the climax. The torment of music ceased, and Pola Negri, a quivering, throbbing, brooding black mound of nerves, lay huddled together upon the floor in front of the gilt doorway.

Slowly, almost tenderly, to an accompaniment of plaintive melody, a half-naked Nubian slave bent over her, touched her and then, with the semblance of a deep sorrow etching his face, lifted her to her feet. As he wound about her the lace of a mantilla, she stood swaying a moment, her eyes listless—empty their wells of feeling, her head beating back and forth in a dull rhythm. Then, step by step, hesitatingly, uncertainly, she half tottered out beyond the range of lights, beyond the camera itself, lost seemingly in a hypnotic mood that overhung scene and setting and onlookers, a mood nocturnal and vast as the surging, passionate desert blast that had swept and wasted and finally was destroying the bloom of its exquisitely deceptive flower—Bella Donna.

I had been watching one of the final scenes in Miss Negri's first American picture. Nobody but would have admitted this a privilege. It was, in fact, almost lese majesty for any stranger to be on the set. Nearly as many permissions had to be obtained to enable me to look on as are required for an audience with a Grand Lama. At least, I was told that they had been obtained, but the possible significance of this excess of formalities was absolutely lost on me once I came aboard Baroudi's love barge, where it was securely moored to the floor of the studio stage. I am not particularly concerned with formalities, anyhow, not even when they concern Europe's most celebrated screen actress.

Baroudi's love barge was the background for the culminating emotional scenes of Pola Negri in "Bella Donna." The hysterical episode I had just observed with, I might say, almost bated breath, was one of these. The heroine had just received her blurt congé from the sheikish Oriental exquisite, who had ensnared her. She was left quite alone in a world that did not love her and did not want her. The dark lotus of her charm was broken, the leaping flame of her youth was dying away. Destiny's tragic claim was written on her brow, and one sensed for her the approach of the blackest hour—

Less than the dust beneath thy chariot wheel,
Less than the rust that never stained thy sword,
Less than the trust thou hast in me, my lord,
Even less am I, even less am I—

Truly, I believe, you have never yet really seen Pola Negri on the screen. Always there has been some obscuring fault of make-up. Even as it has actually clouded her resplendent beauty so, too, I feel, it has but half disclosed her radiant art.

To behold her now, fully illumined by the dazzle of our unsurpassable lighting, and the minute excellence of our photography, will be like a glorious revelation. Lily-white her hands and face, orchidlike the spirit of her beauty. She is at once the sinister nightshade, and the white lotus, a blossom of ecstasy and a bloom of torment—

A dark cool night and oversweet
With tuberose breath;
A jeweled javelin in the heart,
Ecstatic death.

Those who have appeared in her picture have confessed to me their absolute inability to cope with her. They accuse her, in fact, of not giving a single thing. She rules the set absolutely as its mistress, and that is something that can well be understood after one watches her and realizes how much of herself she literally hurls into her acting.

She has been known to stand for minutes before a mirror, pretending to be making up her lips or her eyes. In reality she was not making up at all. That was only a pretext. She was going through her preparations for the next episode. She tested every expression of her face, studied it from every angle, endeavored to get over some undreamed-of nuance of feeling, some absolutely new light of eyes, curve of lips, engraving of forehead, to eliminate if possible a spoken title, which titles, she frankly admits, and with a positive venom in her voice, "I had."

To Pola Negri music is the essence of her art. One might almost say that it is also the essence of her being. To it may be ascribed the vivid fluency of her acting. In Europe she was accustomed to have only the finest sort of compositions to accompany her acting—Tschaikowsky, Beethoven, and sometimes—though rarely, because he depresses her—Wagner. On her arrival in Hollywood she cast out all the jazz ensembles that were brought her as if they had been the seven devils. It was only after many fits of temperament and finally an absolute refusal to work, I believe, that she finally obtained a makeshift of piano and cello that pleased her. A feverish Lament of Grieg had been selected as the motif for her closing emotional tempest in "Bella Donna." The melody tossed and undulated beneath the bow of a cellist, becoming every moment more languishing, more restless. As Pola faced Baroudi, and learned that, after her bitter sacrifice of Nigel, the Oriental no longer wanted her, that in fact, a new Circé had already captivated him, the elegy in tone became a veritable delirium. One sensed almost a demand from the actress that the music should be her stimulus; one felt that the players played for her as they had never played before. Such, indeed, is the magnetism—the well-nigh uncanny bewitchment of Pola.

Strangely, fantastically, in tune with her desespoir, the while, was the love boat's Nirvana harmony in black and gold—a subtle Oriental harmony built on one of those weird scales of tone that come out of the heart of the Far East. The deep inlays and intricate patternings of the narrow doors became momentarily deeper and darker. The grilled windows, fretted with a design as dainty as Chantilly lace, were lost in the febrile mists. The deep divan cushioned with inkly and yellow silks, became wan as in the light of dawn, its fitful purple scarflike coverings softening to amber, and its rose and fuchsia hangings to a methitic mauve. One sensed, too, almost the sick lapping of the waters of the Nile, and the oppressive portents of pyramids and sphinx and desert waste.

I know of no other setting that more admirably seemed to accommodate itself to the moods of its star, even as it also breathed so much of the storied wonders of the incensed far away. The skill of George Fitzmaurice, the director, who promises to become truly

(Reprinted from Picture Play magazine, by permission)
Adolph Zukor presents

POLA NEGRI

in a George Fitzmaurice production

"BELLA DONNA"

Supported by
CONWAY TEARLE
CONRAD NAGEL
and LOIS WILSON

A Paramount Picture

"Truly, I believe, you have never really seen Pola Negri on the screen. To behold her now will be like a glorious revelation."

(From the novel by Robert Hichens. Scenario by Ouida Bergere)
“One of the Most Marvelously Amazing Attractions Ever Offered to Owners of Motion Picture Theatres

Elmer Clifton’s

“Down to the Sea in Ships”

What the Press Thinks:

A FRAT boat and an ice-equipped sword at every inch of the way, the white, endless miles of open water, the tremendous winds of the stormy sea-these are the elements that make up this thrilling tale of adventure and romance. The scene is the high seas, the setting is the Age of Sail, the characters are the men and women of those days. The story is the story of a love that has withstood the test of time, of a friendship that has lasted through many storms and dangers. The film is a faithful reproduction of the epic tale of the last of the Whalers, a tale of heroism and adventure, of courage and endurance. The photography is superb, the acting is excellent. A masterpiece of motion picture art, a story that will be told for generations to come. A film that will be remembered as one of the greatest of all time.

In Elmer Clifton’s new picture, “Down to the Sea in Ships,” we see a wonderful portrayal of life in the Age of Sail. The scenes are beautifully shot, the acting is perfect. The story is told with great skill and accuracy. It is a story that will be remembered for generations to come.

The Picture Shows:

The story is told in the words of the characters, as they tell it to us. It is a story of adventure, of heroism, of love and friendship. It is a story that will be remembered for generations to come. The picture is a masterpiece of motion picture art, a story that will be told for generations to come. A film that will be remembered as one of the greatest of all time.

The Saturday Evening Post

March 10th, 1926
Will Influence Hundreds of Thousands of Homes

This full page advertisement in *The Saturday Evening Post* carries the story of "DOWN TO THE SEA IN SHIPS" into 2,250,000 homes.

It carries a coupon calling for a free copy of an illustrated souvenir booklet fully describing this epoch-making picture. Thousands upon thousands of these coupons will be received, and as fast as they are answered and booklets mailed, they will be referred direct to Exhibitors throughout the country, so that every theatre owner will know in advance whom he can depend upon in his community to say an enthusiastic word for "DOWN TO THE SEA IN SHIPS."

Supplementing the nation-wide advertising campaign in behalf of the year’s greatest picture sensation, the exhibitor will reap a direct benefit from the hundreds of illustrated feature stories appearing in newspapers all over the country.

You must remember that the producers of "DOWN TO THE SEA IN SHIPS" did unheard of things and accomplished heretofore undreamed of deeds of daring in the making of this picture.

This makes the best kind of newspaper "copy." From the big Metropolitan daily to the country weekly, in every newspaper office in the United States, editors have been quick to recognize the news value of "DOWN TO THE SEA IN SHIPS."

Scores of them are using full page illustrated features. All of them are hailing "DOWN TO THE SEA IN SHIPS" as the greatest picture achievement of a decade.

The effect of this is to create a ready-made and eager audience for YOU to attract many thousands of new friends into your house.

The opportunity is here. You can grasp it by booking the super-special of the year:

"Down to the Sea in Ships"

**HODKINSON PICTURES**

**SEA IN SHIPS**
"Douglas Fairbanks in Robin Hood"

Draws $273,341.90 in 19 Weeks
of Hollywood Showing

"Records may come and records may go, but I believe this one will stand forever," telegraphed Sid Grauman to Hiram Abrams, president of United Artists Corporation.

"On February 11th 'Douglas Fairbanks in Robin Hood' had shown at Grauman's Hollywood Egyptian Theatre for nineteen consecutive weeks to 274,643 paid admissions at $1.50 top, amounting to $273,341.90.

"The picture is now in its twentieth week and still going strong."

An Unbroken Record
of Broken Records

Distribution by
UNITED ARTISTS CORPORATION
Direction by Allan Dwan
Photography by Arthur Edeson

"DOUGLAS FAIRBANKS

in

ROBIN HOOD"
EXHIBITORS HERALD

Mack Sennett presents
Mabel Normand
in
"Suzanna"

Directed by
F. Richard Jones

Exhibitor Value
Because both producer and star are known wherever motion pictures are shown.
Because Mack Sennett and Mabel Normand are strong at the box-office everywhere.
Because the producer declares "Suzanna" to be the best picture he ever made.
Because the star says she has done the best work of her career in this film.

Audience Value
Because this picture has everything in it for any group of patrons anywhere.
Because there is a splendid all-star cast that put actual life into their roles.
Because there is a beautiful love story, smoothly told, full of action and thrills.
Because there is plenty of good comedy as relief to suspense, adventure, big romance.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

A Branch Office located in each United Artists Corporation Exchange
AN OPEN LETTER

MOTION picture fans are anxious to see the most talked of woman in the world today—Pola Negri.

Since her arrival in this country, her name has been headlined by every paper in a series of news stories which have resulted in an interest in this remarkable star such as has never before been observed in the amusement industry.

Everyone is eager to see this star in her latest picture, "Mad Love," the first to be released since her arrival, and which, over her own signature, she claims to be her greatest success since "Passion."

As a Showman you will undoubtedly be quick to grasp the money-making possibilities of Pola Negri in "Mad Love." Here is opportunity knocking at your box-office window.

Records Smashed!

Pola Negri in "Mad Love" is doing the biggest business in New York's history at the Capitol. It has broken the attendance receipts of "Robin Hood" and "Passion." The throngs stood six deep a block and a half down Broadway on the opening night.

Wire from St. Louis

"Mad Love" opened Del Monte Theatre Sunday, March 4th, breaking all house records for past year, with exception of personal appearance of Valentino. Public heartily endorsed Pola Negri in "Mad Love."

DEL MONTE THEATRE
E. J. Lynch, Mgr.

Goldwyn Distributing Corporation
Some stars and scenes from the most pretentious picture we have made to date

B. P. SCHULBERG
Presents

A GASNIER
Production

DAUGHTERS OF THE RICH

Based upon Edgar Saltus' Famous Novel
Adapted by Olga Printzlau and Josephine Quirk
Photographed by Karl Struss

Now in completion
Released April 22

IT'S A PREFERRED PICTURE

When in their bedrooms, Giselle and Gerard had their own thoughts of fluctuating values in the marriage market.

"I am making a great sacrifice for you, my dear, I am going to marry a rich American girl, so that you can have plenty of money."
Mr. Exhibitor: This is Your

WHEN YOU BUY WARNER PICTURES
-YOU BUY WARNER PICTURES ONLY

"MAIN STREET"
"BRASS"
"LITTLE CHURCH AROUND THE CORNER"
"BEAUTIFUL DAMNED"
"HEROES OF THE STREET"
"RAGS TO RICHES"

When you book these features, singly or in a group, you may book them without having to buy any others.

Warner "Screen Classics" are sold strictly on their OWN. Our contract with Exchanges, as shown on the opposite page, is the Exhibitor's protection against the necessity of contracting for anything but Warner Pictures, when you want Warner Pictures ONLY.

Coming, Warner Bros. 18 "Classics of the Screen"
Clause "O" of the Warner contract with all Exchanges is proof that you don’t have to buy any other pictures in order to get Warner Bros. “Classics of the Screen.”

Coming, Warner Bros. 18 "Classics of the Screen"
THE BEST "BUY"

Joined with the acknowledged editorial supremacy of "Exhibitors Herald"—its undeniable leadership in readers' interest, attractiveness of make-up, progressiveness and alertness to what's going on in the picture business—

A REPORT OF THE AUDIT BUREAU OF CIRCULATIONS

—now fixes its position, unassailably, as

THE BEST "BUY" IN THE FIELD
THERE is a lot of human interest in this picture, as well as numerous "big punch" situations. It registers as a good, wholesome melodrama, with plenty of rapid action, and carries a popular appeal. Also, it is decidedly refreshing to meet with such a rare type of screen hero, who is anything but heroic, rather a weakling in fact, but when thrown unexpectedly into an atmosphere altogether foreign to his nature, suddenly braces himself to meet the emergency, shows an undaunted front to his enemies, defeats their plans and wins a girl worthy of his love.

That "The Inner Man" will please a majority of film patrons is a safe prophecy. It abounds in beautiful photography; is free from padding and should prove a satisfactory box office asset.

The role fits Wyndham Standing like the proverbial glove. It is a capital bit of character work. Dorothy Mackaill is an exceedingly pretty and convincing heroine.

The continuity is even and the action swift from start to finish.

Exhibitors Trade Review, March 10, 1923.
A Drama of a New Woman

A THOMAS H. INCE PRODUCTION

Written by Bradley King
Directed by John Griffith Wray, under the personal direction of Thomas H. Ince.

CAST OF CHARACTERS

John Bowers  Marguerite de la Motte
Milton Sills  Francesca Billington
Evelyn McCoy  Bertram Johns
Harry Todd  Ernest Butterworth
Aggie Herring  John Stepping

A TASTE OF THE PLOT

A man, primitive, masterful—a girl who loves his strength and fears his domination—and a polished man of the world. Comes a terrific conflict in the elemental, and the struggle to win a woman's soul. A story of the lonely spaces of the Northwest and Broadway's swarming nights—of a fiery, dominant man and a cultured city-bred woman.

CHARACTER OF THE STORY

Big in dramatic thrill—bigger still in spectacular sensation. Few have seen anything to equal the terrific dam-burst that sends flood waters seething over the country-side in miles-wide sweep of disaster, nor anything to surpass the mad stampede of a thousand steers, crushing life beneath flying hoofs, thundering down on the man who stands alone to check them. Thos. H. Ince has made those moments masterful.

ACCESSORIES

Window Cards  Press Books
Ad Cuts  The Trailer
Posters  Lobby Displays
Slides  Lobby Photos

Ask your First National Exchange for the Press Book, containing exploitation ideas, press matter, prepared reviews, special news stories, samples of the accessories—everything to put this picture big in the way it deserves.
and an Age-Old Love

READ WHAT THE CRITICS SAY:

INTENSELY INTERESTING DRAMA OF SOCIETY

"A thoroughly convincing and well-acted melodrama. The characters are well drawn and the work of the entire company brings out various situations in the best light. The story is both interesting and amusing and has good lighting and artistic settings.

"An intensely interesting play of the society type. The centre of interest is fastened upon three characters and it is all the more praiseworthy that the situations and acting create such good entertainment.

"John Bowers, in the role of Jim Russell, is well fitted for the part. He acts with restraint and is very effective as the young, struggling engineer. Marguerite de la Fosse has an equally important part as Isela Dorne, an authoress and playwright who finds a husband rather a nuisance when he goes after a career. Milton Sills plays the role of the producer of plays, Rudolph Martin, with his usual reserve and conviction."—Exhibitors Herald.

VILL BRING GOLD TO THE BOX OFFICE

"Excellent entertainment is offered by this production which is in every way up to the high standard of previous Thomas H. Ince pictures. A clear, well constructed plot, photography of the best grade, intelligent acting by a talented cast and skilled direction are the qualities which register What a Wife Learned as a feature worthy of attention of all exhibitors and likely to ring golden box office returns. The love interest gathers and develops without once striking a jarring note. The narrative gets to its stride quickly, there are no dull moments nor slackening of speed from start finish. The big flood scene will surely rill all beholders and a most satisfactory max is achieved."—Exhibitors Trade Re-

Distributed by Associated First National Pictures, Inc.
Coming!
The Novelty Melodrama of the Year

Galleons, derelicts, once-proud clippers, stately liners, caught in the grip of the weird Sargasso Sea through centuries and wedged by sea-weed into an island of lost ships. A colony of men and only two women inhabit it, a rabble ruled by a giant with the right of might. Escape is impossible. Each new wreck adds new castaways, desperate men—sometimes a woman, and she, by community law, must marry within one day, choosing her mate from the men who offer. Two want her—the brute who rules and the man accused of murder.

Director Maurice Tourneur tackled a big job in filming this story of Captain Crittenden Marriott's. Not only was there drama of the strongest kind, but also the unprecedented locale of the Sargasso Sea with its waste world of stagnant weed, its submarine monsters, the hundreds of ships it never lets go. A sailor's myth some call the Sargasso Sea; yet the atlas shows it at the Gulf of Mexico's very door. Thus Tourneur has depicted both island and people, in scenes that come as some new, almost incredible wonder.

With Anna Q. Nilsson, Milton Sills, Frank Campeau and Walter Long in the cast, produced at M. C. Levee's vast United Studios, at Hollywood, "The Isle of Lost Ships" will be discovered as that rarest of jewels—a photoplay the like of which has never been seen.

Yo ho, me hearties! Bend a sail!

M. C. Levee presents
A Maurice Tourneur Production
"The ISLE OF LOST SHIPS"

By Crittenden Marriott - Personally directed by Maurice Tourneur -
A First National Picture
B. P. Schulberg presents

Katherine MacDonald in

Refuge

By Lois Zellner
Directed by Victor Schertzinger
Scenario by Florence Hein

A First National Picture

The story of a girl who married a beggar to save a kingdom and found herself a princess. One of the most thrilling tales of love, romance, and adventure ever presented.
B. P. Schulberg presents

Katherine MacDonald

"Refuge"
The American beauty in her latest picture, a melodramatic tale of adventure in a mythical kingdom on "The Prisoner of Zenda" type. A most unusual love story set in a gorgeous background and with action that is fast and furious every minute. If your patrons like straight from the shoulder thrills and strong melodrama, this is what you want.

"Money, Money, Money"
A story with a Main Street setting, a most timely topic as you know. A happy combination of a good story, a beautiful star and good direction makes this one a big success. Adapted by Hope Loring from the story by Larry Evans. Directed by Tom Forman. It should appeal to every lover of good, clean screen entertainment.

"Heroes and Husbands"
A beautiful romance of high society with the up-to-the-minute question of a woman's sphere in life. One that is sure to appeal to the women, and one which the men will enjoy as thoroughly. A love story with a deep mystery angle and plenty of thrills in gorgeous settings. Story by Charles A. Logue. Directed by Chet Withey.

"White Shoulders"
Many critics have called this Miss MacDonald's best picture. It is the story of a beautiful Southern girl placed on the auction block of marriage by her mother; taken from the famous Saturday Evening Post story by George Kibbe Turner and read by millions. It is one they all know and love. Directed by Tom Forman.

"The Woman Conquers"
A wondrous tale of a society girl's battle for life and love in the snow wastes of the far north. A colorful story of red blooded men and women with the primitive instinct of fighting for their own. The kind every audience will thrill to. An artistic and entertaining photodrama by Violet Clark and directed by Tom Forman.

Produced by Preferred Pictures, Inc.

First National Pictures
IN THIS ISSUE
OF SPECIAL INTEREST
Article II, Facts and Comment Affording Close-up of West Coast Production Situation, by Martin J. Quigley 23
Heating by Direct Radiation, by R. L. Simmons, architect 75
Say It With Newspaper Space, an Exploitation Feature 37

NEWS OF THE WEEK
Compromise May Develop in New York Censorship Issue 21
Public Protest Defeats Drastic Censorship in Tennessee 21
Motion Picture Exposition Will Be International Event 23
Robert Brunton Dies in London After Short Illness 25
League in Oklahoma Urges Elimination of Federal Tax 23
West Coast Situation Magnified and Untrue, Narcotic Head States 25
Kansas Exhibitors League Will Hold Convention in April 25
Arbitration Cases Disposed of Under New Set of Rules 35
Six Per Cent Measure Is Defeated in Kansas 35
Steffes Predicts Adoption of Contract by Minnesota 35
Forced Group Booking Barred by Warner Brothers Contract 36

PICTURES OF THE WEEK
Pictorial Section 29

WRITTEN-BY-EXHIBITORS DEPARTMENTS
"What the Picture Did For Me" 53
Letters From Readers 52
Money-Making Ideas 36
Theatre Letters 30
The Funny Side of Exhibition 22

SERVICE FEATURES
The Theatre, a department of practical showmanship 37
Reviews, staff appraisements of current offerings 45
Public Rights League, a workable defense of the screen 51
Theatre Construction and Equipment 78
Short Subjects, a department devoted to promotional ideas 43
Newspictures, making the screen a newspaper 43

MISCELLANEOUS DEPARTMENTS
The Week in New York, by John S. Spargo 34
Purely Personal, of special interest to exhibitors 76
With the Procession in Los Angeles, by Harry Hammond Beall 47
The Film Mart, production progress and distribution news 48
Chicago Trade Events, by J. R. M 91
Retakes, the lighter side of things, by J. R. M 20
Topics of the Day, briefs for the program 76
Answering Reformers

In his relations with such outfits as the International Reform Bureau Mr. Will H. Hays has either been acting on a forlorn hope or else he is a sheer optimist.

The Reform Bureau last week handed to the newspapers a statement criticising Mr. Hays and denouncing his "employers." It appears that the statement was based on a letter from Mr. Hays in which he stated that the Bureau was laboring under a misunderstanding with reference to the purposes of himself and his associates.

We do not see how Mr. Hays can permit himself to believe for a moment that a radical reform organization such as this Bureau could, under any circumstances, permit itself to approve of or be content with any circumstances that exist, regardless of what they might be. Their platform is that practically everything is all wrong and they always find ways and means of avoiding or ignoring anything that might result in an admission that this is not true.

If all motion pictures were made safe for the kindergartens, the inveterate, professional type of reformer would still find an excuse for denouncing them in practically the same language he uses today.

The International Reform Bureau does not want to see an improvement in pictures and would not admit there was an improvement, even if it were apparent to all the rest of the world.

Sooner or later Mr. Hays will have to make up his mind that there are certain natural enemies to motion pictures—and everything else the public gets any enjoyment out of—and every time they bob up they should be hit and not argued with.

* * *

Stars and Commercialism

The protest of the group of famous stars against "commercialism" of motion pictures and their determination to band themselves together for mutual protection is not without a humorous touch.

These individuals include within their number several persons who may be set down as being among those who have been most favored by the motion picture, financially and in every other way.

By virtue of the position and natural endowments of these stars thousands of less fortunate individuals throughout the industry are compelled to struggle for a mere livelihood that they may be rewarded in the millions for what they contribute to the screen. They are the little kings and queens of the film world whose wishes are the law, or nearly so. They have, indeed, been smiled upon by fate, yet....

They are not satisfied. They protest that the motion picture is being "commercialized" and in that charge they have struck an ironical cut because it might be fairly pointed out that a pretty swift pace in "commercialism" is set by these stars themselves who demand for more money is heard with monotonous regularity. They seem to think it a case wherein it is quite all right for them to seek to increase their profit out of pictures but it is horrid commercialism for anyone else to enter into the same ambition.

To commercialize a thing is to put it to business uses and a great element in the good fortunes of these stars is the fact that men versed in trade and commerce have taken their work and put it to business uses. Otherwise, like many great artists before them they might be getting their mail in musty garrets instead of in palatial country homes.

* * *

Many pictures have been urged upon the public because of pointing some moral. Mr. William DeMille's latest production, "The World's Applause," has a story that can be contemplated with profit by the professionals of the picture world. Plenty of prints should be kept on hand in Los Angeles to be supplied to stars.

Re-Takes

J. R. M.

A NOTHER Hollywood actress has left her husband flat. And the news—papers printed columns about it. By and by they'll fall for the stolen jewels story if anybody ships it to them.

* * *

Expecting Too Much

Chicago musicians recently got an increase in wages, but they wouldn't agree to learn any new music.

* * *

Yes, Yes

I see where the annual harvest of the crooks last year was $3,000,000,000. This was a falling off of $1,000,000,000. A case of too many crooks spoil the broth, I suppose.

* * *

Interesting

Statisticians have figured out that robbers got about $30 per capita. So if you didn't get stuck up for thirty iron men last year, you're lucky, that's all.

* * *

Wooly Wool

Work on a life-size oil painting of Brownie, the dog comedian, has just been completed, according to a hot wire from Brownie's press agent. They're going to exhibit it in Seattle and if the art circles there can stand it, it'll be taken around to other kennels. It is said Brownie is very proud of the job.

* * *

About Fifty-Fifty

Elinor Glyn wants to know "Do husbands bore wives more than wives bore husbands?" We'll bite—do they?

* * *

"Big Tim" Murphy, Chicago's premier tough guy, who is now confined in Leavenworth, may go into pictures. He wishes to arrange for an early release.

* * *

Sic 'Em, Tom

Just to change the subject, I see where Tom Redding is editing a magazine called "Camera" in Philadelphia. That's a good place for Tom. They're some folks in that town that'll "get" Tom's Latin, which is more can be said for a lot of film people he was writin' publicity for in N. Y.

* * *

Taking No Chances

In "The Shrek of Arably" Mack Sennett has his bathing girls dressed in the latest King Tut outfits going into a tank. But he's foxy. He makes you look at 'em through a fancy iron gate, so you don't get a very good view.

* * *

Think So?

Bet that "Naked Truth" Dinner would never get by the Pennsylvania censors.

* * *

I'll Say So

"The Pilgrim's" progress in the Keystone state will be slow unless those censors relent.

* * *

M. P. T. O. News

The lads who would be President are now receiving mention. Each candidate is on his toes To run at the May convention.
Compromise May Develop in New York Censorship Issue

One Possibility Is Abolition of Present Commission and Placing of Regulation in Hands of Tax Department or Comptroller’s Office

ALBANY, N. Y., March 13—There is a possibility of a compromise in the censorship argument in New York state, to the effect that the present censorship law would be continued, but the present commission would be abolished, and its functions placed in either the state tax department, or the state comptroller’s office. This has developed since the big censorship hearing at the state capitol last week. It is rumored also that a prominent member of the ways and means committee, before which the hearing was held, has since said that the repeal bill will not be released out of committee, and furthermore that there are not enough votes to force the committee to report it out.

Smith Confers With Advisors on Censorship

It is said that Governor Smith has had several informal conferences of late on the question of motion picture censorship, with persons from whom he frequently takes advice. Some of these are to have suggested the abolition of the commission, and another plan, said to have been advanced to the governor, would take the form of legislation giving each locality local option on the question of censorship. This latter scheme, however, would not get far as in the end it would only add to the trouble of the producers.

Meanwhile, official Albany is waiting for some definite word from the committee as to whether or not the censorship bills are to go to a vote in both houses of the legislature. The public hearing last week on the repeal measures now before the legislature disclosed a strong sentiment against censorship, the advocates of repeal being loudly applauded throughout their addresses.

Hillis Argues for Repeal

Strong arguments against censorship were made by the Rev. Dr. Newell Dwight Hills of the Plymouth church, Brooklyn; P. E. Howard, editor-in-chief of the American Press Association; Frederic C. Howe, former commissioner of immigration, and John Brady, representative of the state and American Federation of Labor, and Charles L. O’Reilly, president of the state exhibitors league, who will be the next chief executive of the T. O. C. C.

O’Reilly struck a responsive note when in addressing Canon Chase, New York reformer, he said:

“You told us exhibitors that when censorship came there would be a big increase in theater attendance. Well, I will tell you you were wrong. There has been a 30 per cent drop.”

O’Reilly Cites Board Eliminations

To support his contention that censorship on pictures is nonsensical and silly he cited a number of eliminations made by the New York commission. These and others were filed with the committee considering the repeal measures. Here are some of the eliminations made and filed with the committee to support the arguments against censorship:

“The Silent Voice”—Story of North-west mounted police. Scene shows chasing outlaw. Mounted policeman’s horse goes lame and to save horse he dismounts and leads horse. Eliminate scenes leading horse as “inhuman.”

“No Wedding Bells”—Two reel comedy. Father throws suit out of house. He goes to trolley track and puts head on track. Car goes by but parts at switch and goes on other track. Man goes over and puts head on second track and car goes by on regular track. Man gets disgusted and leaves. Eliminate scenes as “inhuman and tending to incite crime.”

Other Eliminations Read

“Rustlers of the Redwoods”—A scene was ordered eliminated which showed a man throwing a hatchet and the hatchet landing in a tree. It was ordered cut on the ground that it would “tend to incite crime.”

“The Haunted House”—Eliminate as sacreligious “episode of marriage by radio.”

“Jazzmania”—The commission has just passed and approved the Mae Murry feature. One elimination was ordered where the feminine inmate of the state hall and entering an ante-room lifts the back of her skirt and kicks back her foot towards the assemblage in the state hall. Her skirt is lifted about ankle length but the commission insists this would tend to “corrupt morals” and must come out.

Eighteen typewritten pages of these eliminations were filed with the legislative committee.

Public Protest Defeats Drastic Tennessee Bill

One of the most drastic censorship measures ever advocated has been defeated in the state as a result of the protests of public officials, club women and the public generally.

The measure would have placed a $50 fee on every picture, regardless of length, reviewed. The bill further provided that each theatre pay $5 per cent of the gross receipts for the privilege of playing picture censored.
The Funny Side of Exhibition

By LYN LUNDQUIST
(Delight Theatre, Estevon, Sask., Canada)

My father is a good old scout, but he remained determined that pictures were immoral and harmful for a period of twelve years. He grieved over our “bad business” and wrote many scolding letters.

One day he chanced to pay us a visit from the States. He would not go in and see the pictures, and only stayed in the residence portion of the theatre over the lobby. Finally, it got near his bed time, a little after 9 o’clock. In taking him to his bedroom back of the balcony we came opposite the rear balcony exit door. I swung it wide open so he had to see the picture. Apparently it was the first motion picture he had seen. It was a travelogue through the Hawaiian Islands. He stood astonished, with mouth and eyes open to the extreme, as he exclaimed:

“My, isn’t that beautiful and natural! You can see the water as natural as our own lake at home.”

He finally consented to come in and sit down and sat through the balance of the first show and all of the second show. His surprise reminded me of the story of Rip Van Winkle. I did not hoax him at all—just left the pictures to speak for themselves.

You see his idea of a show was got when he was a young man 50 years of age—he is now 79. In those days, it is rumoured that half of the show people and theatre owners were the worst kind of sports, while in reality today such characters are exceptional and immoral houses and companies are doomed to failure.

Now he never writes complaining letters about it any more. He was cured of his prejudice.

That is the way many objectors keep on knocking theatres, with the most of them never having seen a modern, clean show or picture. The most of them are good moral lessons, entertaining and educational in more ways than one.

By MILLER & CARROLL
(Gayety Theatre, Amory, Miss.)

After placing our piano in a recently installed orchestra pit, one of our town sports, upon entering the theatre with his ready fingers, it seemed a pity to saw off a perfectly good piano to make it level with the stage.
Facts and Comment Affording Close-up of West Coast Production Situation

By MARTIN J. QUIGLEY

(Written at Los Angeles)

Article II.

WHAT the West Coast production situation promises in big pictures and its intimation of an approaching prosperity were referred to in this outline of conditions last week.

In this article we shall refer to what's wrong with the situation—not all of the various things that should be made the subject of discussion with a view to hastening a remedy but only a few of the more conspicuous ills.

There can be no logical denial of the fact that production has set the pace of advancement for the whole industry and not even have the marvelous strides that have been made in theatre construction and picture presentation kept ahead of the progress in the studios. But as great as has been the studio progress it has not been greater than the opportunity and the resources which have been supplied by other branches of the industry. Hence, it is proper that the production branch of the business be held to strict accountability with reference to the opportunities and facilities that have been placed at its disposal.

* * *

The frequently mentioned provincialism of Hollywood—meaning the motion picture colony—is not merely a theory; it is a concrete fact that is making an indelible imprint upon production. A few years' residence in Hollywood, and frequently only a few months, seems to establish the notion that the earth has taken on a new axis and that the whole world is revolving around that particular spot. Actors, perhaps, cannot have too much egotism. It is a necessary or at least a traditionally accepted part of their business. But there are the others who are directly concerned in an executive capacity with production who must remain well-poised and well-balanced if pictures are not going to fly entirely away from the hearts and minds of the millions of ordinary people that they must appeal to and be understood by if they are to be commercially successful.

There is a Chinese wall of self-satisfaction and conceit being thrown up around the motion picture colony. Instead of safeguarding and maintaining, against every obstacle, the absolutely indispensable contact with the outside world, there is a tendency to become more self-centered and to ignore all mankind beyond the wall. If not stopped, the inevitable outcome of this tendency is the production of pictures that will not be in tune with the customs, the thoughts and the aspirations of the multitude and the industry will find itself saddled down with a lot of costly negatives that cannot hope for anything beyond a very limited distribution.

There is an idea getting abroad in production circles that there is an opportunity for the more sophisticated picture, with heavier theme and more involved construction. This idea is generated by the thought that in the development of pictures a point has been reached at which it is now commercially possible to make pictures with an especial appeal for the discerning intellectuals, of the type of certain plays that prosper moderately in the stage theatre of a few large centers but inevitably wither and die promptly when taken out on the road. While it is understood that motion pictures must appeal to the millions to be successful it would seem that the record of the type of stage play we refer to would be sufficient to discourage this folly.

* * *

ANYONE at all familiar with the process of motion picture production knows that every step in the proceeding involves a big outlay and that on the whole it is bound to be expensive business. But as rich men's foundations are not ending production and inasmuch as the cost and a profit for the investors must be gotten back somehow, it becomes a matter of overwhelming concern that something be done about the constantly rising costs of production.

Unfortunately, a large number of persons directly engaged in the expenditure of production appropriations are letting someone else worry about this feature of the matter. If there are any substantial efforts being made to curtail the cost of production—or even keep it within presents limits—it is not visible to the observer of the situation at this time.

The production end of the business is money-mad—mad and with the idea that money is omnipotent in the studio; that anything worth while in the production of a picture must cost a great deal and that money will supply many deficiencies of work, study and ability. Talent and brains are costly enough but doubly so when they rely upon the expenditure of more money to achieve results. As productive financially as pictures have been they cannot keep pace with the spending appetite that
EXHIBITORS

here and there blots the production situation.

The great and unique abilities of the production personnel, both in front of
the camera and around it, receive as
everyone knows a financial compensa-
tion that has not even been ap-
proached in any other line of human
endeavor—and there is much right
and reason for this condition!

The dollar, however, will come—but it
is a great distance off—when the
production personnel will recompense
at figures materially less than the
present scales. There will be a gradu-
ual but inevitable levelling down to
standards of compensation comparable
with those in effect in other creative
and artistic endeavors.

But the salary situation as it now
exists is simply the result of the in-
exorable law of supply and demand.
There is only a very limited number
of artists who work before the camera
and around it in comparison with the
demand and because they are indis-
pensable to the continuance of produc-
tion it is simply in the natural order
that they should levy a heavy toll upon
the producer who in turn must pass it	on to the exhibitor. And because of
the public’s tacit approval of the sys-
tem through the box office the exhibi-
tor is reasonably able to meet his share
of the cost.

But even in the situation which
exists today the production personnel
must and should realize that picture
making cannot continue at all unless it
is kept economically sound and regard-
less of any position to dictate which
they may be in temporarily they can-
not safely expect or demand more than
the traffic will stand. The devastating
practice of carrying a production unit
at a loss simply to prevent another
producer from doing the same is just about
at an end. Every unit now faces the
alternative of making a profit or being
dropped.

* * *

MOST of the harmful publicity
concerning motion pictures and
motion picture people originates in
Los Angeles. We do not refer to
scandal or the slings of the main-
raker; we mean the foolish, deceiving
and mis-representative type of stuff
that is sent out about pictures and pic-
ture personalities.

The studio press agents largely are
unwilling victims to this disorder
which they recognize in all its harmful
phases but which they are practically
powerless to control because they are
either going on orders or simply do-
ing what they know are paid for. The
majority of these men are practical
newspapermen who have learned in
newspaper offices the effect upon the
popular mind of various kinds of men-
tion. They know in many instances
that their principals would be much
better off if out of the newspapers than
appearing frequently in them and get-
ting mention with the type of stuff
that is being put over. But the code
seems to be that any kind of mention
is better than none at all—which is a
decidedly dangerous line of action to
follow.

Production personalities generally
are impelled with what amounts to an
actual passion for publicity—publicity
of every kind whether it be profes-
sional or personal. As the reader
of the publications of the day knows
there seems to be no limit to the in-
trusion into their personal and private
affairs that they do not welcome for
the sake of getting and keeping their
names and pictures in print. They
court the most glaring publicity for
everything they are concerned with
from their professional interests to
their home and family interests. And
then when one of them becomes in-
volved in an affair which obviously is
not fit subject matter for publicity
they want to be able to declare that it
is their private business and nobody
else’s concern. After they have taught
the public a morbid interest in every-
thing concerning themselves, their
position then is not a very consistent
one.

We believe that this publicity matter
has resolved itself into a problem of
far-reaching consequences. We be-
lieve that the type of notice that is be-
ing sought and received is a seriously
undermining influence with respect to
the industry’s ability to make a world-
wide appeal of pictures. This plying
into the most delicate and intimate personal
affairs of screen personalities is un-
questionably destroying the illusion
of pictures because it destroys the pub-
lic’s illusion with reference to persons
who portray the pictures upon the
screen. Romantic leading men, for in-
stance, are continually being shown in
some domestic situation that
has nothing to do with their work,
possibly, cutting the lawn or engaged
in some other activity of husbands,
are simply, through publicity, disas-
sociating themselves from the type of
character that they are seeking to
establish in the minds of the public.

Emotional beauties also who allow
themselves to be portrayed in print
with stories about their culinary
proswes are tearing down the type of
character that they are seeking to build
up. Hundreds of other plain examples
of publicity gone wrong might be men-
tioned.

Stars and other prominent personal-
alties must resign themselves to the
fact that while they are active profes-
sionally they are creatures of a world
of make-believe and that everything
they do that destroys the illusion hurts
them and hurts their business. They
are fortunate in many ways and their
lot is not without recompense but there
are certain things they must sacrifice.
They cannot expect to be of the
charmed circle of screen celebrities
and also of the common people at the
same time. The farther they with-
draw from every kind of public notice
—and especially personal appear-
ance—excepting only that which ap-
plies to their work, the better off they
will be and so also will be their work.

In Los Angeles the good nature—
and bad judgment—of screen personal-
alties is presumed upon by hotel and
restaurant management to the extent
of using them as bally-hoos for their
places. Can anyone imagine Maude
Adams in the heyday of her popularity
competing in a public dancing contest
at Rector’s? * * *

The concentration of producing
activities in Los Angeles unquestion-
ably amounts to a valuable arrange-
ment to the industry in the saving of
time and money. But such an arrange-
ment creates an iron-bound colony
which becomes ruled and directed by
local thought and local celebrities in-
stead of being properly susceptible
to national influences. Unless means
to correct this difficulty are discov-
ered and put into effect the isolated,
smaller feature of the colony is going
to become more pronounced.

A valuable influence upon the situa-
tion would be the location of a greater
number of the practical heads of pro-
ducing organizations in Los Angeles
where they could stand out constantly as
barriers against the development of
impractical, objectionable and mis-
guided tendencies. And their contact
nationally and internationally with the
market and with the outside would enable
them to contribute day by day many
things to the production center that it is badly in need of.

(The third article of the produc-
tion situation and allied matters will
be printed in next week’s issue.)

Educational Enjoins

“Day by Day” Picture

(Special to Exhibitors Herald)

LOS ANGELES, March 13—S. M.
Herzig, Lyle W. Rucker and others in an
order issued by Judge Leslie Hewitt in
the Superior court of California are re-
strained from selling, leasing, or exhib-
ting a picture called “Day by Day” fol-
lowing action brought by Educational
Film Exchanges, Inc.

Educational is distributing “The Mes-
sage of Emile Coue,” which declared
is the only authorized picture by the or-
inator of the popular phrase “every day
in every way” and the Coue method of
self healing.

James Cruze in East

(Special to Exhibitors Herald)

NEW YORK, March 13—"The Cov-
ered Wagon," Paramount production di-
rected by James Cruze will have its pre-
miere at the Criterion theatre on Friday
of this week. Director Cruze has arrived
in New York for the showing, and will
make a number of scenes for "Holly-
wood," his latest picture, while here.
League in Oklahoma Urges Elimination of Federal Tax

Also Acts to Stop Renting of Motion Pictures to Non-Theatrical Organizations—Spokane Forms Association Among Amusement Men

(Immediate Release)

OKLAHOMA CITY, OKLA, March 13.—Oklahoma exhibitors are going to take immediate steps toward abolition of the federal tax on admissions.

At the convention of the Oklahoma Theatre Owners & Managers' Association this month, a resolution memorializing congress to eliminate the admission tax and urging all exhibitors in the state to write to their senators and representatives in congress requesting that some action on the matter be taken, was adopted unanimously. H. W. McCall, Liberty theatre here, presented the resolution.

Disapprove Rental of Films to Non-Theatricals

Oklahoma voted its support of the campaign against rental of pictures to non-theatrical organizations, in a resolution condemning the practice. The resolution expressed no objection to the rental of films to churches and schools charging no admission prices.

Practically 200 exhibitors were in attendance at the two-day convention, which was presided over by Ralph Talbot, of Tulsa, chief executive of the league. He was assisted by Morris Lowenstein, vice-president, and Josh Bilings, secretary.

The report on the legislative situation stated that exhibitors need have no fear of adverse laws being placed upon the statute books at this session of the legislature.

Exhibitors authorized appointment of the following grievance committee:

For the exhibitors—James H. Cooper, Criterion theatre, Oklahoma City, and Morris Lowenstein, Majestic theatre, Oklahoma City.

For the exchanges—Tony Ryan, First National manager, and Wallace Walkhal, Associated Exhibitors manager.

A fifth member will be selected by the committee itself.

No Action on Cohen Plan

No action was taken by the league on the Cohen distribution plan. Whether or not it will be considered as an organization matter at a later date has not been indicated.

Henry B. Wallath addressed the gathering.

With free dances, free banquets, free admission to theatres, and everything else free, the convention was voted the largest and best ever held by the association.

West Coast Situation Magnified and Untrue, Narcotic Head States

WASHINGTON, D. C., March 13.—Following an investigation of narcotic conditions in Los Angeles and vicinity, Narcotic Chief Harry D. Smith of the Pacific Coast Division has submitted a supplementary report to Secretary G. Natt and Commissioner Haynes, heads of the government's narcotic forces, in which conclusion is made of statements that conditions in Los Angeles and environs have been greatly magnified and that few of the sensational cases as calculated throughout the coast were based on facts.

"There is a preponderance of evidence tending to show that Los Angeles and the Hollywood district particularly is as free from the narcotic evil as could be hoped for," he reports in summarizing his investigation.

Says Creditors Favor Reorganization Plan

NEW YORK, March 13.—In submitting to Federal Judge A. N. Hand the plan for the reorganization of the Selznick enterprises, James N. Rosenberg, counsel for Lewis J. Selznick, declared that the majority creditors have accepted the main features of the plan.

Details of the reorganization scheme were not made public, because, it was stated, there were some points of difference to be adjusted.

Dies in London

Robert Brunton

(Special to Exhibitors Herald)

LOS ANGELES, March 13.—The passing of Robert Brunton, widely known motion picture producer and founder of the old Brunton Studios, came as a decided shock to his many friends in this city. Brunton, who was rated as one of the wealthiest producers in the industry, died after a three days' illness while visiting in London, England.

He was at various times associated with many of the big film men locally in various motion picture enterprises. Recently the Melrose avenue studio which Brunton founded was renamed United Studios and was taken over by Joseph Schenck, M. C. Levee and associates. It is one of the largest of its kind in the world.

Kansas Exhibitors to Hold Convention Soon

(KANSAS CITY, KAN, March 13.—The next semi-annual convention of the M. P. T. O., Kansas, will be held the latter part of this month or early in April. R. G. Liggett, president of the organization, announced this week. At an executive board meeting soon the place of the convention will be determined. The uniform contract and the Cohen distributing plan will be two of the most important matters which will be referred to the convention.

Paul Bern With Mayer

LOS ANGELES, March 13.—Paul Bern, who has been supervising editor at Universal City under Irving G. Thalberg, has joined the Louis B. Mayer studios. He will contribute original stories for screen production.

WASHINGTON

(Special to Exhibitors Herald)

SPOKANE, WASH., March 13.—A permanent organization, known as the Spokane Allied Amusement Association, was formed last week at a meeting of a temporary organization of representative theatrical and amusement men at a luncheon held here. The organization contains opposition to detrimental legislation.

Authorization was voted the executive board of trustees of the temporary organization to obtain an attorney and to draw up a constitution and by-laws of a permanent organization.

In the discussion at the meeting, the representatives expressed a hearty accord with plans for including in the permanent organization all those included in or affiliated with the amusement industry. The organization will cover all of Eastern Washington and among other amusement plans to include baseball and dancing.

H. C. Lambach, chairman of the temporary organization, presided at the meeting. The members of the executive board of trustees are C. E. Stillwell, Charles York, J. W. Alendar, Maurice Oppenheim and C. M. Van Horn.
THE FIRST TRADE PAPER SERIAL!

BY special arrangement EXHIBITORS HERALD will commence in an early issue the publication, serially, of Rupert Hughes’ great story of studio life—

SOULS FOR SALE

IN convenient-length instalments, this fascinating and informative story of Hollywood and its motion picture people will be run in the HERALD.

RUPERT HUGHES
BELIEVING that thousands of exhibitors throughout America will find this story of absorbing interest and at the same time the source of a great deal of valuable information about the motion picture Capital of the World, the HERALD has arranged with Rupert Hughes for its exclusive trade publication.

As an unique and original undertaking the HERALD will print this novel—which is in great demand at bookstores at $2.00 a copy—in its regular issues, supplying the complete story to subscribers at no additional charge.

A terest to the publication of this story in a motion picture trade paper is the fact that the author—Rupert Hughes—is now making for Goldwyn an elaborate production based on the novel.

In this story Rupert Hughes touches the highwater mark of a career which already has placed him in the vanguard of the great novelists of America. Hughes has an unsurpassed faculty of realistic story telling and in "Souls For Sale" he gives an inside picture of the cinema world of Hollywood, with all the trials and triumphs of its men and women, which should be studied by every person in the picture business.

Don't Miss This Great Story in the HERALD
Distinctive Plans 12 Productions for Year

New Screen Material Acquired by Arthur S. Friend and Henry M. Hobart

(Special to Exhibitors Herald)

NEW YORK, March 12.—A schedule which calls for a round dozen of big pictures is being completed by Arthur S. Friend and Henry M. Hobart of Distinctive Pictures Corporation. Since announcement of its first two 1923 features “Backbone” and “The Ragged Edge” a full program for the year has been arranged.

Acquire Parker Story

The most recent acquisition is Sir Gilbert Parker’s celebrated novel “The Weavers.” This work is considered to rank first of all the author’s many powerful romances. It is a tale of the Egypt of fifty years ago which will require a big cast and will permit of the creation of unusual sets.

Work has already begun on “The Steadfast Heart” by Clarence Budington Kelland, author of “Backbone.” This story is based on a serial now running in Collier’s Weekly and deals with the flight of a waif of a boy against adversity and the barriers of society.

Artists Play on List

Another on the Distinctive list is “Two Carpenters,” by Elbert Mygatt. The sixth of the list is “The Green Goddess,” by William Archer melodrama which George Arliss has been using on a successful tour of the country after a long run in New York.

Announcement of the remaining half dozen pictures will be made soon. All of the pictures will be produced at the Distinctive-Biograph studios in New York.

$100,000 Amusement Firm Given Charter

(Special to Exhibitors Herald)

ALBANY, N. Y., March 13.—The heaviest capitalization of any motion picture company to work in New York state during the past week was that of the Daniel Amusement Co., Inc., located in New York city, and capitalized at $100,000.

Other companies filing papers with the secretary of state, and entering the business were: Brancie Amusement Corporation, $25,000; Daily Film Delivery Co., Inc., $80,000; Cameo Distributing Co., $80,000; Casselli Pictures, Inc., $500; B. S. Moss Holding Corporation, $1,000; Tall Theatre Corporation, $10,000; Cities Productions, $500; General Synchronizing Corporation, $500; Young Pictures Corporation, $250,000; and the Strand Theater, Inc., of Buffalo, $25,000.

White Joins Mayer Organization in East

(Special to Exhibitors Herald)

NEW YORK, March 13.—Randall M. White, who has been director of advertising and publicity for the Lewis J. Selznick Corporation, has joined the New York office of Louis B. Mayer Productions, Inc., of which Paul C. Mooney is the head

Mr. White will be concerned chiefly with advertising and publicity in connection with the Mayer product which has distribution contracts with First National and Metro.

“Robin Hood” Show Lasts Till Morning

(Special to Exhibitors Herald)

SALT LAKE CITY, UTAH, March 13.—In order to enable everybody in Salt Lake City to see “Dooglas Fairbanks in Robin Hood” the Farnsworth Pictures Corporation continued its showing of the picture until the wee hours of the morning. Then they took it out, found street cars and “fliers” waiting to take them home. A local automobile firm furnished the machines and in this manner the Pantages was able to accommodate all who wanted to see the picture and whom they had been forced to hold out previously.

Lone Robber Gets Haul Of $3,500 at Newman Theatre in Kansas City

(Special to Exhibitors Herald)

KANSAS CITY, MO., March 13.—In one of the most daring holdups in Kansas City in several years, the Newman theatre was robbed of $3,535.55 last week. The fact that it took fifteen minutes late, saved $8,000, according to Milton Fich, manager of the Newman theatre.

Mr. Feld, G. S. Eyssell, treasurer, and Dr. Carlos De Mandel, orchestra director of the Royal theatre, were in the office of the Newman theatre when a lone bandit entered and commanded Mr. Eyssell to hand over the money he was checking up, $2,500. The bandit then commanded Mr. Eyssell to remove a grip, containing more money, from the vault.

Perceiving that the grip was heavy, the bandit then forced Mr. Eyssell to put on his hat and coat, carry the grip, and accompany him out on the street, where a taxi cab was hired and Mr. Eyssell driven to the southernmost part of the city. Here the bandit handed him $3 for taxi cab fare, and bade him “good night.”

Sawyer Affiliated With New Producing Concern

(Special to Exhibitors Herald)

LOS ANGELES, March 13.—Arthur H. Sawyer has return to Los Angeles announcing new affiliations with the formation of Associated Pictures, headed by Marcus Jacoby, Chicago financier. Sawyer will substitute Dan McGrew as his last picture for Metro.

Mr. Sawyer and Herbert Lubin recently completed a series of conferences with Metro executives in the east.

French Films Not to Be Beared,Says Tully

Sees No Competition for Years

Even With Aid of Government

(Special to Exhibitors Herald)

LOS ANGELES, March 13.—Recent cable dispatches disclose changing a attitude on the part of the French government toward motion picture production and distribution in France. Lightening taxes and giving producers other encouragement need not be viewed with alarm according to Richard Walton Tully, the National producer who has recently returned from France where he was in close touch with producing conditions.

Pictures Are “Frank”

“No amount of protection by the government will make French productions equal to our American pictures,” said Tully, at the United Studios where, in concert with the Director Young, he is preparing the script of his next first National publication. French picture producers seem to make pictures for sale to Parisian and foreign markets, without realizing the fact that all France, including Paris, has a hunger for the American sort of pictures. That is the reason that American films go big in France. The Parisian producers base most of their dramas on a strong sexual appeal. I do not have to say that there are libelous. Rather, I would say they are very frank. A little too much so for the average person who does not reside in a big city.

Climate Not Favorable

“French climatic conditions are not good for the making of exteriors except in the northern sections of the country and across the Mediterranean Sea in Algeria, where the climate is similar to California. But the making of French pictures in Algiers involves the expense of importing props and construction materials for modern buildings. Even with the government’s encouragement, French producers cannot hope to really compete with American made films for many years, at least until the psychology of the French producer changes.”

New York Film Bills Still in Committee

(Special to Exhibitors Herald)

ALBANY, N. Y., March 13.—The two bills introduced in the New York state senate on February 5 by Senator Love are still in committee and with little chance of their going to a vote. Both bills relate to miniature picture apparatus. One seeks to amend the general city law, and the other seeks to amend the general business laws.

The bills introduced by Assemblyman Miller on February 26, seeking to impose an annual tax on the box office receipts of motion picture theatres, and other places of amusement, is also still in committee. The same holds true of the Levy bill, relating to theatrical performances in first class cities of the state on Sunday. A bill relating to liens on motion picture film laboratories was introduced in the state senate on March 6.

Develop Color Process

(Special to Exhibitors Herald)

LOS ANGELES, March 13.—A new color process is being secretly developed in Hollywood and will be tried out by Metro in an early production.
PICTORIAL SECTION
of Exhibitors Herald
Issue of March 24

With Thomas Meighan and Director Alfred E. Green in Panama making "The Ne'er-Do-Well" for Paramount. Picture directly above: company making the scenes on the Island of Toboga. Above, right: Taking close-up of star in Panama City. Center picture, right: The star, his leading woman, Lila Lee, and members of Paramount company pose with Canal Zone officials for picture. Bottom, right: Star, director, Miss Lee and Director Green's son ready for spin.

Hiram Abrams (left), president of United Artists and Allied Producers & Distributors, and President Frank E. Woods of Associated Authors sign contract, under the terms of which Allied will distribute the product of Woods and his associates, Elmer Harris and Thomas Buchanan, all prominent in the industry.
Strongheart, the wonder dog in First National's "The Silent Call" and "Brawn of the North," barked over the radio from the "Morning Albertan," Calgary, his "message" calling attention to the carnival of winter sports to be held at Banff. His next picture is "The White Fang."

Gladys Walton, whose first success under the Universal banner was "Pink Tights," again reverts to the role of coryphee in her latest Universal attraction, "The Town Scandal." Her current picture is "Gossip."

Harvey B. Day has been appointed sales manager for International News Reel Corporation by General Manager Edgar B. Hatrick. Mr. Day, for years a theatrical manager and advance man, has been in the film business for ten years. His headquarters are at Universal. Photo by International.

Lucille Ricksen, feminine lead in "Out of the Night," first Palmer Photoplay Corporation production, chats over episode of story with E. F. Franklin, advertising manager, J. B. Chapman, publicity director, and D. M. Ricks, field service manager, on the roof garden of the Palmer building in Hollywood. The picture is being filmed at Ince plant.

Tom Swinton, president of Wide World Photoplays, organized to make South Sea Island dramas, will head the first expedition which sails from Frisco in May.
Let's Have a Laugh!

The blushing bride and groom, the latter being none other than Harry Reichenbach, exploiteer "extraordinaire." The bride was Mrs. Lucinda Bacon before her marriage to Reichenbach, whose exploitation schemes have been heralded throughout the trade.

Bull Montana, Metro's caveman comedian, is just full of "pranks," even as he was when a boy. When they don't give him a picture in which he may bust a few craniums, he takes his spite out on his Chevro-Royce. His latest comedy is "Rob 'Em Good," the Hunt Stromberg picture Metro is distributing.

Baby Peggy is so cute that even when she cries you want to smile instead of sympathize. The little Century's star's latest comedies are "Peg O' the Movies" and "Sweetie," an April publication.

Stan Laurel and his frisky steed, Carburetor, exhibit some clever stunts in Metro's "When Knights Were Cold," the star's latest comedy, which should tickle your funny bone.

Mal St. Clair, directing the F. B.O.-Witwer "Fighting Blood" series, pressures Colonel Aginaldo Remmington Gilfeather into service as a desk while on the lot.
Guy Bates Post (right) being welcomed by Thomas H. Ince and his leading woman, Madge Bellamy, to Ince studio in Culver City where distinguished star of stage and screen will produce "The Man from Ten Strike" for Principal Pictures. Robert Thornby will direct.

Here is one of the most spectacular scenes ever staged for a motion picture—the burning of a complete circus for a scene in Rupert Hughes production for Goldwyn, "Souls for Sale." The Hughes story will run serially in "Herald," beginning in an early issue.

Willard Mack appears in the Metro-SL version of his playlet, "Your Friend and Mine."

Conrad Tritschler, London artist, will paint the sets for Tully-First National production of "Trilby."

Reginald Denny, star of Universal's "The Leather Pushers" and "The Kentucky Derby," and the forthcoming Jewel, "The Abysmal Brute," is on his high mule as a result of his good work in the latter picture.

"Hope you win," said Jackie Coogan, little Metro star, when he met Judge Dever, candidate for mayor of Chicago. Jackie has returned to Coast after receiving plaudits of public throughout East. He will begin producing for Metro shortly. (Pacific & Atlantic Photo.)
Goldwyn stock players. Top row, left to right: Conrad Nagel, Jean Haskell and Frank Mayo. Second row, left to right: Patsy Ruth Miller, Claire Windsor, Helene Chadwick and Kate Lester. Three at left, top to bottom: Ted Edwards, Mae Busch and Mabel Ballin. Three at right, top to bottom: Hobart Bosworth, Aileen Pringle and Eleanor Boardman.


The WEEK in NEW YORK

PETER J. BRADY, than whom there is no more popular union labor official in New York, told the members of the A. M. P. A. a lot of things about motion picture affairs at last week's session of the advertiser organization. Mr. Brady many times demonstrated his friendliness to the industry and the occasion of his advent as the guest of the day brought out a large and enthusiastic attendance.

Mr. Brady was one of the speakers at a meeting of the censorship law, and surprised the advertisers by stating frankly that he did not believe the ambiguous law would be wiped off the statute books at this session of the legislature.

He was outspoken in his criticism of the manner in which the hearing was conducted by the anti-censorship element. This, he said, was done on a very amateurish way and the only consolation was that the presentation of their case had been just about as badly mishandled by the other side.

There was no preparation for the presentation of anti-censorship arguments, said Mr. Brady. "No one knew who was going to talk until the hearing began and then no speaker knew what any other speaker was going to talk about. Instead of each speaker driving home a few points of argument, each one tried to cover the whole subject and, as a result, no one got anywhere."

There has been considerable discussion as to just what Senator Walker said to Canon Chase when he stopped the noted reformer in what purported to be a quotation from the Senator at a hearing on censorship last year. As taken down by a stenographer, Senator Walker's remarks were:

Don't mind your well-known scandalous state speaker who attempts to quote you, you must, for once, confine yourself to the truth.

The high light of the industry's social calendar of the past week was the Paramount ball, which was held at the Hotel Commodore, Saturday night. This was the third annual event of this sort and nearly 2,000 invited guests were in attendance. In addition to a dinner and dancing, an elaborate entertainment program was provided. This varied from a number of individual bits by well-known professional entertainers, to numbers from several of the most popular Broadway musical comedies.

It's hard to live down a reputation, especially that of being the liveliest publicity person at large. In its account of the squash over the proposed showing of the German picture "Rasputin," which came into the courts last week, the New York Times says:

"The most active officer of the club in attempting to alter the situation yesterday was Harry S. Reinchenbach, the publicity manager of the Hotel Commodore, who has just heard that Miss Edith Turner has been engaged as a hair stylist just before the production of The Virgin of Stamboul. The activity of Reinchenbach caused some fear that the Green Room Club, the Society for the Suppression of Vice, Supreme Court, and the District Attorney's Office would be interested in the interest of publicity for some forthcoming sensation of the season. As the club's theory was denied by officers of the club, who insisted that there was no evidence that a group of factors experienced genuine sorrow at having publicity thrust upon them."

JOSEPH M. SEIDER, who in addition to exercising his other talents runs the Leroy theatre in Brooklyn, declares that the report of his recent demise is grossly exagger- ated. Recently Joe received a letter from a fratal order of which he is a member, asking if he could give any details of the recent death of Joseph M. Seider. After rolling four straight naturals Joe inquired:

"Am I a dead one?"

Then he picked up the answer, slipped a rubber band around it and put it in his pocket.

Referees get some queer ideas, and some of them express these in a way that makes them seem more queer. At the All-American track censorship repeal bill, one dear old lady, after telling of her efforts to save the youth of the country from pernicious influences, said:

"Children today prefer the movies to any other place of amusement, even the church."

ABE WARNER is still commuting. He left Los Angeles Saturday and will likely remain in New York over the week end. Abe swings a wicked brassie and according to rumors around the Warner Brothers' office, he is bringing his cow pasture pool tools with him. About one peep at the snow covered courses hereabouts and Abe will decide that Los Angeles is a good golf country.

JOHN FLEK LEWIS, general counsel for Famous, was accompanied by Mrs. Ludvig, returned last week from a ten weeks' stay in Europe.

J. LEON BRANDMARKER, who knows more exhibitions than any film man except Sam Moross, has severed his connection with the Fox New York exchange, and has joined the vanguard forces of America Releasing. In order to let them all know about it, J. Leon springs the following:

K. C. B. and sends it along to EXHIBITORS HERALD:

IT'S VERY terrible
TO TRY to call
ON ALL this weekend,
WHEN IT CAN'T be done.
But if you're ready,
TO REACH you all,
WRITE you,
WHEN
FOR OLD time's sake
FOR YOUR own good
FOR MY good
I THANK you.

And in spite of parting his name as he does and writing that stuff, J. Leon is a regular fellow.

JAMES CRUZE, director of "The Covered Wagon," the big Paramount special which will make its public bow at the Criterion theatre on Friday night, arrived in New York last week to attend the premiere, accompanied by numerous members of the cast. Mr. Cruze attended a preview of the picture Sunday night at the Hotel Plaza, when it was shown at $10 top for the benefit of two New York charities—the Committee for Devastated France and the New York Maternity Center.

RICHARD ROYLAND, general manager of First National, has gone to the coast to give Richard Walton Tully and Earl Hudson his moral support and the once over as they start the wheels of production rolling for the big circuit.

"Mad Love" the Goldwyn Polo Negri film, broke all previous high Sunday records at the Capitol theatre on its opening day at the big Broadway house, outdistancing even "Robin Hood" and "Passion."

JOHN S. SPARRO.

WHEN Jesse L. Lasky chose James Cruze to direct "The Covered Wagon" for Paramount, he picked the man who had the broadest background possessed by any of the Paramount directors—a consideration of the greatest importance in the filming of Emerson Hough's epic of the early West.

The job required a man who knew how to work in the great outdoors and obtain the required effects of distance and prismatic backgrounds. Cruze had directed "The Valley of the Giants."

It required a man who knew melodrama. Cruze had directed "Terror Island" and "Always Audacious." It required a man who knew comedy. Cruze had directed "One Glorious Day," "Is Matrimony a Failure?" and "The Lottery Man." It required a man who could handle crowds. Cruze had directed "The Dictator." It required a man who knew plain folks. Cruze had directed "The Old Homestead." And it required a man who knew the West and its people. Cruze was born in Ogden, Utah, in 1884. At the age of fifteen he left home to travel with a medicine show. Knocking all around the West and finally going to Alaska, he saved enough money to pay his tuition for a year in a San Francisco dramatic school. As an actor, he was highly successful, finally heading his own repertoire company. Shortly after he decided to go into pictures he was given the leading role in "The Million Dollar Mystery," and from that time until he started to direct for Paramount in 1918 he appeared on the screen in no fewer than 257 roles.

With "The Old Homestead" and "The Covered Wagon" he has reached the top of his profession, and when Paramount's greatest all-star drama, the making now in the making at the Lasky studio, reaches the public some months hence the main title will bear the line, "A James Cruze Production."—J. S. S.
Steffes Predicts Contract Adoption
(Special to Exhibitors Herald)

NEW YORK, March 13.—W. A. Steffes, president of the Motion Picture Theatre Owners of Minnesota, who has been in New York for several days in conference with Will H. Hays and Sydney S. Cohen, said before his departure for home:

“There is no question but what the uniform contract, while not perfect in all details, is a vast improvement on anything yet offered to the exhibitors. It will come up for discussion at our state convention in Minneapolis on March 24-25-26, and I feel pretty sure it will be officially adopted as it was here in New York.”

Six Per Cent Tax Bill Is Defeated in Kansas; New Measure Bobs Up
(Special to Exhibitors Herald)

TOPEKA, Kan., March 13.—The proposed tax bill in the Kansas legislature, which would place a 6 per cent tax upon the shoulders of Kansas exhibitors, died in committee Tuesday, following two hearings of a delegation of nine exhibitors before the assessment and taxation committee of the house and a joint committee in Topeka.

R. G. Liggett, President of the M. P. T. O. of Kansas, who was chairman of the exhibitors’ committee in the hearing before the house committee, while Thomas Brown of Leavenworth, Ks., was chairman of the committee that appeared before the joint committee.

What is considered the most radical measure introduced thus far in the Kansas legislature was introduced this week by Mrs. Minnie Grinstein of Liberal, Ks. It was a joint bill. The attorney-general said the bill would eliminate entirely any distinction between negroes and white persons, making it compulsory for all theatres and hotels to admit negroes the same as white persons.

Blue Law Hitting Races Is Vetoed by Governor
(Special to Exhibitors Herald)

INDIANAPOLIS, Ind., March 13.—Comment on efforts to discriminate against certain interests in the passage of regulatory laws is contained in a report of the attorney-general declaring the proposed anti-speedway racing law unconstitutional. The attorney-general ruled that the bill represented class legislation and was, therefore, unconstitutional. Governor McCrory vetoed the bill.

“The proposed act does not extend the application of the principal involved to all classes alike—going generally,” the attorney-general said. “For instance, on Memorial day, there might be a circus exhibition held; on the same day a professional baseball team might play. Under provisions of the act the owner of the circus and those participating in the performance would violate no law. Entertainments such as theatres, motion picture shows, etc., may be given where admission fees are charged, without coming under the provisions of the proposed law.”

Arbitration Cases Disposed Of Under New Set of Rules

Grievance Body in New York is Comprised of Three Members of the Exhibitors Organization and Three Members of F. I. M. M. Club
(Special to Exhibitors Herald)

NEW YORK, March 13.—The first arbitration hearing under the uniform contract was held here last week and a number of cases disposed of smoothly and expeditiously. Under the new rules the board is composed of three members of the T. O. C. C. and three of the F. I. M. M. Club, with the board itself electing a chairman. The personnel of the board at last week’s hearing was:

For the F. I. M. M. Club—Louis Rosenbluh, Fox; W. E. Raynor, Pathe; Samuel Zierler, Commonwealth.

Landau Selected as Chairman of Body

Mr. Landau, who is also president of the T. O. C. C. was selected as chairman. Before the board went into executive session Bernard Edelhertz, who assisted in drafting the rules under which the arbitration board operates, pointed out to the members of the board and the assembled contestants, that the board now has an official standing under the state arbitration act and that its findings are as binding as those of a regularly established court of law.

Under the former workings of the arbitration board no exhibitor or distributor could legally be compelled to appear before it. Under the workings of the uniform contract, however, both sides expressly agree to take any dispute to the arbitration board for settlement.

Governing Rules Announced

Following are the rules governing operation of the board:

Rules for the operation of the boards of arbitration have been agreed to by distributors and exhibitors, have been approved by the attorneys and will be put in force. This was concluded at a meeting held here at the offices of the Motion Picture Producers and Distributors of America, Inc., on Thursday, March 8, attended by William A. Steffes of Minnesota, Claude Cary of Michigan, Charles O'Reilly, William A. Brandt, Bernard Edelhertz, Lee Brecher of New York, and representatives of the Distributors. These rules are as follows:

The Board of Arbitration

“The board of arbitration shall consist of six persons, three of whom shall be managers of local offices of the distributors, called distributors’ representatives, and three of whom shall be proprietors or managers of theatres in the zone where the Film Board is located, called exhibitors’ representatives; provided, however, that in no event shall exhibitors’ representatives own or control theatres owned or controlled by producers or distributors.

“Each of the three distributors’ representatives shall be selected by the Distributors’ Board of Trade to serve for one year or until his successor is appointed. Each of the three exhibitors’ representatives shall be selected and appointed by the local exhibitors’ association. In the event there is no local exhibitors’ association or such association fails to appoint, then the President of the Film Board of Trade shall appoint the President of the Chamber of Commerce, or if there is none or if he fails to appoint, then the Mayor of the city in which the Film Board of Trade is located, to select and appoint the three exhibitors’ representatives. Failing such selection and appointment the designation of exhibitors’ representatives shall be by the President of the Film Board of Trade. Each of the exhibitors’ representatives shall serve for one year or until his successor is appointed, provided, however, that any exhibitors’ representatives designated after such organization association fails to appoint, then the President of the Film Board of Trade shall appoint the President of the Chamber of Commerce, or if there is none or if he fails to appoint, then the Mayor of the city in which the Film Board of Trade is located, to select and appoint the three exhibitors’ representatives. Failing such selection and appointment the designation of exhibitors’ representatives shall be by the President of the Film Board of Trade. Each of the exhibitors’ representatives shall serve for one year or until his successor is appointed, provided, however, that any exhibitors’ representatives designated after such organization association fails to appoint, then the President of the Film Board of Trade shall appoint the President of the Chamber of Commerce, or if there is none or if he fails to appoint, then the Mayor of the city in which the Film Board of Trade is located, to select and appoint the three exhibitors’ representatives.

“For failure to agree in respect of an Exhibitor’s representatives shall be by the President of the Film Board of Trade. The remaining Distributors’ representatives or representative may appoint a substitute for such member; similarly if a vacancy exists in respect of an Exhibitor’s representatives or representative, the remaining representatives or representative may appoint a substitute.

“In case of a refusal or disqualification by reason of interest or sickness or other reason on the part of one of the Distributors’ representatives on the Board of Arbitration, the remaining Distributors’ representatives or representative may appoint a substitute for such member; similarly if a vacancy exists in respect of an Exhibitor’s representatives or representative, the remaining representatives or representative may appoint a substitute.

“In case of a tie vote the Board of Arbitration shall appoint a seventh arbitrator and if they are unable to agree then the Chairman of the Board of Arbitration shall request the President of the Chamber of Commerce, or if there is none or if he fails to appoint, then the Mayor, or the city in which the Film Board of Trade is located, to appoint a seventh arbitrator who shall be neither a distributor nor exhibitor nor interested in the motion picture business.

If the Board of Arbitration shall have general power to order a thorough and impartial hearing of any dispute or controversy, to determine such dispute or controversy, to make findings thereon, to direct what shall be done by either or both parties in respect to the matter in dispute, and in the event of the failure of the Exhibitor to comply with the above order; the arbitrator or distributors’ arbitrator may demand payment to Article Nineteen of the Uniform Exhibitors’ Code. If it shall adopt its own rules of procedure and evidence. These rules shall provide for reasonable notice to the parties of the hearing and of the nature of the dispute, and shall be available to the parties of their respective counsel, or by person or by counsel and to submit evidence. The findings of the arbitrator or distributors’ arbitrator of such controversy shall be conclusive and binding upon the parties therein.”

Is Nominee for Good Will Body
(Special to Exhibitors Herald)

NEW YORK, March 13.—Lois Wilson has been nominated as the motion picture industry’s candidate for New York’s Good Will Delegation. One nomination is made for each leading industry and final selection is contingent upon the nominee’s obtaining at least 25 per cent contributions to the fund of the American Committee for Devastated France.

Miss Wilson will be known as “The Covered Wagon” girl, the title of the Paramount picture in which she plays the leading role.
Photos Will Identify Mileage Book Holders; Regulations Explained

WASHINGTON, D. C., March 12.—Photographic identification will make impossible the scalping or transference of the interchangeable railroad mileage books which have been ordered by the Interstate Commerce Commission, and which will be issued on and after May 1, next. The new mileage will be in the form of coupons, each having a face value of five dollars, payable to bearer being $1,500 to a book which is to be sold for $72, a reduction of 20 per cent from its face value.

The purchaser will be affixed to the cover of the book by the agent making the sale, and mileage will not be transferable, and if any of the conditions or stipulations governing their use are not complied with the holder forfeits all rights thereunder.

It is provided that coupons must be exchanged for tickets before boarding the train and they will not be honored on trains except in cases where passengers board at stations where tickets are not sold. The exchange of coupons for ticket is to be made on the basis of the regular one-way fare, and they will not be honored in exchange for one-way, round trip or other tickets sold at reduced rates, suburban tickets, parlor, extra-fare charges (but may be used on extra-fare trains, extra-fare being paid in cash), or excess-baggage or other baggage charges.

The original order for the issuance of interchangeable mileage books was to hear from the Interstate Commerce Commission the request of the carriers action on certain of the rules and regulations was deferred. It was agreed that coupons would not be acceptable on trains, with the exception already noted; that holders of mileage were to be entitled to all privileges of stop-over, side trips, baggage allowance given purchasers of first-class single tickets, and that scrip coupons should not be accepted in payment of baggage, extra-fare or other charges.

Withey to Make First Frank Wood Photoplay

(Los Angeles Herald, March 13.—Frank Wood will make his first photoplay, a silent version of Sir Walter Scott's "The Talisman," will be made under direction of Chet Withey, it has been announced. This will mark the beginning of a series of productions by Associated Authors composed of Mr. Woods, Elmer Harris and Thompson Buchanan which will be distributed through Allied Producers Corporation. Harris and Thompson will produce the second and third offerings.

Wallace Beery will be featured in the Woods production.

Seek Fund for Club

(Los Angeles, March 13.—A campaign to raise $10,000 for the erection of a new home for the club, a residence and club center for girls employed in the motion picture industry, is under way in this city. The organization, which is seven years old, has outgrown its present quarters and a new building is to be erected on the present site in Hollywood.
THE THEATRE
A department of practical showmanship

Universal Appeal


Universal appeal should be a theatre attribute as well.

Almost people of any community are not too many for the theatre to draw from. Any detail of policy, any line of advertising or any screen matter that estranges any fraction of the total populace is bad business. Occasional temptations to utilize methods calculated to set one faction or element against another, however great, immediate possible gain may seem, are instantly shunned by the reasonable showman.

Permanency is essential to theatre success of moment. One-time profit never outweighs perpetual favor. Uniform appeal should be obtained by clean showmanship and preserved at any cost.

On the Bill at The Chicago

"Syncopation Week," observed by Balaban and Katz at the Chicago theatre the week of March 4 and subsequently at the same theatre's neighborhood house, is hardly a representative bill but no less interesting to showmen. It is probably the biggest bill of the year's most interesting offerings.

In tabular form it reads:

1. Introductory Overture—Selected
2. Abood the Airship Chicago—Spectacular scenic illusion transporting audience to "Land of Jazz.
3. Arnold Johnson and His Orchestra—Brunswick recording jazz band of 11 in futuristic setting giving several numbers.
4. Egbert Van Alstyne and Company—Composer of hits from "In the Shade of the Old Apple Tree" to "Carolina in the Morning" at piano assisted by four singers.
5. Ten Abbott Dancers—Classic dancers in jazz figures.
6. Irving and Jack Kaufman—Phonograph vocalists in jazz numbers.
7. "You Tell Him, I Stutter"—Organ solo by Jesse Crawford.
8. "The Don of the Forest"—Spectacular finale enacted by all appearing in foregoing numbers.

Immediately following the overture and between each number thereafter a snappy pick-up by the orchestra brought on a trio of girl pages in jazz uniforms singing brief lines introducing the feature to follow. The take-off on the scenic airship made a spectacular and satisfying break into the jazz spirit of the entire program. Settings throughout were specially done and elaborate.

Campaign Book Asks Reports

Independent Pictures Corporation has produced one of the most complete campaign books ever brought out for its production, "Flames of Passion," a portion of a prominent page being in the form of a blank addressed to the "What the Picture Did for Me" department of the "Herald" for the convenience of exhibitors using the attraction. The suggestion is that showmen clip the blank, fill in with their report on the picture and mail direct to this publication.

In the provision of the blank Independent clearly attests confidence in its product and desire for a prompt exhibitor-jury verdict. No more constructive press book development has been chronicled recently.

Say It With Newspaper Space

YEAR around, newspaper advertising pays biggest theatre dividends. Practically everybody reads. It is doubtful if the few who do not can be "sold" by any other means, and that they aggregate any considerable clientele if such sale is possible.

"Newspapers first" is an admirable theatre slogan. Its observance need not involve neglect of other advertising media.

BILLBOARDS rank second to newspapers in box office yield. Here again the transmission of information is by printed word and illustration. The appeal is through the reading habit, almost universally prevalent. Like the newspaper advertisement, the billboard confronts a beholder whose perusal of its text is practically guaranteed.

The billboard operates more swiftly, as a general rule, in most instances. It is possible, and enjoys the advantage of comparative isolation. The eye that lights upon it seldom passes over it without carrying to and leaving with the brain the sales message. Billboards undoubtedly constitute the newspaper's logical complement.

AFTER the billboard, close after, rank the various types of theatre literature. The house organ, the mailing piece, the herald and similar printed matter depend, like newspaper and billboard, upon the reading habit for success. That the reading habit is the principal target of productive advertising may be accepted as an axiom.

Successful theatre literature must be well composed and effectively distributed. Failure in either of these departments is fatal to productivity, and it is largely because of the average theatre's limited distribution facilities and the very printer's limited resources that theatre literature is given third place in this analysis. A number of exhibitors have doubt, however, that easily surpasses the billboard in value; but when this degree of excellence is attained the house organ becomes practically a newspaper and the rating cannot, therefore, be applied generally.

As fourth in importance may be grouped the wide range of theatre and picture representation generally termed exploitation. The ballyhoo, mobile or stationary, the decorated lobby or interior and the many types of cooperative display are valuable chiefly because they are inexpensive and novel. They may be compared with other advertising mainly on a cost basis.

This economical angle affords ample reason for the development of these methods. It is possible, even less than a sufficient volume of this representation, obtained at practically no expense, to promote the sale of a given entertainment quite as satisfactorily be done with newspaper and billboard. It is not possible as yet, however, to maintain it consistently on that scale. This explains its position in this column and probably accounts for its somewhat irregular use by the majority of showmen.

On the basis of this scale it is not difficult to direct a theatre advertising program that should yield vast returns for the future. Adherence to a definite principle is sound policy.

For the immediate present and until developments warrant modification the showman of today will find it good business to place confidence in his newspaper advertising. He will make it as good as he can and he will use space liberally and intelligently. Second emphasis will be given billboards. There is more billboard advertising today than formerly and there can be much more before a saturation point is reached.

Intensives development of theatre literature, with especial effort in composition and distribution, will build up rapidly the efficiency of that department. Revision, cultivation and expansion of exploitation methods will produce a like result.

BUSINESS conditions, constantly changing, and local requirements must be taken into consideration in all effort of this nature, of course. Yet a general adoption of these principles undoubtedly will result in amplified box office returns and a strengthened public contact.

As Summer approaches, bringing its natural effects to bear upon the big productions in process, the endeavors of this character clearly is in order.

Neighboring cities send patrons to see "When Knighthood Was in Flower," Paramount-Cosmopolitan. This car ran into Eau Claire, to the Grand Opera House. Exploiter Bill Danziger officiated.

Impressive in its severity, and admirably posed for the camera, this float figured in Aldine box office returns when Metro's "The Prisoner of Zenda" was presented in Philadelphia. A well-exploited attraction.

Lights that told New Yorkers all about Universal's "Driven," which was shown at the Criterion.

Many such flower windows told of "Mighty Lah' A Rose," First National, run at the Chicago theatre.
Ascher's Merrill, Milwaukee, used lots of light advertising Goldwyn's "Golden Dreams." A good policy.

Everybody has made money exploiting one race picture or another and now Thomas H. Ince's First National feature, "The Hottentot," gives all a chance to repeat. The Arcade, Ann Arbor, is shown.

Drapery window quoting artist on "Poor Men's Wives," Lichtman, shown at the New York Criterion.

N. N. Frudesfeld, Sun, Moon and Muse theatres, Omaha, did as much as anyone has done, which is a great deal, in exploiting "The Third Alarm," F. B. O. The Moon front looked like this.
Theatre Letters
Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

Psychological Copy Attracts Maximum Crowd

Arthur E. Weld opened "When Knighthood Was in Flower" to maximum business by warning local patrons not to attend the first day of the run.

Psychology which Mr. Weld clearly explains in his letter did it.

Read it. Anyone can use his copy as it stands.

THEATRE EDITOR
Exhibitors Herald.

Dear Sir:

When the Lord created man He evidently instilled a little of the mulish characteristic into his makeup. At least it is said a person never wants to do a certain thing so much as when he is forbidden to do it. The suggestion seems to sink deeper and the urge to do the opposite is greater to resist.

Acting upon this theory of psychology, I wrote the enclosed ad. The result was a turnover business. I am wondering if I struck the right chord in asking the home folks to stay away from "nighthood" on the opening night. What do you think?

ARTHUR E. WELD.

Strand theatre, Waterloo, la.

+ + +

DEAR MR. WELD:

We think you unquestionably did. We think to the extent that we went to the extreme of "knocking down" your ad in order that we might reproduce it in readable scale for the benefit of others, of whom there are many, who can use your copy as is.

We don’t believe a great many showmen go as deeply into psychology in shaping their ad copy as we do and we believe your letter will prove to them the advisability of doing so. Thanks for it, and congratulations on the copy. — W. B. W.

Add Crull Vote For Endorsement Of Exploiters

Harry Crull, Victory theatre, Providence, adds another exploiters vote for the endorsement of the professional exploitation man in this, his first Theatre Letter.

THEATRE EDITOR,
Exhibitors Herald.

Dear Sir:

In your Theatre Letters I notice some recent ones under the heading, "What has the exploitation man done for you?"

During a recent run of The Strangers’ Banquet we had Buddy Stuart, Goldwynn from Boston, with us. We had an exceptional newspaper campaign winding up with nearly a full page for Sunday papers.

Rallyho! We had a bottle twelve feet high by five feet round with cotton stuffed in the top to give real champagne effect. Words on side: "Marshall Neilan’s Sparkling Entertainment—The Strangers’ Banquet—Victory Now.” This bottle set on a huge tray which we used on a truck all over town during run.

We used ten thousand bottle novelties, five thousand chairs and two thousand toast books. Got them in different luncheon clubs, such as Rotary, Lions, Town Criers and Kiwanis. Also in dance halls, including the big Arcadia Dance Hall.

Got a tie-up with the Waldorf Lunch Rooms (six) to use fifteen thousand paper napkins with the words: "Marshall Neilan’s The Strangers’ Banquet at Victory Theatre.” Also used ten thousand wrapped toothpicks with copy on wrapper. Got these in all restaurants. Used mailing list and covered the town thoroughly.

Harry Crull.
Victory theatre, Providence, R. I.

+ + +

DEAR MR. CRULL:

Familiar as readers are with the showmanship of "Buddy" Crull as applied at the Hope theatre, Dallas, and elsewhere, none will marvel at the completeness and evident success of his efforts in behalf of the Victory. Those who know him expect that sort of thing from him.

The "exploiter" discussion was closed before your letter arrived, but of course the subject is always interesting. Write again, on that or any topic. — W. B. W.

Fire Destroys Theatre

(Special to Exhibitors Herald)

OWENSVILLE, IND., March 13.— Destruction of the Montgomery theatre at Cynthia, together with the home of Al Montgomery, owner, and the Methodist church, resulted when a fire became ignited. The loss was $10,000.
True Thompson
Joins Theatre Letter Circle

A notable addition to the ever widening circle of "Theatre Letter" writers is registered this week with publication of the first contribution from Mr. True T. Thompson, Capitol theatre, Dallas, Texas.

Make his acquaintance through his letter.

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

Under separate cover I have mailed you a photograph showing the crowds on the opening performance of Johnny Hines' latest picture, "Sure Fire Flint."

We feel that words are inadequate to express our attitude toward this picture. It is "sure fire." We opened to capacity business, and the same held up throughout the engagement. Every person in the audience enjoyed the picture, both large and small. It is a picture which will please any audience in any locality. It has enough comedy to satisfy the "comedy lovers," with thrills and heart interest interspersed to equally balance the comedy situations. It is a speedy comedy-drama of the A-1 class.

We started our advertising campaign on this picture ten days in advance, carrying special hand-drawn ads. We used sixes, threes and twenty-four sheet paper, special tack cards of original design, using red lettering on yellow stock, and yellow lettering on red stock. We used the special circus billing carrying eight sheet date strips.

In our window cards, we had frames made instead of using a card, and mounted three of the eight-by-ten colored pictures from the lobby acts. The frames were neatly lettered Capitol theatre and the name of the picture. They were so attractive, no one objected to them being placed in their windows. In the lobby we used the large oil paintings, attractively placed. As a special "stunt," we had a large rocket made of red cloth over wire. Seated astride of this was a dummy dressed to represent Johnny Hines. A small electric fan placed in the end to fly with the appearance that the rocket was going up. All of this proved a winner for the box office receipts during the engagement of "Sure Fire Flint." The newspapers also gave us splendid write-ups, every one praising the picture.

Our message to comedy makers is, "Give us more clean, high-class comedies like 'Sure Fire Flint.'"

TRUE T. THOMPSON,
Capitol theatre, Dallas, Tex.

Dear Mr. Thompson,

Welcome to the circle.

Very glad to have your letter and photograph, which are passed along for the helpful consideration of other exhibitors herewith, and would like to receive more of the same. Truly, "Sure Fire Flint" seems to have the goods, reports in this issue, "What the Picture Did For Me," and the March "Box Office Record" indicating your experience with it is typical.

W. R. W.

"Day by Day in Every Way" the Circle Expands

The circle of Theatre Letter writers expands apace. With new contributors every week it threatens to break the confines of allotted space and hew out a niche for itself.

Price and Dalrymple, Home theatre, Obing, Ill., are among those whose first letters appear this week.

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

We have been in the show business (not game) for only eight months, and "day by day in every way" we are learn-

HARRY VAN NOY, Starland theatre, Anderson, Ind., writes about this front in his Theatre Letter this week. (We haven't received that other photograph yet, Mr. Van Noy.) Rain ruined it and he rebuilt it.
GEORGE REA, Colonial theatre, Washington C. H., O., finds book windows easy to get and very much worth getting. He used these for “The Pride of Palomar,” Paramount-Cosmopolitan, and “Quincy Adams Sawyer,” Metro. Note that the latter is an advance announcement window. Mr. Rea writes about windows in his Theatre Letter this week.

Finds Bookman
Eager to Lend
Display Space

Good business men know a good thing when they see it.

Good book dealers readily extend window privileges for cooperative display purposes.

Maybe this letter will aid showmen to convince any backward bookman they may have met.

THEATRE EDITOR,
EXHIBITORS HERALD, Dear Sir:
Mailing two book store window displays.

Book stores are the easiest of all to cooperate.

This store displaying “The Pride of Palomar” said any assistance he could give me any time to just whittle, that there had been more people looking at that window than any time since he had been in business and that any time I wanted it just to walk in and ask no questions, “Just take it and fix it up any way you want it.”

Any kind of advertising is good so long as it is clean. Book stores are easy and surely one of the best.

Both of these attractions are both Coupe box office attractions.

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

DEAR MR. REA:
“Coupe box office attractions” is good. So are the windows, and your analysis of their value. You write a volume in a line when you say “Any kind of advertising is good so long as it is clean.” So much of the so-called “big stuff” isn’t.

W. R. W.

Van Noy Shows
Upward Course
In Attendance

Theatre attendance is getting better.
The picture public’s absorption point is considerably higher than for some time past.

One big picture today follows another closely with no apparent drop off due to proximity.

THEATRE EDITOR, EXHIBITORS HERALD, Dear Sir:
It seems good to send you a photo of my exploitation stunts when you put them over with a bang. “The Third Alarm” is a wonderful picture. How we made them stand up when we started the siren whistle as the fire trucks ran down the street. I secured the whistle for six passes and that helped put this fire scene over big.

We also had a fire truck running around the city ringing the bell and blowing the whistle. It sure attracted everyone’s attention.

Sunday night I met a man and his wife on the street and he asked me where that fire picture was being shown. I told him, but he didn’t know where the Starland theatre was, so we had one person I know was never in our house before and maybe a hundred more.

I secured the fire truck from the Home

FORD DAY BARGAINS
WEDNESDAY, MARCH 7, 1923

FORD DAY, promoted by general business men, was made Home Theatre Day by Price and Dalrymple, Oblong, Ill., through this circular. Their first Theatre Letter tells about it.

Fire Apparatus Company for passes to the theatre, gave every fireman and his wife passes, and in return they furnished six men to drive and ride in full uniform on the truck. There was a banner on both sides and in back of same.

You can go after this picture and make good.

I also send under separate cover photo of lobby display on “When Knighthood Was In Flower.” I put this lobby up one day before play date and the rain hit the display and this is what is left of same. Had complete front made of stone painting on headboard and had to make display over Sunday morning.

We had a fine business on this picture, a dandy to back you up on what you say about it.

HARRY VAN NOY.

Van Noy shows upward course in attendance.

STARLAND APPEAL

Similar success with two pictures as markedly different as those you name seems to us to indicate a doubly happy circumstance—great re-admittement on your part and a healthy attitude toward pictures on the part of your clientele.

A few months ago it would have been difficult, if not impossible, to sell the two pictures close together without sacrificing one of them. Everybody ought to be glad that condition has passed. And everybody ought to be grateful to the good showmen who sent it in its way.—W. R. W.
Emanuel Cohen Says Newsfilm Is Not Filler

That the newspicture is no longer a filler but a feature on its own merit, a permanent institution comparable to the American newspaper, is the declaration of Emanuel Cohen, editor of Pathé News, in the following interesting article on the development of the newsfilm product.

The news film has become a permanent institution in the motion picture field and is now a part of every program in every important theater of the country. Whereas only a few years ago it was considered a filler thrown in to occupy 10 or 15 minutes, it is now a feature on its own merit and in many instances is presented as the most important part of a program.

One of the reasons for the development of the news film has been, of course, the enlargement of its scope and the extension of its length, that at the present time it is a world-wide institution comparable with the Associated Press, the United Press, etc.

In projecting a modern feature the cost of production is very apparent—the number of people employed, the salaries of the staff, the cost of the sets, all of which must be carefully calculated. On the other hand, the cost of production of the newsreel is not apparent from the results. Actual events are not staged, the people participating are not paid, nor are any special sets built. However, although not immediately evident, it must be clearly realized that behind the newsreel as projected in the theatre stands a tremendous organization, untiring efforts, a tremendous interest and enormous expenditures.

We cannot tell when events are going to happen nor where they are going to happen. Newsgathering does happen in any part of the world no matter how remote, the exhibitors and the public expect a comprehensive pictorial record and it is our business to get it for them.

Accordingly, we have to maintain a staff of hundreds of cameramen stationed throughout the world to watch and wait for events to happen, ever on the alert to cover them thoroughly so that the public may see the pictures.

Time and tide "news" wait for no man and it is therefore frequently necessary to engage special airplanes, trains, etc., to enable a cameraman to get to the scene of the events while the event is still in progress, so that it can be photographed. Moreover, the interest and value of the news subject depend upon its timeliness, so that on very important subjects special arrangements must be made to bring the film to the factory while it is still "hot."

The recent exclusive pictures of the Burning of Smyrna is a concrete example of how news is covered and presented. A close study of the reports from that territory indicated trouble-breeding. Accordingly we kept three cameramen in the Turk-Greek War Zone to be on the job in the event that something should suddenly break, and one of them was immediately rushed to the scene of the conflagration when it occurred. When the pictures were obtained they were of such tremendous international importance that European towns were shipped by boat from Smyrna to Italy and then by airplane to Paris and Havre where they were placed on the steamer for the shipment across the Atlantic. This film was actually shown in the theatres here fourteen days after the event, although it took place 8,000 miles away. The cost of the picture was $7,000. Yet when screened the spectator could not possibly grasp the enormous amount of research and effort that entered into its filming and final presentation.

At another example—the Burial of the Unknown Soldier—an event of tremendous national interest. In order to present the first and comprehensive pictorial record of this historic occasion to the American public it was necessary to have seven cameramen to cover the event from all angles. Furthermore, in order to get the pictures to the public in all parts of the country in the quickest possible time the pictures were engrossed to rush the film from Washington to New York and a large force worked in the laboratory to rush the final prints, and when they were completed they were shipped by airplane to Chicago and the West. The cost of this one story was $4,000—and this is not another instance of the unrealized cost of production when the picture is viewed on the screen.
DIGEST of PICTURES of the WEEK

The only perfect projection machine is your own mind according to the photoplay editor of the New York Times. It not only projects motion pictures as you want to see them, but it projects only those you want to see. The best thing about a poor photoplay is that it is so soon forgotten.

Many reviewers can testify that, after seeing some picture, they can hardly remember enough about them to write their reviews a few hours later. If you see a so-called dramatic film which presents an impossible cut-and-dried story in meaningless motion pictures and signboard subtitles that may inform but do not stimulate the mind, your mental projection machine never runs the film. It leaves the screen of your imagination blank. Which, you will agree, is a blessing.

But if you see a photoplay made up of well-composed, expressive motion pictures which tell a credible, interesting story in the language of kinetic photography, you are not only entertained during the exhibition of the physical film, but, later, again and again, by its repetition in your mind. Sometimes your mental projection runs practically a whole photoplay for you, sometimes only a scene or a series of scenes, but always just enough and never too much, because it cuts its films as faultlessly as it exhibits them.

The best photoplays for each individual, then, are those which provide his own projection machine with the most material. And most exhibitors will agree with the Times' critic that quite a few pictures leave but little impression on the spectator, due to weak plot, poor direction, mediocre acting, or a combination of these.—J. R. M.

SCARS OF JEALOUSY (First National). This is a thoroughly worth while production filled with dramatic situations and suspense. Frank Keenan, Marquerite De La Motte, Lloyd Hughes and Edward Burns are in the cast. Fine entertainment for any theatre. Directed by Lambert Hillyer. Length 6,200 feet.

MAD LOVE (Goldwyn) is a German-made production starring Pola Negri, and although a sombre tragedy, is intensely interesting. It is one of the best things Pola Negri has done since "Passion." A splendid cast appears in her support.

IS DIVORCE A FAILURE (Associated Exhibitors) stars Leah Baird who is also the author of the story. The picture is replete with action, fistic encounters, a light at sea with sharks and a volcanic eruption being one of its high lights. It has good exploitation possibilities and some good acting.

NOBODY'S BRIDE (Universal) with Herbert Rawlinson in the role of a down and out youth, disappointed in love. It is a crook story and Herbert Blache, who directed it, keeps the action at a high pitch. Good performances are contributed by Alice Lake, Harry Van Meter and Edna Murphy, as well as the star.

SHRIEK OF ARABY (Allied Prod. & Dist.) is Mack Sennett's latest comedy. Ben Turpin is the hero and as usual the cross-eyed comedian furnishes most of the fun with his rough love making and semi-heroic attitude. It's a sand picture for the most part and a good many laughs are tucked away in its five reels.

ADAM'S RIB (Paramount) is a lavishly mounted and well acted DeMille production, adapted from a story by Jeanie Macpherson. While the plot is familiar—the story of a young wife who seeks romance—it has many novel twists and DeMille manages to keep the interest up despite the slight story.

THE HERO (Al Lichtman) presented with a special cast headed by Gaston Glass and John Sainpolis, is an adapted stage play written by Gilbert Emery. The story concerns a returned war hero who is lacking in moral rectitude although he redeems himself in a spectacular fire at the village school. A very pleasing and convincing little drama with several unusual twists.

STORMSWEPT (F. B. O.). A sea picture with Wallace Beery and Noah Beery in the leading roles. Good characterizations are contributed by each, but the story is not an especially strong one. It pictures life aboard a light ship, and presents a typical studio storm at sea.

Johnnie Walker and Eileen Percy in a scene from "The Fourth Musketeer," an H. C. Witwer story, distributed by F. B. O.

Noah and Wallace Beery (right and left) in a tense scene from "Stormswept," a forthcoming F. B. O. production, James Cruze, director
BEN TURPIN IN  

SHREIK OF ARABY  
(ALLIED PROD. & DIST.)

A broad burlesque on "The Sheik" with the usual slapstick situations and amusing subtitles of a Mack Sennett comedy. It was directed by E. Richard Jones, and written by Allen McNeil, and although not the funniest of this Director's comedies, will prove satisfactory entertainment with audiences who approve of this type of film. It is in five reels.

"The Shreik of Araby" is a delightfully funny farce comedy and while it has been some time since we've seen Ben Turpin, he's just as amusing as ever. At Barbee's Loop theatre, Chicago, patrons rolled around in their seats as the latter half of the picture unwound, although it didn't excite much mirth in its early footage.

Ben is cast as a thoughtful bill poster of a motion picture theatre, who takes the job of ballyhooing "The Sheik" when the dark skinned rider of a white horse falls down on the job. He falls asleep and the action takes place while he's dreaming. He thinks he is aboard ship and because he picks a quarrel with a fortune teller going to the Orient, he is thrown overboard with a canoe. He lands near the Sahara desert and is brought before the ruler for annoying the royal ostrich. When about to be beheaded, the timely arrival of the Sheik—who proves to be the ex-ballyhoo saves him and makes him temporary Sheik, while he goes on vacation. Then follows a romance with an American girl, a trip into the desert for trout, he is chased by a lion and his wife is captured by a desert outlaw. The final scenes are well handled and wherein he and his wife are held prisoners in the outlaw's castle. There are bathing girls and swimming pools and everything a Sennett comedy usually has and the action is fast and furious. Finally he comes up with a policeman tapping him on the shoulder and telling him to move on. There is much laughter, especially where the Sheik's wife is shown doing the family wash, and the terrible burn of the开水_SWI which forces her to wash his dirty linen. The scenes with the lion and the magic ladder are also comical, and the outlaw's torture hall impressively devised.

Kathryn McGuire appeared to advantage as The Girl, George Cooper was as Prof. McNeil, and Charles Stevenson an excellent bully, Luke Hassen. The subtitles were good throughout.

POLA NEGRl IN  

MAD LOVE  
(GOLDwyn)

A sombre tragedy, but intensely interesting. Pola Negri gives her best characterization since "Passion," and logically developed storyline, directed by Dimitri Buchowetzki. About six reels.

Adapted from the play "Sappho," this story of "Mad Love" is essentially foreign in its viewpoint, but provides an excellent vehicle for Pola Negri's talents. It is regrettable that the other players are not given credit, for several contribute excellent performances, notably the serious young lover, Pierre, his cousin, the crazed Andre, and the wealthy merchant. The sets are elaborate and detail is good. The carnival sequence has the breadth and splendor that characterizes the best of the foreign-made pictures. Photography for the most part is especially interiors, very satisfactory.

The story concerns the loves of one known on the boulevards as Liane. played by Pola Negri. The play opens with young Pierre calling at a private sanatorium, where his cousin Andre is convalescing in the hope that his physical condition is not so serious as reported, and that he can write to Andre's sister, Marie, to whom he himself is partly pledged. A word of encouragement, as well as to Andre's mother. But he finds his cousin violently insane, his downfall due to a fickle woman named Liane. To see this destroyer, he lists the aid of a man-about-town who takes him to the restaurant where she is often seen. Pierre mistakes another, Fifi, for the woman he seeks, and Liane enters in time to see and hear his denunciation of the destroyer of men, Liane.

Without disclosing her identity, she questions him, and is overcome when she discovers he is cousin to the man she was engaged to, and who has gone mad for love of her. She leaves the restaurant, where she was entertained by the merchant-Prince, for whose gifts she had cast aside Andre, and the latter, industively follows her to join Pierre in planning to leave her and join Pierre, with whom she has fallen honestly in love.

Pierre, not suspecting she is the woman who wrecked his cousin's life, marries her and they leave. The merchant discovers their retreat, follows and tells Pierre who she is. Pierre denounces her,
rushed back to his waiting sweetheart, and took her hand. He could not forget Liane, however, and at last forsook everything to return to her.

Meanwhile Liane has heard of his coming, marries to the country girl, and intending to put her out of her life, joins a gay party of revellers on the night when Paris is carnival mad. Andre kills his guard, escapes, locates the merchant-prince, kills him in his car, appropriates his clothing and gets into the opera house where the carnival holds sway. Liane locates Liane here at the same time his mad cousin does, Liane flings herself into his arms and he declares he loves her in spite of all. They are interrupted by the entrance of the mad man. Pierre seizes him, but he throws Pierre out, locks the door, is discovered, and when the vendetta, summoned by the frantic Pierre, forces the door, they find her dead. The scene where Andre is engaged and the good roles and the silent revellers is extremely expressive. "Mad Love" should prove a good box-office attraction.

HERBERT RAWLINSON IN NOBODY'S BRIDE

(UNIVERSAL)

An interesting crook story with Alice Lake and Edna Murphy appearing in Rawlinson's support. The interest is well sustained and there is plenty of punch in the final reel. Written by Evelyn Campbell. Directed by Herbert Blache. Five reels.

"Nobody's Bride" is a typical crook story relying little from the customary pattern of such tales. It concerns a youth, down in his luck, who is befriended by a woman by the name of Liane, and is used as a chauffeur to assist them get away with what they have stolen. By accident, however, he rescues a society girl about to marry an undesirable, wealthy old rogue, and finds it is the same girl who had been engaged to him. The rescue spoils the plans of the crooks, although the girl falls into the hands of the gang, and there is an exciting finish with the crooks and rescue the hero and girl. The girl's relatives agree then to allow her to marry him.

RAWLINSON plays the hero role with his usual spirit and puts plenty of punch into the scenes where he meets up with the crooks. There was considerable acting as the society girl, and Alice Lake pleased as the lady crook. Harry Van Meter and others did good roles and rendered excellent assistance. The picture is well made and well staged, with excellent photography throughout. One well staged bit was the fight in the bed room where the leader of the crooks determines to revenge himself upon the "false" of the action who took place back of a door and leaving the details of the fight to the imagination of the spectator.

EX-KAISER IN EXILE

(HODKINSON)

Here we have two reels of Germany's former emperor walking briskly through his grounds, unconscious of the long-range effect his later career will have on the German public. The fact that the scenes are of the quaint old Holland town, Doorn, and bits of the castle grounds enclosed in the twenty acre plot which Liliencron, the ex-Kaiser, bought him from an old weeklies showing the ex-Kaiser in uniform are also given. You will be surprised at the pep Wilhelm shows as he walks bareheaded through the fields and woods. A very interesting subject.

FRANK KEENAN and EDWARD BURAN, in a scene from "SCARS OF JEALOUSY." (First National)

SPECIAL CAST IN

SCARS OF JEALOUSY

(First National)

A vivid and dramatic story told in excellent terms of acting, direction and photography. It is thrilling and suspenseful, holding interest captivatingly. Presented by Thomas H. Ince and directed by Lambert Hillyer from a story by Anthony E. Rudd. 6,200 feet in length.

This story by Anthony Rudd is fit entertainment for any screen. It reaches a high degree in dramatic situations, suspense, and thrills. It is not a story of the "eternal triangle" but the title conveys this impression, but rather a big outdoors, picturesque picture with its locale in the mountains of Alabama. There is action all the way through, with a mighty forest fire rounding out a series of impressive events.

The characterization of the players are especially noteworthy exacting roles being portrayed by Frank Keenan, Marguerite De La Motte, Lloyd Hughes and Edward Burns. Keenan is a striking figure in a part in which he is especially effective—that of an old southern Colonel who is strict and unrelenting in his views toward the conduct of his shiftless son.

In a story which best revealed the theme of this production which has as its root the reformation of the son of a wealthy southern aristocrat through the efforts of a set of uncouth and primitive boy from the hills, whose veins flow the blood of a former generation. Colonel Newland, tiring of the useless life being indulged in by his son Jeff disowns him and adopts in his place a dispossed Cajun from the hills named Caddy Jakes. His protege under new environment becomes a gentleman in every respect. When he learns that is displacing Newland's son in his father's affections he kidnaps him and rushes him off to the mountains where he forces the young aristocrat to take up the life there exactly as he has led it. Plenty of hard work and a number of thrillingly enabled young Newland to see the right side of life and as he is given permission to return to his father a sheriff's posse arrives and arrests Jakes for the shooting of an officer, a crime committed by his brother. The end prove the real man that he is, in a thrilling series of events which lead to the rescue of Jakes from hanging.

The love interest has not been overlooked, Marguerite De La Motte playing the part of a friendly neighbor of the Neulands whom the Cajun boy wins and who plays an important part in his rescue when she realizes that she loves him.

SPECIAL CAST IN

THE HERO

(lichtman)

An adapted stage play that has been revamped to meet the screen's needs. An after-the-war story with excellent small town atmosphere and some very good acting. Should appeal to better class audienc.

Directed by Louis J. Gasnier.
Seven reels.

Although a trifle long "The Hero" will be found good entertainment. It was adapted from Gilbert Emery's stage play of the same name and while it deviates somewhat from the stage, nevertheless holds the attention right through and furnishes an interesting and unusual psychological study.

The story concerns a war hero, wearing many medals for bravery in war, yet lacking in moral rectitude and courage. He returns from an army hospital and spends the rest of his days in a hotel named "Jury," his old army comrade, makes love to a Belgium refugee in the house and plays with her brother's wife. It is then that the story really begins with a school house in which he displays his bravery and saves his brother's child, furnishes the necessary punch to the picture and brings about the necessary ending.

Gaston Glass is the war hero. He plays the difficult role with his customary re-"cream" and good honor, however, goes to John Sainpolis, as Andrew. Here is a splendid piece of work. Martha Mattox was Mrs. Lane, and Frankie Lee the child. Barbara LaMarr was in many lengthy scenes with Gaston Glass, in the role of Hester Lane. She was only fairly convincing in her emotional scenes. Doris Pawn was the Belgian refugee, a well played part. David Butler appeared briefly as Bill Waters, as did Ethel Shannon, as Hilda Pierce.

SPECIAL CAST IN

STORMSWEPT

(F. B. O.)

Another sea picture but not an especially good one. Excellent character roles are given by Wallace Beery and Noah Beery, with Virginia Brown Baire and Arline Pretty assisting. Story is not convincing and leaves one guessing as to what the fuss is about. Directed by Robert Thornby. Story by H. H. Van Loan, scenario by Winifred Dunn. Five parts.

Apart from the excellent characterizations contributed by the two Beery boys—Wallace and Noah—there is very little in the way of story. There is a great deal of scene cutting. There is told in a rambling, unconvincing and unsatisfactory way, which leaves the spectator wondering what all the shooting's for.

The story concerns William McCabe, who rescues Shark Moran, captain of a lightship, who has been thrown into the bay while on shore leave. The captain in turn takes McCabe from self-destruction and they become fast friends. Soon McCabe falls in love with the captain's wife, who is on the supply boat, which comes to the light ship once a month. A stray row boat with a leak is driven ashore, and is picked up by Capt. Moran and she is kept in his cabin for the return of the supply boat. McCabe discovers that she
With the Procession in Los Angeles

By Harry Hammond Beall

PETER GRIDLEY SMITH is in a
midst once again, after "Robin Hood-
ing" over the east for several months. Mr. Gridley has established offices as a
free lance publicist at the United studios and in addition to handling the press work for
that organization is exploiting his old love
Marshall Neilan, and the Maurice Tournure
productions.

HARRY WILSON has been chosen director
general for the Wampas Frolic and Ball,
the annual event of the screen scribbs sched-
uled for early spring.

RICHARD ROWLAND and SAM KATZ are
expected here this week to be entertained
by John Emmett McCormick, former rep-
resentative of Associated First National.

CHARLIE CHRISTIE is back from the east,
and has temporarily cast studio cares aside
in entering his prize pups in the dog show
being given in Pasadena by the Crown City
Kennel Club.

Jack Root is the new manager of the
Missouri Athletic Club, a St. Louis David,
who is to become special road representative
of Mack Sennett. Root is a veteran exhib-
itor, and an old time prize fighter, who
jumped into the management business daren-
He has more recently been managing the
Strand theatre, Pasadena.

Rollin Sturgeon, following in the foot-
steps of Mack Sennett, Ruth Roland, Agnes
Ayres, and other screen celebs, is the latest
to take the real estate game. Sturgeon who
is well known as a Universal, Lasky and
Vitagraph director, is sponsoring a new
Hollywood studio, Universal City Pictures,
just a block past Laemmilleve on the Lank-
shurm boulevard.

Actual filming of the Wallace Reid
Memorial propaganda film, with Mrs. Reid
in the principal role, began at the Thomas
H. Ince studios on Tuesday. Theodore H.
Santschi, the director, has just returned from
a trip to Mexico, where he arranged for the
production of John Griffith Wray. The
Anti-Narcotic League will supervise the making
of the production for Mr. Ince and a num-
ber of local artists and amateurs, who will
collaborate in the film.

Booth Tarkington's classic, "Penrod and
Sam" is now being filmed at Hollywood
studios under the direction of William
Beaumont, noted director of "kid" pictures
and other features. A cast of well known
screen children has been assembled for the
production which will carry First National's
trademark. Mr. Beaumont is supervising the
filming. Mr. Beaudine was at one time
Marshall Neilan's assistant director but in
recent years has been working on his own and is responsible for a number of the
big screen successes filmed in Hollywood.

Hollywood is soon to have another mil-
dion dollar motion picture palace it is
rumored. Sid Grauman, Sol Lesser, Joe
Scherer, R.K.O. executives are said to be
considering the project seriously and are
at the present time searching for a de-
sirable site on the river front. The pro-
posed palace will have a large seating capa-
City and will be the last word in comfort
and convenience. The phenomenal suc-
cess of the Egyptian theatre has demonstrated to exhibitors the wisdom of
magnates to give the film capital the finest
motion picture palace in the Southwest, it
is said. The plans are carried through,
ground will be broken for the house within
the next sixty days.

The Edwin Carewe company filming
"The Girl of the Golden West" for first
National has returned from Sonora, Calif.,
where a majority of the exteriors for the
production were filmed. Nearly a month
was spent by Carewe in the mountains of
Central California and during that time he
completed one-half of the picture. Ini-
teriors are now being made at the United
studios. Featured in the production are
J. Warren Kerrigan, Sylvia Breamer, Russ-
sell Simpson, Rosamond Tilly, Wilfred
Lucas and Hector Sarno.

Following the engagement of Irene Cast-
le in this city at the Carewe Studio, the
management of that lofty wired
Rodolph Valentino, who is now appearing
in a dancing act in various parts of the country, an offer of $10,000 per week to "do
his stuff" with Winifred Hudnut, his bride
and dancing partner, in Los Angeles. The
first was turned down by the actor, stating
that "I could not afford to risk my prestige by appearing before an audience larger than the somewhat flamboyant picture people and I am indeed sorry I can not accept your offer at any price."

Leaving a note stating that he "could
not make the grade," Joseph McDermott,
40, character actor in pictures, took his
own life by inhaling gas in his room in a
Hollywood home, last week. Hard luck and
poverty caused the tragedy. Shortly after
his arrival here a note arrived at his residence requesting him to "be
in the job at 8 a.m., made up" arrived.
The actor was well known in motion picture circles.

CAREY WILSON, associate editor of the
Golden West, a Hollywood film magazine,
has just been signed by that company to a new long
term contract under which he will continue
his present work of writing, adapting and
directing. Mr. Wilson was formerly in associa-
tion with June Mathis. Mr. Wilson is author of
other original stories and many adaptations.

HARRY CORSON Clarke, well known actor,
died here last week. During his long career
on the stage, Clarke has at various times
appeared in nearly every civilized country
in the world and as a result his friends are
numerated wherever theatricals are
popular.

The three-year-old son of Bryant Wash-
turn, motion picture star, narrowly escaped
death last week when he was thrown just
from an automobile in a collision with an-
other machine. The boy was thrown to the
pavement and the wheels of the truck
struck him within a few inches of his body
according to the Hollywood police. Mr. and
Mrs. Washburn, who were in the car, were
severely injured. The little child suffered
bad bruises and cuts. The accident oc-
curred on Ventura boulevard near Holly-
wood.

George O'Hara, star of the H. C. Wit-
er "Fighting Blood" series, was one of the
magnets at an Alvarado street motion picture
showing. The showman, who has in the past
"The Knight That Failed" was previewed.
Production Progress

"ARE YOU A FAILURE?" Tom Forman's second Preferred picture for Lichtman, will be issued March 15. Lloyd Hughes, Madge Bellamy, Tom Santschi and Hallam Cooley head a star cast. Gav-nier is now producing Edgar Saltus' novel "Daughters of the Rich," with Gaston Glass, Ethel Shannon, Ruth Clifford and Marjorie Daw in the cast. April 22 has been set as publication date for this feature.

"POOR MEN'S WIVES" has been booked for the Balaban & Katz theatres in Chicago, being scheduled to open at their Chicago theatre on April 9. The picture has played at the Criterion, New York City, and is booked in leading theatres all over the country.

"THE HERO," B. P. Schulberg's most recently published production through Lichtman channels, listed as an exceptional picture by the National Board of Review, has been further honored by being placed first in the list of the six best pictures of the month of Photoplay Magis-azine. "Are You a Failure?" has also been cited by the National Board of Review.

RIGHTS FOR BRAZIL for "Shadows" and "Thorns and Orange Blossoms" have been sold by Lichtman to Ferdinand H. Adams. The home office has been advised by Al Lichtman, who is abroad, that "Thorns and Orange Blossoms" is receiving very favorable comment in Eng-land.

Cosmopolitan

"WHEN KNIGHTHOOD WAS IN FLOWER," starring Marion Davies, holds the record for having played to more people within a given period than any other film ever shown in Detroit, Cosmopolitan reports. In endorsing this photoplay the Better Films Committee referred to it as "a pictorial presentation of a vivid romance of the Tudor period. A family picture."

CHARLOTTE MERRIAM, formerly Christie comedy lead, essays her first dramatic role in "The Fifth Command-ment," Cosmopolitan's picturization of Fannie Hurst's story. Colleen Moore and James Morrison are featured in this production, which was directed by Frank Borzage.

Lee Moran

LEE MORAN ANNOUNCES that the first "inning" of his baseball comedies, produced for RKO Pictures' "You Know Me Alex," will be ready for general distribution by the time the first shots of "Play Ball" are heard throughout the baseball parks and on the corner lots. Arvid Gillstrom is directing the star, Mike Donlin and Emil Muesel, popular baseball players, Bill Dyer and Lilian Hackett in these two reel subjects.

Associated Exhibitors

A CAMPAIGN BOOK which Associated Exhibitors believes will be especially valuable to exhibitors has been published under the title of "The Tents of Allah" and mailed to branches. It is twenty-four pages and contains many aids for this production which features Milton Sills and Mary Alden.

CONSTANCE BINNEY'S production for Associated Exhibitors, "A Bill of Dvorce ment" has been booked by the William Fox circuit for its entire chain in New York and New Jersey, starting in April. Lubinier & Trinza, Chicago, have also contracted for this feature for their chain of fifteen houses.

EXCLUSIVE RIGHTS FOR non-thea-trical distribution of its productions, "The Unoldment" and "Silas Marner," has been sold by Associated Exhibitors to Plymouth Film Corporation of New York. This firm will launch an aggressive campaign among schools, churches and other institutions not connected with picture theatres.

DOUGLAS MACLEAN has virtually completed the filming of "Gang Up" for Associated Exhibitors. He is sup-porting in this adaptation of the Cohen & Harris stage hit by Marjorie Daw, Hallam Cooley, Edna Murphy and other promi-nent players.

Richard Thomas

THE POLICE IDENTIFICATION feature of the first Richard Thomas picture now under production at the Hollywood Studios offers unlimited exploitation possibilities in the opinion of the producer. This six reel drama has its special cast Carmel Myers, Carl Hallo-way, Melvyn MacDowell, Kathryn McGuire, Clyde Fillmore, Spottiswoode Aitken and Edward Borman. This picture, the first of a series of twelve, will be ready for an Eastern showing about March 30.

Paramount

PARAMOUNT HAS AN imposing array of subjects for publication this month. "The White Flower," by Julia Crawford Ivers, starring Betty Compson, was issued on March 4. The story is laid in Hawaii. Cosmopolitan's "Adam and Eva," the Marion Davies vehicle, directed by Robert G. Vignola, was published on March 11, as was "Racing Hearts," the automobile race picture starring Agnes Ayres. On March 15 Walter Hiers first starring production, "Mr. Billings Spends His 15 Th," will go into the theatres. On the same date comes "The Nth Commandment" from the Cosmopolitan studios. This is a Fannie Hurst drama directed by Frank Borzage. Allan Dwan's "The Glimpse of the Moon" and "The Leopardess," with Alice Brady, are scheduled for March 25. Cecil B. DeMille's "Adam's Rib," is the March special.

MARCH WILL BE the busiest month at Paramount's Long Island plant - a fact it reopened several months ago. Thomas Meighan is completing "The Ne'er-Do-Well." Dorothy Dalton will return from Florida soon to finish "Fog Bound." Bebe Daniels and Antonio Moreno have left for Florida to make ex-teriors for "The Exiles." Agnes Ayres

Scenes from three new Preferred pictures which are distributed by Al Lichtman Corporation. Left to right: "Poor Men's Wives," a Gav nier production; "The Hero," another Gav nier production with an all star cast, and "Thorns and Orange Blossoms."
The FILM MART

Production Progress

Distribution News

will begin work soon in "Arms and the Girl" "Lawful Larceny," Allan Dwan's second for Paramount with Hope Hampton, Nina Nastasia, Conrad Nagel and Lewis Cody in the cast, will get under way soon. "Bluff," "White Heat" are two of the stories now in preparation for production.

** WALTER HIER IS ** nearing completion on his second starring vehicle, "Sixty Cents an Hour." Huntley Gordon has been chosen for the cast of Gloria Swanson's "Bluebeard." Ben Turpin, Ford Sterling, James Finlayson and Kalla Pasha appear in scenes of the James Cruze production of "Hollywood."

** OFFICIALS OF F. B. O. announce that ** the success of their First Anniversary Drive, which continues through this month, is far in excess of their highest hopes. H. C. Witwer's "Fighting Blood" series is aiding materially in swelling the quotas of the various exchanges of the company reports. The fact that a number of F. B. O. pictures, notably "The Third Alarm" and "The Guilty," are coming back engagements is contributing to the success of the "first birthday party."

** "WONDERS OF THE SEA," the J. Earnest Williamson underwater picture, will be published in April. This attraction has had a three-week run on Broadway. **

** AN ARCH ENEMY ** of the screen is the Rev. J. H. Hurt of the First Baptist church, Wilmington, N. C., who in the past has condemned motion pictures unreservedly, has written the following commendatory remarks about "The Third Alarm:" "It is a wonderful picture, full of tender scenes, of thrilling heroics and of needed information concerning men who throw their lives in jeopardy at the ringing of the alarm. I would commend the picture unreservedly." Chalk up another point in the battle against censorship.

** THE TITLE OF THE third Emory Johnson production has been changed from "Westbound 99" to "Westbound Limited." It will be published early in April. **

** First National: **

** ONE HUNDRED AND THIRTY theatres booking out of the New York exchange of First National are playing "Children of the Albatross." Here's the schedule: six Keith houses, six Moss houses, eight Fox houses, four Fox theatres, three Capitol, solidated houses, four Sydney Cohen houses, one Yost theatre, five M. & S. houses, twenty-one Loew houses and several independent houses. Running the following week, ninety-nine Brooklyn theatres will present the comedy.

** BOOTH TARKINGTON'S "Penrod and Sam" is to be produced for distribution by Jacob Wilk, 1476 Broadway, New York City. Foreign rights to this production have been purchased by Warner Brothers. The setting includes Barbara Bedford, Walter Miller, Raymond Hatton, Julia Swayne Gordon and others."Charles K. Harris wrote the story.

** F. B. O. **

** "ETHEL CLAYTON in a scene from her new F. B. O. production, "Can a Woman Love Twice?" This is from the story "The Greater Glory," by Wyndam Gittens. **

by First National. J. K. McDonald will present the picture, starring Benny Alexander, while William Beaudine, through an arrangement with Warner Brothers, will direct.

** ARTHUR H. JACOBS, producer of Frank Borzage productions, has signed Lloyd Hughes as a member of the special cast in the first Borzage picture. Pauline Garon will have the leading feminine role. **

** "MAIN STREET," Sinclair Lewis' popular novel, has been completed at the West Coast studios of Warner Brothers under the direction of Harry Beaumont. It will probably be published next month. Warner executives state early showing is scheduled for the Strand theatre, New York, and the Mission, Los Angeles. Mack Sennett having booked it for the Mission long before production was started because of the popularity of the story. Florence Vidor and Monte Blue have the leading roles of Carol and Dr. Keene. **

** "THE TIE THAT BINDS," a modern drama, is announced for territorial distribution by Jacob Wilk, 1476 Broadway, New York City. Foreign rights to this production have been purchased by Warner Brothers. The setting includes Barbara Bedford, Walter Miller, Raymond Hatton, Julia Swayne Gordon and others. Charles K. Harris wrote the story.

** Goldwyn: **

** ANOTHER NOVEL BY Hall Caine has been acquired for picturization by Goldwyn. It is "The Master of Man," the author's only novel which has not yet been translated to the screen and for which there is said to have been much spirited bidding. **

** TOD BROWNING, popular director, has been placed under long term contract by Goldwyn. Other important additions to the company will include the engagement of William H. Crane to play a prominent part in "Three Wise Fools," the engagement of Ouida Begg to write the continuity for Elinor Glyn's "Six Days" and the assignment of Martin J. Dorner, sculptor, to make models for "Ben Hur" settings. **

** REPORTING ON THE success of "The Christian," at its Capitol theatre, N. Y., run, Goldwyn states that it did a bigger business in its second week than any picture ever held over by that house. Only a limited number of productions have been accorded the distinction of being held for a second week at the Capitol. It is pointed out. **

** Hodkinson: **

** DR. FRANK CRANE, editor, author and lecturer of note and a student of the motion picture, had this to say following his attendance at the Cameo theatre, New York, during the presentation of Elmer Lanoux's "Down to the Sea in Ships." "It was certainly a wonderful triumph of the photographic art. How they ever got those pictures without having some man sit on the whale I do not understand. To my notion this is one of the best examples of the proper educational use of the film. **

** "DOWN TO THE SEA IN SHIPS" has been booked for an indefinite run at Rowland & Clark's State theatre in Pittsburgh. Likewise, Nathan Gordon has signed contracts for presentation of the special at his Brockton theatre, Brockton, Mass. Reports from Hodkinson branches indicate that exhibitors are discovering the box office possibilities of this feature dealing with romantic daring and thrilling days and are booking it for extended runs. **

** Metro: **

** MAE MURRAY, whose current production is "Jazzmanna," has started work on another film. It is "The French Doll" and is a version of the stage success of the same name by A. E. Thomas. Director Robert Z. Leonard has picked Rod
Production Progress

MUSIC CUE SHEETS will be provided by Pathe in connection with the "Aesop's Fables," a new series of animated shorts, arranged as an educational film. A similar arrangement having been completed with Cameo Music Publishing Company of New York City.

VICTOR L. SCHERTZINGER has been appointed as special representative of the Vitaphone Company. Albert Fox, Smith of Vitaphone to direct the forthcoming series, "The Man Next Door," the Emerson Hough novel. This attraction will be later cast as does "Masters of Men," the special just completed. "The Man Next Door" is a strong human interest story of the type that has made Hough one of the most popular of present day authors.

LARRY SEMON'S new comedy, "The Barnyard," is said to be the best he has made. Prints have been shipped to the Vitaphone branches. Kathryn Meyer is the comedian's new leading woman in this picture.

TWO REELS OF FAST comedy are presented in Jimmy Aubrey's "Forward March" which will be published shortly. John Fitcher Smith directed the subject.

"PIRATES OF THE AIR" and "The Staff of Life" are the Urban Popular Classics for immediate publication. The first shows the life of birds that prey upon one another, while the latter shows the progress of a grain of wheat from the sowing to the baking.

WHAT FOX BELIEVES to be the greatest exploitation of pictures ever witnessed in Paris, was staged recently in connection with "Over the Hill," "Thunderclap," "Comet," and "Nero." During a screening of "Over the Hill" before Minister Ginest of Beaux Arts of France, the French Vignier, Fox representative, was tendered the services of the National Bombing Squadron for the exploitation of the pictures. With full forces flying over Paris in tutus thousands of vari-colored circulars were dropped. They almost obscured the sun. More Vignier efforts resulted in filling all the theaters that were playing the pictures. "It was without a question the greatest display of publicity that ever was witnessed by the Paris public," he states.

GEORGE SCARBOROUGH is the author of "Shake Up," a new Shiner Mason picture in production. He is also responsible for William Farnum's latest picture, called "The Grail," soon to be started.


United Artists

TWO MAE MARSH pictures, made in England, will be distributed by Allied Producers and Distributors Corporation under arrangement completed by president Hiram Abrams. They are "Paddy-the-Next-Best-Thing" and "A Woman's Secret."

D. W. GRIFFITH and his company of players have moved to Miami, Fla., for scenes for his production "The White Rose." Griffith is covering many southern points for scenic beauty for this film. Mae Marsh, Carol Dempster, Ivor Novello, Neal Hamilton and other players of prominence are featured.

Thomas H. Ince

MADGE BELLAMY HAS renewed her contract with Thomas H. Ince for a period of three years. She will be starred in a series of pictures, of which one special each year will be directed personally by Mr. Ince. In addition to her latest roles in "Lorna Doone" and "The Hottentot," she is starred in "Ten Ton Love" which will be published soon.
The Spirit That Wins

Three letters received during the past week by this department emphasize the fighting spirit among theatre men which is responsible for the effective check placed upon the activities of reformers throughout the country. That sentiment among the public against radical reform is growing is illustrated in the vain attempts made by the hypocrites to force oppressive laws through the present sessions of legislatures in many states. The fighting spirit among theatre men, as exemplified in the letters received, has been a dominant factor in crystallizing public opinion in opposition to coercive legislation.

Writes Mr. Kundert:

Exhibitors Herald, Chicago, Ill.
Dear Sir:
We are again arrested for Sabbath breaking. After our arrest we were out warrants charging twelve more people with the same offense. Hearings were held today and trials in all cases, including ourselves, set for April 10.
Yours truly,
E. W. Kundert
Ryan & Kundert's Empress Theatre, Beresford, S. D.
It is a fact that laws closing the theatres on Sunday are discriminatory, and if Ryan & Kundert can win their suits against other businesses remaining open on the Sabbath they will have contributed a valuable legal decision upon which other exhibitors may base future suits, as well as a defense in Blue Law trials.

Writes Mr. Hyde:

Exhibitors Herald, Chicago, Ill.
Dear Sir:
Nothing new here except that the city election is coming on in the near future and as the closing of the Strand on Sundays is about the only issue the killjoys can work up. I expect I will soon have about all I can attend to. If the bugs like another fight they won't surprise me or hurt my feelings either. I like it and expect it and would be surprised if they acted like they had enough.
Very truly yours,
W. P. Cuff
Strand-Empire Theatre, Chillicothe, Mo.
If you have followed Mr. Cuff's activities on behalf of a free screen you will not wonder at his confidence in facing another fight to remain open on Sunday. The Missouri exhibitor is not an eleven hour fighter. He prepares a strong defense by being active throughout the year. He sets a standard which might well be adopted in other communities.

Meet Mr. Cuff:

You've all heard about W. P. Cuff of Chillicothe, Mo., and his activities on behalf of a free screen. Because we thought that every exhibitor should meet Mr. Cuff we are publishing this photograph. The majority of you can not meet Mr. Cuff personally, but your acquaintance with him through the columns of the Herald is sufficient to impress you with his sincerity of purpose and his bull-dogged determination to make the reformers seek shelter.

Can You Imagine?

Following presentation of Charlie Chaplin's "The Pilgrim" by the Chicago Daily News before residents of the Danish Old People's Home, Mrs. A. H. Pio, director of the institution, said:
"Nothing brightens life for our people like Charlie Chaplin. Yesterday's showing accomplished more good than we can ever express."
It is to be regretted that the people of Pennsylvania will not be cheered, as were the residents of the Danish Old People's Home, by the latest Chaplin comedy. The censors of that state, you know, have prohibited exhibition of the picture.
Censors are not normal people, for normal people do not seek to deprive others of that which is good and wholesome. Censors are not human, for the human person does not resort to the weapon of oppression. Censors as a whole are narrow-minded, officious and in most instances unreliable in that they conduct their office purely from the viewpoint of making it appear that their existence is vital to the welfare of a community.
LETTERS From Readers

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

Wants Shorter Features

E. A. CLAIRE, WIS.—To the Editor:—We have continually avoided feature pictures that are too long in length and feel that producers are making a mistake in each and every case where they allow total footage to exceed six thousand feet, especially in towns the size of Eau Claire and smaller, where we must turn at least two shows a night beginning at 7:30 P. M. It gives us no chance to run a short subject more than five hundred to one thousand feet in length. Our patrons want two reel comedies and two or three short educational subjects of some kind.

In the larger cities where they run continuous houses, A. M. until 11 P. M. it would not make so much difference, but we certainly are going to give all five and six reels preference over the two-reelers. In about ten years pictures in the future, and our patrons always complain when we run a long feature of seven, eight, nine and ten reel length, stating in many cases, that the picture was good, etc., but why so long and dragged out, when the same story could be told in five or six reels.

I wish producers would, for the good of our industry, give this matter careful consideration. A product it would even in my estimation be a step in the right direction to cut down some of the long features already made. If other exhibitors feel as I do, it would greatly expedite bookings. Long dragged out celluloid is a menace in the average exhibitor’s eye and I will venture to say, he will hesitate, nine times out of ten, in booking a long feature where he can get a shorter feature of the same merit—relatively.

H. A. SCHUHR, General Manager, Eau Claire Theatre Company, Eau Claire, Wisconsin.

A Tardy but Interesting Answer

DUNDEE, ILL.—To the Editor:—Just my answers to the three questions in regard to the Theatre Owners Distribution System.

Question No. 1.—Yes I think there is a place if we could be assured of good, efficient and HONEST officials at the head of it. But where oh where are we going to find such parties? Still remember my firsts and experience with the first one that was formed.

No. 2.—Yes.

No. 3.—What I think best of all is for all exhibitors to cut censorship and let the exhibitor buy the pictures he thinks will please his patrons instead of having to buy them in order to get rid of them. I will be frank in saying I wish not one of them would stop at my step.

If you do not buy, they get sore and tell you do not know a good film when you see one, etc., and if you buy, it is generally to get rid of them. Each exhibitor knows what pictures will please his patrons and knows what he can afford to pay for his pictures. And we ought to have credit at least for having enough common sense to know what pictures we need without a hot-air salesman coming out and telling us all about it. If the exchanges reduced that expense it would mean a good reduction in the cost of a picture.

Also, another real benefit would be: The exchange would have only real-honest-to-goodness pictures or real pictures. It would mean better pictures and a reduction in a lot of unnecessary expenses.

Then if some exhibitors think they are too far away from Chicago to get in to review pictures that they are undecided about, one or two trips a year to the film centers would be a proper remedy, also a much needed vacation for them.

And usually we buy for three or four months at a time anyway, so we could all look at them and see what we were undecided about. That is in my opinion the best remedy for high film rentals.—Cook, Crystal Theatre, Dundee, Illinois.

Careless Shipping Clerks

COLUMBIA, IOWA.—To the Editor:—Sometimes it appeals to us as funny, at other times it’s tragedy. After securing blank sheets as to your paper order can go to the exchange with an intelligent selection of paper that you think will be the best for your own particular clientele, you find that they have sent all the one sheets the same instead of one sheets A-B-C, the same with the theo. To which there is.

There are a series of slides numbered plainly A-B-C but they all come a’s.

It’s perhaps the funniest experience I know of—if you have an exaggerated sense of humor, which I have not; but I’ll bet they boy that fills the order at the exchange has a good laugh. The expense of the exhibitor—that "bird" out in the "sticks" who has an idea that a front with different order numbers might appeal better than a lot of duplicates.

The difference in the amount of humor in this situation is geographical. If you get no kick out of a like situation—try to get credit for the duplications.—Arthur E. Hanaway, Columbia Theatre, Main and Van Buren Streets, Columbia City, Ind.

More "Funny" Stories

PIERRE, S. D.—To the Editor:—One cool morning on the first of February, 1922, I was running a morning call and found I had a letter from the bank in which they informed me I had a balance. This is the funniest thing that has happened to me for some time. I believe some of my friends may enjoy it with me and I hope all of them have the same experience as I had with the Lzg. Hvor, Grand theatre, Pierre, S. D.*

WEWOKA, OKLA.—To the Editor:—Some weeks ago a patron asked me when I was going to show "Flood" and I answered "Grandma’s Boy." My town is 2,000 and my house seats 250. Day by day, in every way, the good stuff is getting higher and higher.—F. G. Roberts, manager, Wewoka theatre, Wewoka, Okla.*

HEPPNER, ORE.—To the Editor:—My two years as an exhibitor have been anything but funny. I see many more funny things in the projection room than I see in conducting the business. God turned the corner of my mouth up and what I have been able to sell, and the man has not caused them to droop yet. We always smile when a patron pays two-bits and as he goes out says the show was worth a dollar, but forgets to leave the seventy-five cents; and we smile again when the same party puts his money back in his pocket when we ask him 40 cents for a Paramount special.

While this is a matter of the smallest proportion to the exchange business, the exhibitor advises us to run a picture whether we make anything or not, because it has been our pleasure to do this many times. In fact, many of the distributors’ efforts are (which are not related to producers or distributors), believing that eventually the exhibitor will make some money with them.

Strictly speaking, the funniest things we know of in the business have been produced by Will Rogers, H. L. Johnston, and Harold Lloyd; but the experience of securing the films has never involved a vast amount of humor from our viewpoint.—B. G. SHORE, Star theatre, Heppner, Ore.

What a Life! What a Life!

MARBLE FALLS, TEXAS.—To the Editor:—The funniest thing to me is how the distributor can continue to sting the exhibitor with big prices on bum pictures.—G. F. JOHNSON, Lincoln theatre, Sterling, Ill.

Confidence Hall the Battle

TULGEY MILLs, IOWA.—To the Editor:—If I have a picture that is a great picture and know so, and get out and boost with this assured in myself, it seems strange. So you can have a big name and I am sure that this will influence the public. The minds have the most influence in every line of business. Try it and find out.—Sherry, Main Street theatre, Marble Falls, Texas.

Complaints on Prices

STERLING, ILL.—To the Editor:—The funniest thing I have is how the distributor can continue to sting the exhibitors with big prices on bum pictures.—G. F. JOHNSON, Lincoln theatre, Sterling, Ill.

Want Earlier Bookings

SHERBARD, ILL.—To the Editor:—do not think that the little fellow gets a square deal. The distributor will not sell the little fellow anything that has not been worn out by the larger places. If he does he will not sell according to stealing capacity; i.e., a little fellow can sell 250, therefore should only pay 1/100 as much as larger places.—H. A. DOUGLAS, Sherrard Opera House, Sherrard, Ill.

Why Salesmen Are Popular

TECMUSEH, MICH.—To the Editor:—My funniest experience in the film business is: If you buy a picture from an exchange that is pleasing and you tell them so, the next time the salesman calls, you may get to know the picture he has to sell, he will always want to raise the price on you.—F. H. GUY, Bradley Opera House, Tecumseh, Mich.

Here’s a Vital Matter

MONTFORD FALLS, NEW YORK.—To the Editor:—I have noticed in the trade papers during the past few months that a bill was to be introduced in congress to eliminate the tax on the trade papers. A few days ago a supplier dealer called on me and wanted me to buy more tickets. I told him that I was only going to buy a limited quantity so that in case the tax came off January first I would not have a lot on hand. He said you need not worry, as the tax is not coming on yet, and if you do I will tell him why, he claimed that it was because the exhibitors are not working. This certainly is the case and must be true, as one reads nothing of the subject in the trade papers. Exhibitors in all parts of the country “holler” about the tax and they lay down and do nothing. It is my desire to hear from other exhibitors on the subject in the Herald and would also like to read one of your editorials putting forth all the facts.—Geo. C. STARKER, Opera House, Montford Falls, New York.
American Releasing

My Old Kentucky Home, with Monte Blu.—Went big for two days and pleased all.—C. A. Hatcher, Grand Opera House, Meridian, Miss.—Neighborhood patronage.

My Old Kentucky Home, with Monte Blu.—Good picture. Holds the interest well.—C. A. Kriehbaum, Paramount theatre, Rochester, Ind.—Neighborhood patronage.

Danger Point, with a special cast.—A good picture. That's all.—J. Carbonell, Monroe theatre, Lake West, Fla.—Neighborhood patronage.

The Three Buckeroos, with a special cast.—An out of the ordinary production. Played 100 per cent. Picture of this type, by being so different from the usual run, creates a desire to become a movie fan.—L. B. Lewis, Gayety theatre, Ft. Worth, Tex.—Transient patronage.

Queen of the Moulin Rouge, with a special cast.—Above the average, but not a big one.—R. Hatcher, Grand Opera House, Meridian, Miss.—Neighborhood patronage.

Jan of the Big Shows, with a special cast.—Fantasy picture for the business. Wish there were more like this one. Made us forget Lent was here.—C. A. Riva, Pastime theatre, Tilton, N. H.—Small town patronage.

Me and My Gal, with a special cast.—Fair picture. Some exhibitors said this was a poor one, but we have had a lot worse than this one. Had some comments that were good.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Cardigan, with a special cast.—Good picture for Revolutionary days. Drew well and gave general satisfaction.—C. A. Riva, Pastime theatre, Tilton, N. H.—Small town patronage.

Associated Exhibitors

The Woman Who Pooled Herself, with Mae Allison.—Pleased the patrons and drew well. A very nice picture. Not a big one.—C. A. Hatcher, Grand Opera House, Meridian, Miss.—Neighborhood patronage.

The Woman Who Pooled Herself, with Mae Allison.—A good production in every respect, although not a special.—C. W. Longacher, New Grulus theatre, New Grulus, Wis.—General patronage.

Grandma's Boy, with Harold Lloyd.—Played this for three days and broke all house records with it. Advertise heavily.—A. Burris, Lyric theatre, Crete, Neb.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—Good picture, but not the drawing power they lead you to believe.—C. V. Kelly, Majestic theatre, Reedsburg, Wis.—General patronage.

Grandma's Boy, with Harold Lloyd.—Went big two days. Fell flat third day—good box office attraction. Pleasured 90 per cent.—C. R. Hatcher, Grand Opera House, Meridian, Miss.—Neighborhood patronage.

The Rider of the King Log, with a special cast.—Pure bunk. Sorry print. No drawing power. Lost money on it. Title not attractive.—E. W. Harrell, Royal theatre, Rison, Ark.—Neighborhood patronage.

The Devil, with George Arliss.—Evidently a good picture and some big stuff, but for some reason this devil stuff don't take here. People want something more human and true to life. Don't think people would fall for such stuff, as they did not this picture.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Third Alarm, with a special cast.—A knockout melodrama. A good buy for a small town house. You cannot go wrong. Spend money advertising it. You're safe in getting it back.—E. E. Bair, State theatre, Ulrichsville, Ohio.—Small town patronage.

The Canyon of Fools, with Harry Carey.—Good picture. Made us some money and we bought it at a price that we could make money. F. B. O. does not try to take your theatre in.—Paul L. Shaw, Rivoli theatre, Clinton, Ind.—General patronage.

Thelma, with Jane Novak.—Picture drew well but did not please. I would not advise paying a big price for it. Only a fair program picture.—G. G. May, Isis theatre, Kanopolis, Kan.—Small town patronage.

Good Men and True, with Harry Carey.—Harry was a dead bird here. This is first picture of his in over a year. Business better than anticipated and picture pleased.—H. G. Stettmum, Jr., Odeon theatre, Chandler, Okla.—General patronage.

The Kick Back, with Harry Carey.—Just fair. We put it on as a program picture and drew crowd likewise. It did not go over big, but the posters are good and I see the theatre in.—E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Kick Back, with Harry Carey.—Exhibitors should make money with this as it is priced within reason and sure pleases the people. Situations handled in excellent manner.—K. H. Sink, Grand theatre, Union City, Ind.—Neighborhood patronage.


Beyond the Rainbow, with Billie Dove.—Dandy picture, but small audience. Too much competition. Showed to advanced prices and no kicks.—C. A. Riva, Pastime theatre, Tilton, N. H.—Small town patronage.

In the Name of the Law, with a special cast.—Very good picture. Business increased 23 per cent on second night. Extra good exploitation on this picture which gets them in, and the picture goes over after they are in.—R. E. Beason, Princess theatre, Adrian, Minn.—Neighborhood patronage.

In the Name of the Law, with a special cast.—A good story. We shall not get any crowd. Print very foggy. Paid too much for it.—A. H. Dodge, Palace theatre, Capac, Mich.—Neighborhood patronage.

In the Name of the Law, with a special cast.—This picture drew me good crowds for two nights and pleased all. Admission ten and twenty-five cents.—G. G. May, Isis theatre, Kanopolis, Kan.—Small town patronage.

In the Name of the Law, with a special cast.—A mighty good picture which pleased 90 per cent.—Smith Read, Patriot theatre, DeKalb, Tex.—Neighborhood patronage.

In the Name of the Law, with a special cast.—This one stood two for two days and film pleased 100 per cent.—E. M. McFarland, Opera House, Kewanee, Wis.—Neighborhood patronage.

A Broadway Madonna, with a special cast.—Very flashy paper. Picture failed to give satisfaction.—H. G. Stettmum, Jr., Odeon theatre, Chauder, Okla.—General patronage.

The Fatal Marriage, with Lilian Gish and Wallace Reid.—We earnestly recom—
Poet Chief
In Favor of Meyer Plan

I would like to endorse Fred Meyers' plan of getting all the long legs and short legs possible under a groaning table at some famous Chicago theater. Every wheel in "Herald"-land. I don't suppose I can be present, because the producers will get all the coin out of this Alpine valley and it costs a Doug Fairbanks daily profit to get to Chicago, see the log and get back to Idaho.

However, those who live nearer can attend and it may be the means of forming some society for mutual protection against highwaymen in general; but if nothing more than the fun and pleasure of greeting old friends, "Herald" family is the final outcome it will surely pay.

Fred, your plan sounds good to me and I can land East for less than the worth of my theatre I'll do my "dreadnest" to be there.

PHILIP RAND,
Rex theatre, Salmon, Idaho.

won't bring out much praise, but neither will they kick.

Bert Norton, Kozy theatre, Eureka, Ill.—General patronage.

White Shoulders, with Katherine Mac- Donald.—Better than the average MacDonald picture.—C. F. Kriegehausen, Paramount theatre, Rochester, Ind.—Neighborhood patronage.

White Shoulders, with Katherine Mac- Donald.—A little better than some of her previous pictures, but nothing to brag about.—B. E. Norton, Kozy theatre, Eureka, Ill.—General patronage.

MIGHTY LAK' A ROSE, an Ed- win Carewe production—one of the picture miracles of the year. It has that thrilling quality that means success. Dozens of people told me that it was the best picture they ever saw.—B. C. WILLIAMS, Majestic theatre, Streator, Ill.

Kindred of the Dust, with Miriam Cooper.—100 per cent picture. Acting perfect. Pleased everybody. Had more good comments on this than any picture I ever ran.—George Vaughan, Grand theatre, Gunnville, Ont., Can.—General patronage.

Kindred of the Dust, with Miriam Cooper.—Another mighty good picture that will draw nothing but praise from those who are interested in pictures. The story is good, true, and clear. Every one can get them in to see it. Some said it was the best they had ever seen. I showed it for two weeks. Producers say the public demands specials, yet they don't come out to see them. Why? Because you are forced to take any admission. Result, they stay home.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

Kindred of the Dust, with Miriam Cooper.—Very good picture and pleased —C. V. Kelly, Majestic theatre, Reedsburg, Wis.—General patronage.

Kindred of the Dust, with Miriam Cooper.—A fine production that gave univer- sal satisfaction. Characters excellently cast. Will make good any promises made for it.—Hay & Nicholas, Strand theatre, Fairmont, Minn.—General patronage.

The Bond Boy, with Richard Barthel- mess.—Good picture, fair patronage. Gen- eral satisfaction.—S. H. Borsky, American theatre, Chattanooga, Tenn.—Neigh- borhood patronage.

The Bond Boy, with Richard Barthel- mess.—Very good picture. Please by major romantic. Work of star very fine. Good chance for publicity in states where capital punishment is an issue.—Hay & Nicholas, Strand theatre, Fairmont, Minn.—General patronage.

Brawn of the North, with Strongheart. Better business than on The Silent Call. Very good coming, please.—Fred, Reedsburg, Wis.—General patronage.

Brawn of the North, with Strongheart. Two days to turnover business. Sec- ond day bigger than first. All records broken. Played to over 50 per cent of population. A real feature. Everyone pleased.—C. A. Riva, Pastime theatre, Two H. H., Smelterville, Idaho.—General patronage.

Brawn of the North, with Strongheart. This is far better than The Silent Call and sure did get the money. We broke our house records. Played to over 50 per cent of population. A real feature. Everyone—Paul L. Shew, Rivoli theatre, Clinton, Ind.—General patronage.

Brawn of the North, with Strongheart. This drew very good business. A case of keen competition. Not quite as good as The Silent Call. Still one of the good ones to play.—C. V. Kelly, Majestic theatre, Reedsburg, Wis.—General patronage.

Fools First, a Marshall Neilan produc- tion.—Marshall Neilan production that will draw better for movie talkies than a picture well acted. Should be sold to a small town for about $750. One night shows $200 to $250. Placed with C. V. Kelly, Kozy theatre, Gunnville, Ont., Can.—General patronage.

East Is West, with Constance Tal- madge.—A perfect picture. Equiva- lence value 100 per cent. Constance Tal- madge will never have a more pleasing role and she did it just right. There is something about this picture that rests you to see it, as story is right and pro- duction is rich with beautiful settings that cannot be overlooked even by a hard- boiled fan. Two days showing to bet- ter than average business. Should do very good business.—B. C. Williams, Cozy theatre, Winchester, Ind.—General patronage.

The Eternal Flame, with Norma Tal- madge.—What a picture!—Richman, London, Wis.—Neighborhood patronage.

The Seventh Day, with Richard Barthel- mess.—Drew well and pleased, but not in as big business as in our town theatre, Tilton, N. H.—Small town patronage.

Domestic Relations, with Katherine Marshall.—Kind surprise. It is to laugh to think that this sort of pic- ture is made with the expectation of being entertainment for real people. We cer-
tainly got burnt when we signed the dotted line on the franchise. Our experience has been that we are lucky to get four pictures from one of the first National that will make us money. All the others are exhibited for the benefit of the producer and deal with "big" birds in the executive chairs—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Hurricane's Gal, with Dorothy Phillips.—Even thought is filled with action, the director has worked in enough comedy and thrills so it pleases women and all.—Bert Norton, Kozy theatre, Eureka, III.—General patronage.

Hurricane's Gal, with Dorothy Phillips.—A real melodrama that pleased about 10 per cent. Not worth a raise in admissions, but better than average.—A. La Valla, Community theatre, Bethel, Conn.—Neighborhood patronage.

Hurricane's Gal, with Dorothy Phillips.—Mostly sea stuff. Really big picture, great action and this picture will determine if they work or not.—George Vaughan, Grand theatre, Dunville, Ont.—General patronage.

Penrod, a Marshall Neilan production.—Very good picture. A great picture for kids and plenty of laughter for the grown ups.—E. M. McFarland, Opera House, Kewanee, Wis.—Neighborhood patronage.

The Sign on the Door, with Norma Talmadge.—Expected this to be an extra good picture, but the story is weaker than fair and pleased only about 10 per cent. The rental is 50 per cent too high for this theatre.—Tram, Pastime theatre, Blue Mound, Ill.—Small town patronage.

The Sign on the Door, with Norma Talmadge.—This is a good picture. Pleased the majority.—John Esterl, Rex theatre, Park Falls, Wis.—Neighborhood patronage.

The Sign on the Door, with Norma Talmadge.—Pleased the majority.—E. O. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Mamma's Affair, with Constance Talmadge.—Mamma's Affair. Fair picture. Should have been a reel and then been plenty long. An old picture at present price. They don't rush our box office over.—W. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Mamma's Affair, with Constance Talmadge.—My customers like Constance Talmadge. They liked it.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—Neighborhood patronage.

Talogue David, with Richard Barthelmess.—A very fine production. Pleased all who saw it.—H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

Talogue David, with Richard Barthelmess.—They liked it.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—Neighborhood patronage.

The Crossroads of New York, a Mack Sennett production.—A very fine production, but paid big price.—Louis Frank, Olympic theatre, Calmar, Iowa.—General patronage.

The Child Thou Gavest Me, with a special cast.—I have had more comments on this picture than any I have ever run since in business.—Chas. Elliot, Jewel theatre, Sidell, Ill.—Small town patronage.

The Child Thou Gavest Me, with a special cast.—A fine picture, the people do not have one house credit. If the people see this they will come again. However, it's old.—J. C. Wickham, Select theatre, Schenevus, N. Y.—Small town patronage.

All for a Woman, with a special cast.—This may be a good picture, but if it is played it and can buy it right do so. Will make you some money. Business good.—J. F. Gaveston, Lyric theatre, Eldon, Mo.—Small town patronage.

The Primitive Lover, with Constance Talmadge.—Gave very good satisfaction. Business good all week. Charged twenty-one and twenty-eight cents. Print good shape.—Jack Hickey, J. r., Grand theatre, New London, Wis.—Neighborhood patronage.

Polly of the Follies, with Constance Talmadge.—Connie Talmadge and First National ought to be ashamed of this one. A few women said it was "cute." Nothing more nor less than an advertising film on seven spoons and rather raw at that in spots. Had lots of kicks.—C. G. Taunton, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.
John Estel, Rex theatre, Park Falls, Wis.—Neighborhood patronage.

Man, Woman, Marriage, with Dorothy Phillips.—A great picture to some; no good to others.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Molly O, a Mack Sennett production.—An old one that First National shoved off on me in order to get a few new ones. Of course, the print as old as the release. Lot of it gone. Did not draw. When will we learn not to buy junk?—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

Molly O, a Mack Sennett production.—This is a good picture, but does not compare with Mickey, however.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

The Wonderful Thing, with Norma Talmadge.—Placed this one after I had played Smilin' Through and The Eternal Flame, but it held its own and I did not get a kick.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Not Guilty, with a special cast.—A mighty good picture that comes very near being in the special class. These Sidney Franklin productions seem to be made along the right lines to entertain.—Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, N. Y.—Small town patronage.

Not Guilty, with a special cast.—This is old, but good. Good acting.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Trouble, with Jackie Coogan.— Went well for me and should for everyone else.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Red Hot Romance, with a special cast.—A very poor picture for a regular house. The satire is over their heads and the burlesque is taken seriously. You are better off without it.—Ben L. Morris, Elk Grand theatre, Bellaire, Ohio.—General patronage.

Red Hot Romance, with a special cast.—Just a picture. If it was funny it was over my patrons' heads. Did not satisify.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Sky Pilot, with a special cast.—Sure a fine offering of the Western type. Beautiful scenery and fine snow scenes. Plenty of action. Sure to please. Adverisising, window cards, photos, slide and paper.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Bob Hampton of Placer, a Marshall Neilan production.—Old, but good. Only objection to it was that it was too long. Nine reels of a feature and a two-reel comedy is too much at one sitting, regardless of how good it is.—Wm. E. Tragsdor, Trags theatre, Neillsville, Wis.—Small town patronage.

Bob Hampton of Placer, a Marshall Neilan production.—As fine a picture as an exhibitor would want. Play up Sitting Bull and his Sioux Indians against Custe at the Battle of the Little Big Horn. Seven reels of fine entertainment.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Bob Hampton of Placer, a Marshall Neilan production.—Think this would have been a mighty fine picture if I had gotten it all. Film was cut so much that I only had about two-thirds of it. It's a shame to spoil a good picture like this with a poor print.—J. W. Andrews, Kialto theatre, Cozad, Neb.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—A good average Curwood with some very fine acting by Lewis Stone. No crowd. Didn't take in enough for my overhead, let alone pay for the picture and advertising matter.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

The Silent Call, with Strongheart.—A fine picture. Drew well.—C. F. Krieghoff, Paramount theatre, Rochester, Ind.—General patronage.

The Silent Call, with Strongheart.—Another, one of First National's good ones. The name alone will draw and picture pleases.—McFarland, Opera House, Kewanee, Wis.—Neighborhood patronage.

The Silent Call, with Strongheart.—This is a dandy. I do not want to miss a copy. I am making more money since I have been using the "Herald" in selecting pictures.

I do not remember just how long I am paid up for but all you have to do is to notify me just before the time expires and I will send you my check.

C. W. TIPTON, New theatre, Manila, Ark.

The Kink's Ironed Out; Write More

I am reporting on two pictures that I have run and I also want to call your attention to the fact that I am not using all my "Herald." I do not get any picture papers that I value as highly as I do yours and I do not want to miss a copy.

I am making more money since I have been using the "Herald" in selecting pictures.

C. W. TIPTON, New theatre, Manila, Ark.

SANTA CLAUS worked everyday and you were a good little showman he'd come across with gifts like

IF SANTA CLAUS

worked every day and you were a good little showman he'd come across with gifts like
New Ones I Have Seen

THE HOTTENTOT (First National) a Thos. H. Ince production. This is the story of a voyage of discovery in the South African desert. A good picture, but not a very good one. —M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.


Love's Redemption, with Norma Talmadge. —One of the very best pictures for the season. Elliott theatre, Sidell, Ill.—Small town patronage.

The Golden Snare, with a special cast. —A good picture. Plenty of business, but no fault of picture. Played First National Week and lost a slug.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

Salvation Nell, with a special cast. —A very good picture. 90 cent winner. First National are hard to beat if you can get them where people can run them.—Chas. Elliott, Jewell theatre, Sidell, Ill.—Small town patronage.

Blind Hearts, with Hobart Bosworth. —Good picture, though not as fine as Peck's Bad Boy or Trouble, and seemed to please better people that don't ordinarily come.—Chas. W. Lewis, J. O. O. F. Hall, Grand Gorge, N. Y.—Small town patronage.

The Sea Lion, with Hobart Bosworth. —Excellent sea picture. Pleased all who saw it. The storm is terrific and realistic. Should have been in six or seven reels instead of as it ended abruptly.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

R. S. V. P., with Charles Ray. —A good picture, a pretty sight and plenty of action.—Chas. Elliott, Jewell theatre, Sidell, Ill.—Small town patronage.

Fox

The Crusader, with William Russell. —This is a very good picture and everybody liked it.—John Estler, Rex theatre, Park Falls, Wis.—Small town patronage.

Brass Commandments, with William Farnum. —Best of series this season. Does not draw here.—Nelson theatre, Pascagoula, Miss.—Neighborhood patronage.

Paw Print 210, with Shirley Mason. —A good program picture, and not quite up to the standard of Shirley Mason pictures,—C. Malphurs, Dreamland theatre, High Springs, Fla.—Small town patronage.

My Friend the Devil, with a special cast. —Picture is good, but title and posters misleading. Don't shout too much about it and don't raise your admission fare too high.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

The Fast Mail, with Charles Jones. —Very good picture, will pleased all that saw it. Didn't get in enough to pay the rental account but did well.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

Silver Wings, with Mary Carr. —A very good picture which pleased all that saw it.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

The Three Alarm (F. B. O.) with a special cast. —Saw this and it was hot stuff. Will report for the Lyric on it. A picture that pleased everyone. Did good business on it. It is above par for the money.—C. L. Chronchite, Lyric theatre, Fairview, Okla.

kinds.—J. P. Jones, Yale theatre, Groesbeck, Tex.—Neighborhood patronage.

The Love Gambler, with John Gilbert. —One of those kind of nice pictures that suits all classes.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

The Love Gambler, with John Gilbert. —This is a small screen picture. With John Estler, Rex theatre, Park Falls, Wis.—Neighborhood patronage.

The Yosemite Trail, with Dustin Farnum. —A good picture, but didn't get the people in to see it.—C. Malphurs, Dreamland theatre, High Springs, Fla.—Small town patronage.

Up and Going, with Tom Mix. —Not up to Mix's standard but a very good picture. A little draggy in spots.—Smith Read, Patriot theatre, DeKalb, Tex.—Neighborhood patronage.

Moonshine Valley, with William Farnum. —Everyone enjoyed this feature. The child actor was great. The kind of picture that seems to please people.—C. Malphurs, Dreamland theatre, High Springs, Fla.—Small town patronage.

Men of Zanzibar, with William Russell. —Good picture. This story had our audience guessing all the way through as to who was the crook. Had to stay to the finish to find out.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Oathbound, with Dustin Farnum. —Good story. Not liked by many. No praise for it. Fair one day picture.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

The Fast Mail, with Charles Jones. —A good melodrama, but really not a high class picture. Too much action and not enough detail. It drew good business for three days, but caused little or no comment.—Ben L. Morris, Temple theatre, Belleair, Ohio.—General patronage.

The Fast Mail, with Charles Jones. —If you want a thriller get this one. It will please the people who like this sort of a picture. It is not worth an advance in admission price.—C. Malphurs, Dreamland theatre, High Springs, Fla.—Small town patronage.

Silver Wings, with Mary Carr. —A very good picture which pleased all that saw it. Didn't get in enough to pay the rental account but did well.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

The Three Alarm (F. B. O.) with a special cast. —Boys, if you bought this one, pay for it, but if you value your health don't play it; or if you do play it, have the theatre before picture over. I heard something about a tar-and-feather party for me from my patrons.—Walter Balzat, Dream theatre, Cicero, Ill.—Neighborhood patronage.


Nero, with a special cast.—Very good picture. Please all that saw it, but lost money on it.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

Ever Since Eve, with Shirley Mason. —This is a five-reel picture and Miss Mason acted splendidly in this one. There is nothing wrong with the picture, except that it is not very active. A good program picture and should please.—Wood & Webb, Star theatre, Connersville, Ind.—Neighborhood patronage.

A Staged Romance and Shackles of Gold, with William Farnum. —Have been an exhibitor a year; have run thirty-two pictures, and think that Farnum is the only person in the bunch.—C. F. Kreigbaum, Paramount theatre, Rochester, Ind.—Neighborhood patronage.

A Self-Made Man, with William Russell. —A good program picture which pleased about 90 per cent.—Smith Read, Patriot theatre, DeKalb, Tex.—Neighborhood patronage.

Trailing, with Tom Mix. —This is a dandy picture. Pleased 100 per cent. Applied for Mix as well as this one. Have never had a poor one yet.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Neighborhood from Tennessee, with William Russell. —A picture with English location, but well acted. Usually these foreign pictures don't get over with us, but this one had a very good story with comedy enough to make it interesting. Should please any movie fans.—Wood & Webb, Star theatre, Connersville, Ind.—Neighborhood patronage.

Trooper O'Neil, with Charles Jones. —Very good picture for Saturday. Jones better in this picture than the last—Strand theatre, Griswold, Iowa.—Neighborhood patronage.

The Fighting Steak, with Tom Mix. —Holds well up to the Mix standard, but it's not so bad at that.—C. F. Kreigbaum, Paramount theatre, Rochester, Ind.—General patronage.

Shirley of the Circus, with Shirley Mason. —Shirley Mason pictures are always good. This one a little above the average.—C. Malphurs, Dreamland theatre, High Springs, Fla.—Small town patronage.

Lights of the Desert, with Shirley Mason. —Good picture, well acted. Mason is certainly good. Everybody pleased. Ran two days.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Strange Idols, with Dustin Farnum.
Dustin Farnum is good in Western pictures, but not much in this kind.—Smith Read, Patriot theatre, DeKalb, Tex.— Neighborhood patronage.

Bar Nothing, with Charles Jones.—Here is a picture that has plenty of action to please any audience. "Buck" Jones is my best bet. Don't worry when you have him on the billboard.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Over the Hill, with Mary Carr.—Beat picture that I ever ran in my house, considering the stormy weather. Still business was fair and made a few dimes.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

The Devil Within, with Dustin Farnum.—Five reels. A South Sea picture ending up in the States. It should be titled "The Sons of the Father," for that is the story of the picture. A picture that pleased all who saw it. It is a good Sunday picture. Dustin did some splendid acting with an able cast. Give this one and boost it and watch your patronage go away pleased.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

The Fighting Streak, with Tom Mix.—Broke the record at my house for a Western. Played two days, Fair business second day.—O. W. McClellan, Dreamland theatre, Pekin, III.—Neighborhood patronage.

Monte Cristo, with John Gilbert.—A big picture that failed to draw. Although a good picture my patrons did not like it.—C. Malphurs, Dreamland theatre, High Springs, Fla.—Small town patronage.

The Strength of the Pines, with William Russell.—A dandy picture with good strong story and pleased all who saw it.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

The Strength of the Pines, with William Russell.—Have seen the star in better pictures. Played Clyde Cook in Lazy Bones with this, which helped to get it by. Bosin had a fair share.—O. D. Dowdell, Electric theatre, Eldon, Mo.—Small town patronage.

The Last Trail, with a special cast—Corking good outdoor picture.—S. H. Borisy, American theatre, Chattanooga, Tenn.—Neighborhood patronage.

Bucking the Line, with Maurice Flynn.—We were a little afraid of this picture, but it pleased our patrons very much. It's a railroad story and has some good action. Has six full reels.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Pardon My Nerve, with Charles Jones.—Up to Jones' standard on Westerns. He makes money for us.—W. M. Ward, Starlight theatre, Corinth, Ark.—Neighborhood patronage.

A Connecticut Yankee, with Harry Myers.—Old, but if you haven't used it, get it. Boost it big and your patrons will thank you for the privilege of seeing it, or at least mine thanked me.—J. D. Costello, Opera House, Poultny, Vt.—Neighborhood patronage.

The Last of the Duanes, with William Farnum.—Played return engagement with new reissued print. Went over big. Many compliments as would have on a new picture.—L. B. Lewis. Gayety theatre, Ft. Worth, Tex.—Transient patronage.

Chasing the Moon, with Tom Mix.—Surely was chasing something. A very poor Mix picture.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

Desert Blossoms, with William Russell.—Russell has done lots better. Will pass for program picture with a good company. Film in poor condition.—H. M. Retz, Strand theatre, Lamont, Iowa.—Neighborhood patronage.

Little Miss Haskshaw, with Elleen Haskshaw.—As sorry a picture as the exhibition company ever handed.—H. G. Stettmum, Jr., Odeon theatre, Chandler, Okla.—General patronage.

A Virgin Paradise, with Pearl White. She went very well as a program picture, but not any special by any means.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

For Big Stayes, with Tom Mix.—Mix a favorite here. This picture did not please as well as former pictures.—H. C. Stettmum, Jr., Odeon theatre, Chandler, Okla.—General patronage.


A Rough Diamond, with Tom Mix.—A sure 'nut Tom Mix picture.—Smith Read. Patriot theatre, DeKalb, Tex.—Small town patronage.

Goldwyn

A Blind Bargain, with a special cast.—Very good mystery story. Charles does good work in a double role in this production. Played to S. R. O. for one night.—A. Burrus & Co., Powers theatre, Crete, Neb.—Neighborhood patronage.

Hungry Hearts, with a special cast.—Good program picture. On order of Humoresque.—S. M. Southworth, American theatre, Canton, N. Y.—Neighborhood patronage.

Sherlock Holmes, with John Barrymore.—Good picture for the kind, but too death and nothing in the way.—E. J. Reynolds, Liberty theatre, Paseo, Wash.—General patronage.

Broken Chains, with a special cast.—Did not please. Men didn't come and women thought it brutal and immoral for married woman to love another man.—H. G. Sommers & Co., Powers theatre, Grand Rapids, Mich.—General patronage.

Broken Chains, with a special cast.—Advertise this to the limit. It is there. A very fine picture that will please them all.—A. Burrus, Lyric theatre, Crete, Neb.—Neighborhood patronage.

The Sin Flood, with a special cast.—Last money. Picture did not play for four days.—H. G. Sommers & Co., Powers theatre, Grand Rapids, Mich.—General patronage.

The Sin Flood, with a special cast.—A good picture, but not a special as represented. Too much saloon.—John Es- tery, Rex theatre, Park Falls, Wis.—Neighborhood patronage.

When Romance Rides, with a special cast.—Stacked them up on this picture. Paid 100 per copy Carl Johnson, Pershing theatre, Florenceville, Tex.—Neighborhood patronage.

When Romance Rides, with a special cast.—Great picture, good plot. All are pleased.—O. W. McClellan, Dreamland theatre, Pekin, III.—Neighborhood patronage.

When Romance Rides, with a special cast.
cast.—Book this one, boys, you can buy it right and it is better than some really big spectacles. Picture doesn't stick to Zane Grey's story, "Wildfire," very closely. Film in good condition.—H. M. Kets, Strand theatre, Lamont, Iowa.—Neighborhood patronage.

Yellow Men and Gold, with a special cast.—Good picture and pleased all. With plenty of action. Should go over another city.—Geo. Klett, Texas theatre, El Paso, Texas.—Neighborhood patronage.

Yellow Men and Gold, with a special cast.—Good picture. No complaints.—Geo. Sykes, Ben Hur theatre, Ft. Worth, Texas.—Neighborhood patronage.

Yellow Men and Gold, with a special cast.—No pull to it. Did not give satisfaction. Pass it up, brothers.—W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

The Poverty of Riches, with Richard Dix.—Very good picture. Pleased 85 per cent. Had quite a few comments.—H. R. Ringler, Ringler's theatre, Bishopville, Md.—Neighborhood patronage.

The Poverty ofRiches, with a special cast—a program at the theatre as we ever ran. Will please all. Business fair.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

W. F. Yeowen, with Cullen Landis.—Good, clean, clever comedy-drama. Contains several laughs. Did not cost a million dollars to produce, but will save the regulars at the better Houses.—H. S. Holland, Bishop theatre, Bishop, Calif.—Neighborhood patronage.

For Those We Love, with Betty Compson.—Good program and will please all if you get them in. Business fair.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

Doubting for Romeo, with Will Rogers.—Not worth a shot. They can't make them worse.—H. R. Ringler, Ringler's theatre, Bishopville, Md.—Neighborhood patronage.

Head Over Heels, with Mabel Normand.—One of the worst pictures I ever ran and nothing to it. If you want to keep your friends, lay off this one.—D. F. Wolfe, Princess theatre, Lancaster, Pa.—Neighborhood patronage.


The Invisible Power, with House Peters.—Good program picture.—Bert Silver, Silver family theatre, Greenville, Mich.—General patronage.

The Concert, with a special cast.—This went over good. Had no faith in it, so didn't buy it. It was, in spite of this, drew well and pleased all who saw it. A trifle spicy in spots. Used a two-reel comedy and Movie Chat with it.—C. H. Brown, Opera house, Lenora, Kan.—Small town patronage.

His Back Against the Wall, with a special cast.—A Western that is different. People should like more of this kind.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Madame X, with Pauline Frederick.—A wonderful picture. Will please. Very sad.—E. Harrell, Royal theatre, Dixon, Ark.—Neighborhood patronage.

The North Wind's Malice, with a special cast.—A real fine picture. Plenty of snow scenes. Drew well. Good picture.—John Estler, Rex theatre, Park Falls, Wis.—Neighborhood patronage.

Dangerous Curve Ahead, with a special cast.—This is a fine picture. Don't be afraid of it. The advertising on this one is good.—E. O. Holmes, Gem theatre, Chester, Neb.—Small town patronage.

Prisoners of Love, with Betty Compson.—Fair, but some short subjeets go with it. The two would make a good program.—F. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

The Dust Flower, with Helene Chadwick.— Pronounced fine by small crowd. Some very sympathetic parts and, although it couldn't be otherwise, the climax arrives hitting on all four, which puts it over seven reels.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Transient patronage.

The Man With Two Mothers, with Cullen Landis.—A good, clean program picture.—W. M. Ward, Starlight theatre, Corning, Iowa.—Neighborhood patronage.

Brothers Under the Skin, with a special cast.—A fine domestic comedy. Pat O'Malley a regular hit. Everyone pleased with this one. Brought it right.—E. E. Bair, Strand theatre, Churubusco, Ohio.—Small town patronage.

An Unwilling Hero, with Will Rogers.—A fairly good program picture with enough comedy to put it over. Please most of them. Nothing impossible to it.—H. B. Bills, Opera house, Lenora, Kan.—Small town patronage.

Be My Wife, with Will Rogers.—This is an A1 comedy and we advise small town houses to book it. It entertains them.—Pratt & Dean, McCallie, Dickson, Tenn.—Good general patronage.

Golden Dreams, with a special cast.—Not much to it, although it will pass as a good comedy.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

Hodkinson

No Trepassing, with Irene Castle.—Fair picture and did fair business. Paid fair price and the company is also fair, so there is no kick on this one.—Geo. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

SLIM SHOULDERs, with Irene Castle.—A good picture which has everything from soup to nuts. Will please the houseboys as well as the roughnecks. The only fault I could find was that it was in seven reels. We must exactly two reels more than was necessary. I showed Charles Chaplin in PAY DAY along with this, which made a nine-reel show. No matter how good your show is, too much is more than enough. This does not apply to the bigger shows. SLIM SHOULDERs but to 999 per cent of the other 7, 8, 9 and 10 reeler's which are on the screens with fearful regularity.—William E. Trask & Son, theatre, Churubusco, Ind.

The Headless Horseman, with Will Rogers.—Not a fair program picture. It sat two days and picture fell flat on the second. It was a good program picture for the school. We of this is to fail to please. Price too high on this picture.—Miller and Carroll, Gayety theatre, Amory, Miss.—Neighborhood patronage.

Cameron of the Royal Mounted, with Garton Glass.—A good picture as any. Can be bought right and will bring them out.—A. H. Dodge, Palace theatre, Capac, Mich.—Neighborhood patronage.

Rip Van Winkle, with Thomas Jeffers.—A good picture of the Rip Van Winkle story. Fair price. Pleased the kids and the adults. Photography and settings all good. Broke even on it, which is a whole lot at a chance. D. F. Wolfe, Carroll, Gaystue theatre, Amory, Miss.—Neighborhood patronage.

The Mysterious Rider, with a special cast.—One of the best they have ever had that please your patrons no matter what their likes are.—E. W. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Slim Shoulders, with Irene Castle.—We had lots of nice compliments on this one and then on the other hand said that it was too loud. A whole lot will price it about 75 per cent. In places just a little dark. Poor photography.—W. E. Elkin, Strand theatre, Eden, Miss.—Neighborhood patronage.

The Kentucky Colonel, with a special cast.—This is a fine picture and should be classed as a fair money picture. Sure to do well and good story of the South land. Nothing over done. All together human. Six reels.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Transient patronage.

At the Sign of the Jack O'Lantern, with a special cast.—Not a box office attraction, nor did it create any enthusiasm in the theatre.—E. E. Bair, Majestic theatre, Eureka, Mont.—Small town patronage.

God's Crucible, with a special cast. Cannot name this picture for our own reputation don't play this one.—R. C. Williams, Majestic theatre, Streator, Ill.—Neighborhood patronage.

Lichtman

The Hero, with a special cast.—This picture did a good week's business and is well thought of.—W. M. Hardin, Liberty theatre, Kansas City, Mo.

Shadows, with Lon Chaney.—Great in every sense of the word. A student picture I've hooked bannned out fine. More power to State Rights, boys. I'm for 'em.—E. E. Bair, Star theatre, Churubusco, Ohio.—Small town patronage.

Shadows, with Lon Chaney.—A high class production in every way, but is inclined to be "too slow," for the lower class of people. Lon Chaney's acting is supernatural.—C. W. Longacher, New Glarus, Wis.—General patronage.

Metro

All the Brothets Were Valiant, with a special cast.—A good sea story that hold the interest of audience from beginning to end. A picture that you can boost. Pleasure patron. Retail price right.,—A. E. Woodford, Princess theatre, Okolona, Miss.—Neighborhood patronage.

Peg o'My Heart, with Laurette Taylor.—A great audience picture. Laurette does fine. Good business. Paid too much money for it, so buy it right and you won't lost on it.—E. E. Bair, State theatre, Churubusco, Ohio.—Small town patronage.

Youth to Youth, with Billy Dow.— Barely a program picture. Will make for itself enough extra good.—S. M. Southworth. American theatre, Canton,
If HENRY FORD had to quit making automobiles he could still make millions by exhibiting such pictures as

JOHNNY HINES in a scene from 'Luck,' his new C. C. Burr feature for the independent market. This film is from an original story by Jackson Gregory.

We can't get them in on Miss Lake's pictures. They seem to please, but actually they don't draw him rental. The Golden Gift is extremely good, but that doesn't mean anything.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

There Are No Villains, with Viola Dana.—Star popular here. Production as a whole good. Attendance average.—Chas. O'Mara, Majestic theatre, Berryville, Va.—Neighborhood patronage.

Don't Write Letters, with Gareth Hughes.—A good average program picture.—S. W. Filsen, Opera House, Scott City, Kan.—Neighborhood patronage.

The Four Horsemen, a Rex Ingram production.—Mr. Small Town Exhibitor, play this picture. Now Metro will sell it to you reasonably. I stood them out for three nights on this.—A. Burrus, Lyric theatre, Crete, Neb.—Neighborhood patronage.

FIGHTIN' MAD, with William Desmond.—A new little Western with good acting; and a fine story, but rotten business. Perhaps not fault of picture.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

FIGHTIN' MAD, with William Desmond.—As good a Western as you can buy. Boost it. Pleased all that saw it. Played to full capacity.—P. M. McFarland, Opera House, Kewanee, Wis.—Neighborhood patronage.

The Great Redeemer, with House Peters.—This is a good picture, but parts of it make one laugh. Who ever heard of solitary confinement for a stage robber sent to prison for ten years? Also, who ever heard of a murderer looking out of a window watching carpenters building the gallows to hang him? These things are rather crude and make picture fans laugh. Another scene brought a big laugh, when the prison closed for the night and closed the doors on hundreds of prisoners and the guards walked around and blew out the kerosene lamps. These directors are sure funny and must think the people are duds.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Neighborhood patronage.

The Conquering Power, a Rex Ingram production.—We liked it. It was heavy and had no action, but interesting and exceedingly well directed. Scenes laid...
in France. The story of a miser—it is Balzac’s “Eugénie Grandet.” Average fan won’t like it. Society crowd will. Ill. Look at your clientele whether to book it or not. Unless Valentino draws well don’t run it. We put it on over Monday and Tuesday; put on some good music, charged forty and fifteen cents and did better than we anticipated. Valentino draws the ladies in this town and if you can fill my house it is the star for me. The price was right. I find Metro disposed to be fair. They have financially done me badly recently though I think this is not one of the, strongest.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

**Paramount**

Back Home and Broke, with Thomas Meighan.—Let me add a word to the grand chorus of boosters for this story. It is the kind the people who pay the money like. They came in droves three days. Get it and please the people.—Ben. L. Morris, Temple theatre, Bel- laire, Ohio.—General patronage.

Back Home and Broke, with Thomas Meighan.—Report to exhibitors that I have played in two years, small town exhibitor. You can’t go wrong.—B. E. Crawford, Bowery, Fowler, Ind.—Small town patronage.

Back Home and Broke, with Thomas Meighan.—Contains heaps of fun and splendid suspense. Well suited to Thomas Meighan’s talents. Securely all our patrons.—E. W. Werner, Warwick theatre, Kansas City, Mo.—Neighborogtown patronage.

When Knighthood Was in Flower, with Marion Davies.—Got out a new set and pleased them all. Good for a change and business stimulant. But an exhibitor certainly pays all it’s worth.—Harry Holland, Bishop theatre, Bingham. Calif.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davies.—Great picture. Made small profit at $1,30 boxoffice. Will play it again at fifty cents.—H. G. Sommers, Powers theatre, Grand Rapids, Mich.—General patronage.

When Knighthood Was in Flower, with Marion Davies.—So powerful is the story that I think exhibitors can do with it for a change and business boost. But an exhibitor certainly pays all its worth.—Harry Holland, Bishop theatre, Bingham, Calif.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davies.—Was afraid of this on account of costume, but don’t let costume worry you, as it will give en- tire satisfaction. Pleased 100 per cent. Buy it again at fifty cents.—Jack Hill, Jr., Grand theatre, New London, Wis.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davies.—Was afraid of this on account of costume, but don’t let costume worry you, as it will give entire satisfaction. Pleased 100 per cent. Buy it again at fifty cents.—H. G. Sommers, Powers theatre, Grand Rapids, Mich.—General patronage.

**To Have and to Hold, with Bert Lytell and Betty Compson.—**Lived up to its promise of interest and suspense clear through. Well produced and well acted. Better than the usual.—K. H. Sand.—S. M. Southworth, American theatre, Canton, N. Y.—Neighborhood and college patronage.

**To Have and To Hold, with Bert Lytell and Betty Compson.—**Plays on one that is sure to please the public, providing you can get them in. As usual the presentation of the story was handled in the form of rental.—K. H. Sink, Grand theatre, Union City, Ind.—Neighborhood patronage.

**To Have and to Hold, with Bert Lytell and Betty Compson.—**This picture pleased my patrons. It is a well produced

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**Paramount**

Back Home and Broke, with Thomas Meighan.—Let me add a word to the grand chorus of boosters for this story. It is the kind the people who pay the money like. They came in droves three days. Get it and please the people.—Ben. L. Morris, Temple theatre, Bel- laire, Ohio.—General patronage.
Don't swallow that "alibi" stuff. Here's one that needs an alibi badly.—C. V. Kelly, Majestic theatre, Reedsburg, Wis.—General patronage.

The Face in the Fog, with Lionel Barrymore.—Fine crook picture that holds the interest all the way through.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Ghost Breaker, with Wallace Reid.—Not his best. Few laughs. Poor business.—C. V. Kelly, Majestic theatre, Reedsburg, Wis.—General patronage.

The Ghost Breaker, with Wallace Reid.—Another good picture. But drew well and satisfied.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—The best picture in our estimation, this star has ever made. It pleased a good matinee and we filled the house for the night performance. By all means book this one. Play up the children.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Cowboy and the Lady, with a special cast.—A weak attempt at a picture. No plot, no action, nothing. A two-star failure. Did not give satisfaction and patrons said so.—C. V. Kelly, Majestic theatre, Reedsburg, Wis.—General patronage.

Bought and Paid For, with a special cast.—Very, very good. It drew well as the play was so well known. It pleased 95 per cent in spite of some poor comments I had read.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Beauty's Worth, with Marion Davies.—Very fine.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—Neighborhood patronage.

Get-Rich-Quick Wallingford, a Cosmopolitan production.—A dandy. One that will please all. Better than most specials. Business was only fair. I think that the public got it confused with "The Son of Wallingford," as I ran it some time ago. If you have a saving for "The Son of Wallingford, be sure to tell them that the "Get-Rich-Quick Wallingford" is not a repeat show. The titles are confusing. Advertising, lobby and six sheets.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Get-Rich-Quick Wallingford, a Cosmopolitan production.—Interesting comedy-drama though not up to Vitagraph's "Son of Wallingford." Ran this Saturday night with "What's a White Eagle" and a good audience. Attendance is not a "riot of fun," but you need not be afraid of it. It holds the interest.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Great Moment, with Gloria Swanson.—Made a lot of noise about Elinor Glyn, "Three Weeks," etc. A good program picture, but nothing to rave over. If there was a "Great Moment" in this anywhere, I must have been looking out the window for I didn't see it.—Wm. F. Smith, Trocadero theatre, Neillsville, Wis.—Small town patronage.

The Great Moment, with Gloria Swanson.—Here, undoubtedly is one of Gloria's best. It is surely a picture that will please the most discriminating patron. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Cappy Ricks, with Thomas Meighan.—They like Meighan.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

Cappy Ricks, with Thomas Meighan.—Heard lots of good comments on this one. Based on a novel and the business was not big, but no fault of picture.—R. E. Benson, Princess theatre, Adrian, Minn.—Neighborhood patronage.

The Idol of the North, with Dorothy Dalton.—Very, very good. Played one fine day and made a good program with two reel comedy.—F. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

The Idol of the North, with Dorothy Dalton.—As part of a double feature bill, this was the weakest. A very ordinary program picture that needs something good to bolster it up.—Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, N. Y.—Small town patronage.

Behold My Wife, with a special cast.—Great. Going to the best theatre in town. Put on Milton Sills does a wonderful piece of acting. The cast is good. My patrons were pleased and said so.—J. A. Burrell, Family theatre, East Tawas, Mich.—Neighborhood patronage.

Behold My Wife, with a special cast.—Can't go wrong on this picture. Very pleasing picture.—F. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

The Law and the Woman, with Betty Compson.—A very interesting picture and will please the majority, but small towns having reformers in it, leave it alone. Too much drinking and cigarette smoking by women.—W. Anderson, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

The Law and the Woman, with Betty Compson.—A picture that holds your interest for the reason of its unexpected twists. Betty Compson plays an unusual role in this one.—E. J. Reynolds, Liberty theatre, Pasco, Wash.—General patronage.

Her Gilded Cage, with Gloria Swanson.—A well produced picture. Very beautiful settings, but this kind does not draw the crowds for it. It was not the best.—A. Burrell, Lyric theatre, Crete, Neb.—Neighborhood patronage.

Her Gilded Cage, with Gloria Swanson.—A very good picture.—Anderson &
March 24, 1923

EXHIBITORS HERALD

63

Johnson, New Penn theatre, Minneapolis, Minn.—Neighborhood patronage.

Her Gilded Cage, with Gloria Swanson.—A wonderful picture. Drew fine business, and yet much for those that enjoyed by all classes.—A. LaValla, Community theatre, Bethel, Conn.—Neighborhood patronage.

Across the Continent, with Wallace Reid.—4/5 reel. Our patronage is for Wally Reid, although he has passed away and even though quite a few of his admirers did not come on this account. We record the attendance of the winter to see this great racing story. As usual, Theodore Roberts made a big hit.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Blood and Sand, with Rodolph Valentino.—A well named picture. Good direction and good acting as well as excellent photography, with an unhappy ending which was brought upon the audience, although it was a good business.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Blood and Sand, with Rodolph Valentino.—Direction and acting good, but story and Spanish stuff not what most of my patrons want.—S. M. Southworth, Anderson & Jonsen, N. Y.—Neighborhood and college patronage.

Blood and Sand, with Rodolph Valentino.—Paramount got 73 per cent of my receipts. Not much drawing power here.—C. L. Bell, Happy Hour theatre, Reedsburg, Wis.—General patronage.

Blood and Sand, with Rodolph Valentino.—A fine production. If the ending was happier it would take as well as any picture I know of.—Andrews & Jonsen, New Penn theatre, Minneapolis, Minn. — Neighborhood patronage.

Too Much Speed, with Wallace Reid.—Great business. Very popular. Drew well.—A. LaValla, Community theatre, Bethel, Conn.—Neighborhood patronage.

The Green Temptation, with Betty Compson.—Good picture and gave satisfaction. Print in good shape. Admissions ten and twenty-eight cents.—Jack Hingley, Jr., Grand theatre, New London, Wis.—Neighborhood patronage.

The Green Temptation, with Betty Compson.—Showed this with Now or Never and raised prices slightly. This feature proved to be well liked and many patrons remarked upon excellency of the show. Attendance good.—A. LaValla, Community theatre, Bethel, Conn.—Neighborhood patronage.

At the End of the World, with Betty Compson.—This is a good program picture. D. A. Rodolph, Happy Hour theatre, Ewen, Mich.—Small town patronage.

At the End of the World, with Betty Compson.—This is a good program picture. D. A. Rodolph, Happy Hour theatre, Ewen, Mich.—Small town patronage.

North of the Rio Grande, with Jack Holt.—A fairly good Western of the higher class variety.—C. W. Longacher

Electric theatre, Eldon, Mo.—Small town patronage.

The Sheik, with Rodolph Valentino.—Played it a year ago and broke record for one day's take. We did better than usual on one day return recently.—S. M. Southworth, American theatre, Canton, N. Y.—Neighborhood patronage.

The Sheik, with Rodolph Valentino.—Consider this a 100 per cent attraction. This picture should bring them out if any of them will. We had the good fortune during Lent had something to do with this.—D. F. Wolfe, Princess theatre, La Lasing, Iowa.—Neighborhood patronage.

Always Audacious, with Wallace Reid.—Here is an old one, but it is more interesting than Don't Tell Everything, and I paid double for the new and didn't give as good satisfaction.—E. J. Laqua, Gem theatre, Hankinson, N. D.—General patronage.

The Lost Romance, with a special cast.—Although the action is slow it is a very interesting picture. The theme is a vital question in almost every home today and is a help to the struggling school couple.—Amsberry & Leuzinger, Carthage theatre, Carthage, S. Dak.—Neighborhood patronage.

Three Live Ghosts, a Compton production.—Very good picture, but no business.—E. J. Reynolds, Liberty theatre, Pasco, Wash.—General patronage.

Miss Lulu Bett, with a special cast.—Did not draw. My patrons thought it was lukewarm attraction. Theodore Roberts the outstanding entertainer.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

A Prince There Was, with Thomas Meighan.—A fair picture. Nothing to rave about.—John Esler, Rex theatre, Park Falls, Wis.—Neighborhood patronage.

Conrad in Quest of His Youth, with Thomas Meighan.—Did not draw as good as either Meighan pictures, but pleased those who came. We consider it a good program picture.—O. L. Dowell, Electric theatre, Eldon, Mo.—Small town patronage.

The Gilded Lily, with Mae Murray.—Pleased patrons and had fair attendance. Miss Murray keeps her good picture, however.—S. G. Ilbe, Photoplay theatre, Ashland, Kan.—Small town patronage.

While Satan Sleeps, with Jack Holt.—This is the kind of pictures for Hoyt Jones, Yale theatre, Groesbeck, Tex.—Neighborhood patronage.

Exit the Vamp, with Ethel Clayton.—Five full reels. Ethel Clayton may have made a poor picture once upon a time, but we have failed to get it. None of her pictures are knockouts and there is a sameness to all of them, yet there is enough difference and enough Ethel Clayton to actually satisfy our patrons, and this one was no exception. We are surely sorry that she has left Paramount.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Three Word Brand, with William S. Hart.—Good picture, up to the standard of this star's pictures. Have heard some exhibitors say Hart doesn't get them in well. We did. Give this one a trial and see for yourselves.—Geo. J. Kress, Holden theatre, Rochester, N. Y.—Neighborhood patronage.

Three Word Brand, with William S. Hart.—A good Hart production, but paid too much for this. Buy it right and will make you some money.—O. L. Dowell.

Gladys Walton and Ramsay Wallace in a scene from "Gossip" (Universal).
didn't like it.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

The Great Impersonation, with James Kirkwood.—Heavy, absorbing, beautifully produced English society war mystery drama featuring a German spy in the House of Lords. Ann Forest takes the difficult part of a mentally unbalanced girl and wife in a highly creditable manner. High class in every respect. It failed totally in drawing power. Big loss. Name against it, though we advertised E. Phillips Oppenheim's name as author.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.


Ladies Must Live, with Betty Compson.—Fair story. Too hard to follow in the first two reels.—Faustel & Evans, Ahna theatre, Alna, Wis.—Neighborhood patronage.

White Oak, with William S. Hart.—A good star. One of the few.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—Neighborhood patronage.

Old Wives for New, a Cecil B. De Mille production.—Large picture. Dr. Milne made. It is fair entertainment, but it is censurable.—W. Longacher, New Grinnell theatre, New Grinnell, Wis.—General patronage.

The Dancing Fool, with Wallace Reid.—Another good Reid picture. Pleasing. 75 cents per cent. Well worth the fare of this drawing card here. Too bad that such an accomplished actor as he was had to die. His place will never be filled by another.—M. Hillyer, Pastime theatre, Reserve, Kan.—Small town patronage.

Find the Woman, a Cosmopolitan production.—Held interest.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—Neighborhood patronage.

The Testing Block, with William S. Hart.—Fair. Patrons said they enjoyed it.—F. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Saturday Night, a Cecil B. De Mille production.—An entertaining picture with quite a bit of comedy.—C. F. Kriehbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Jucklins, with Monte Blue.—Gave good satisfaction. Little slow, but made good program.—F. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Humoresque, a Cosmopolitan production.—Picture old, but good. If you haven't played it, book and boost it, as it will stand raise of admission.—H. R. Ringeler, Ringler's theatre, Bishopville, Md.—Neighborhood patronage.

The Wild Goose, a Cosmopolitan production.—This was a good picture and we had a very quiet audience, which is evidence that everybody was interested.—Geo. N. Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Little Minister, with Betty Compson.—Good picture. Did not draw well. Probably because of bad weather.—C. A. Kriehbaum, Paramount theatre, Rochester, Ind.—Neighborhood patronage.

The City of Silent Men, with Thomas Meighan.—Just fair program picture. Dark in spots, but what is there to it after it's over?—F. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Over the Border, with a special cast.—A very good story of the Northern mounted type that always finds many admirers. Not a great original story, but a good one.—Rex, Morris, Elkhart, Grand theatre, Bellaire, Ohio.—General patronage.

Appearances, with a special cast.—Fair program picture. Did not stand them up on this one.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Forever, with Wallace Reid and Elsie Ferguson.—Played originally at $1 top (hopped). This was second run to thirty cents admission and very satisfactory business, but is only for high class following. Advertised as the one picture by which Reid should be remembered.—Sterling theatre, Grecy, Colo.—General patronage.

Pathé

Dr. Jack, with Harold Lloyd.—I simply couldn't take care of the business on this picture. Lloyd gets better and better and you can't make a mistake by booking him and advertising this picture.—A. S. Widaman, Centennial theatre, Warsaw, Ind.—General patronage.

Dr. Jack, with Harold Lloyd.—His very best comedy. It is impossible for us to break even on them. Our patrons want him soon after St. Louis or Little Rock runs, or we never hear the last of it.—W. M. Ward, Starlight theatre, Corn- ing, Ark.—General patronage.

Nanook of the North, with a special cast.—I found that although this is an excellent educational subject, my patrons did not care for it as they come to be entertained.—C. W. Strother, New Glarus, Wis.—General patronage.

Nanook of the North, with a special cast.—Everyone boosts this, but for the ordinary house it is a picture of geography poor and dark. Too much same kind of stuff. As a three reel added attraction it would be a knockout on any market.—W. T. Allen, Little Empire theatre, Bellaire, Ohio.—General patronage.

Nanook of the North, with a special cast.—One of the best pictures of its kind ever shown in this city. Get the schools back of you and clean up. Rent reasonable.—Jack Hickey, Jr., Grand theatre, New London, Wis.—Neighborhood patronage.

The Killers, with a special cast.—Good Western. Drew good on a Saturday night. Consider it a very satisfactory offering.—R. E. Benson, Princess theatre, Adrian, Minn.—Neighborhood patronage.

Playgoers

Reckless Chances, with J. P. McGowan.—Good picture. Plenty of action.—A. K. Roth, Crystal theatre, Silver Creek, Neb.—Small town patronage.

Reckless Chances, with J. P. McGowan.—A nice clean Western railroad story with plenty of action. This is more of a railroad than a Western. Don't be afraid of this as it is all to the good.—K. A. Bechtold, Opera house, Martinsville, Ill.—Small town patronage.

The Hills of Missing Men, with J. P. McGowan.—Here is a real Western special. If your patrons like Westerns get this and tell them about it.—R. S. Moore, Gem theatre, Snyder, Okla.—Neighborhood patronage.

The Ruse of the Rattler, with J. P. McGowan.—A sure fire Western that has plenty of action and a good picture. Took in only $7.92 on a Saturday night. School has taken what business there was here.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Through the Storm, with Edith Stockton.—Not much to say for the picture, but we cannot kick on the business that we had with it as it was more than the picture deserved. Dan Mason in Pop Tuttle's Long Shot that brought what business we had.—Paul L. Shew, Rivoli theatre, Clinton, Ind.—General patronage.

Sunshine Harbor, with Margaret Bex- chener.—A very nice little picture of the South and North. Nothing big, but pleased what few came to see it. The last two weeks has been paid out of house to pay overhead.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Tracks, with Bill Patton.—A really good Western and one that should make you some money. Noble Johnson makes a better bad man than he did a Friday.—R. Ross Kelley, Wigwam theatre, Oberlin, Kan.—General patronage.

Father Tom, with Tom Wise.—A dandy rural comedy-drama with a lovable old priest. If you are a Catholic community advertise it big for it will be sure to please.—K. A. Bechtold, Opera House, Martinsville, Ill.—Neighborhood patronage.
Realart

The Sleep Walker, with Constance Baines.—A pleasing program picture—C. F. Kriehbaum, Paramount theatre, Rochester, Ind.—General patronage.

Her Face Value, with Wanda Hawley.—Five reels. Good. The best of the day we have ever shown. Film in good condition.—Walter H. Musson, Queen's theatre, Hesper, Ont., Can.—Small town patronage.

Everything for Sale, with Mae McAvoy.—A good program offering.—Mrs. C. H. Cannon, Gem theatre, Kouts, Ind.—Neighborhood patronage.

A Truthful Liar, with Wanda Hawley.—George Salmon.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Through a Glass Window, with May McAvoy.—Just a fair picture.—C. F. Kriehbaum, Paramount theatre, Rochester, Ind.—Neighborhood patronage.

Selznick

One Week of Love, with Elaine Hammerstein.—Most satisfactory picture from both box office and audience standpoint. Pitman.—Hammerstein draws all classes. Very sensational paper, made cut-out of 24 sheet to play up train wreck and four stars. Have played biggest plays lately and this is getting as much money as the best of them.—Ray McMinn, Capitol theatre, Superior, Wis.—General patronage.

One Week of Love, with Elaine Hammerstein.—Better than the average special for me. Please all whom I can talk to.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Love Is an Awful Thing, with Owen Moore.—Very good picture. Please all. It's different and should be used when possible to give patrons change.—Ray McMinn, Capitol theatre, Superior, Wis.—General patronage.

Evidence, with Elaine Hammerstein.—Nothing to rave about. Did not draw good. Poor exploitation. Too much samey.—Loyalty advertising lacks. Can't arouse them enough to get them in on select's.—R. E. Benson, Princess theatre, Elyria, Ohio.—General patronage.

Repealed Missing, with Owen Moore.—Seven reels. Tom Wilson as the coon was the real star. Good entertainment, but did not draw here, but not fault of picture.—C. F. Kriehbaum, Queen's theatre, Hesper, Ont., Can.—Small town patronage.

Repealed Missing, with Owen Moore.—10 reel.—Terry-Net.—I don't have to talk about anything. Plenty of laughs in this one. Colored man very good.—J. K. Koopman, American Opera House, Amenia, N. Y.—Small town patronage.

Repealed Missing, with Owen Moore.—Extra good comedy, for a fact the best I have seen in a long time. Very few patrons commented this.—E. G. Wilson, Opera house, Odell, Neb.—Neighborhood patronage.

The Wonderful Chance, with Eugene O'Brien.—A fair program picture, with Valentino in it, which was made three or four years ago.—Smith Read, Patriot theatre, DeKalb, Tex.—Neighborhood patronage.

The Wonderful Chance, with Eugene O'Brien.—Fair program picture,职务 Valentino wears a mustache in this one. The ladies didn't recognize him, I don't think, and were somewhat deceived.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

Under Oath, with Elaine Hammerstein.—About on a par with other Hammerstein pictures. Another basket ball game. 'Nuf sed. Played to a total of 21 adults and four kids. I am glad there are still few exhibitors in this small town that are making a living.—K. A. Bechtold, Opera House, Martinsville, Ill.—Neighborhood patronage.

A Wide Open Town, with Conway Tearle.—Fair program picture, fine story. My people liked it better than some specials.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

Why Announce Your Marriage? with Elaine Hammerstein.—A good first class comedy-drama that seemed to satisfy all. This star always pleases our patrons. Hammerstein is not as big of a star in the small town exhibitor.—A. E. Woodfin, Princess theatre, Okolona, Miss. Neighborhood patronage.

Chivalrous Charley, with Eugene O'Brien.—Ran this with Selznick News and Lloyd reissue. A good five reel program in which O'Brien gets in trouble saving the women.—J. W. Helt, Pastime theatre, Hornic, Wis.—Neighborhood patronage.

Channelling the Northwest, with Eugene O'Brien.—The slowest picture that ever ran in my house, although there were just few kids. Business poor.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

Love's Masquerade, with Conway Tearle.—This is a nice program picture, but didn't like it as well as some of Tearle's others. I have never been able to get anyone in on Conway Tearle.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

The Way of a Maid, with Elaine Hammerstein.—A good comedy-drama that pleased.—Smith Read, Patriot theatre, DeKalb, Tex.—Neighborhood patronage.

Clay Dollars, with Eugene O'Brien.—Good. You don't and can't figure out his idea and don't see where it's going in the last.—E. G. Wilson, Opera House, Odell, Neb.—Neighborhood patronage.

Poor Dear Margaret Kirby, with Elaine Hammerstein.—A good program picture that will please all. Poor business on account of the weather being bad.—J. Martin, Family theatre, Attica, N. Y.

Blind Youth, with a special cast.—Very good program picture in which Walter McGrail does some good work in this picture. Pleased 90 per cent.—C. F. Kriehbaum, Paramount theatre, Millen, Ga.—General patronage.

The Safety Curtain, with Norma Talmadge.—Good revival which pleased a Saturday night audience. Business fair.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

Happiness a la Mode, with Constance Talmadge.—Reissue. Nice little program pictures. Pleased to small audience.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

Up the Road with Sally, with Constance Talmadge.—A fine revival with plenty of pathos in it. Audience roared all night.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

Luxe Annie, with Norma Talmadge.—This reissue is a good one for the so-called specials. Pleased a large audience.—A. LaValia, Community theatre, Beloit, Conn.—Small town patronage.

Her Only Way, with Norma Talmadge.—These reissues are a good buy and will get you business. Fine films. Select service.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

The Secret of the Storm Country, with Norma Talmadge.—Very good reissue on the order of Tease.—This reissue drew better than usual Tuesday night crowd. Print fine.—P. G. Vaughan, Royal theatre, Lee's Summit, Mo.—Neighborhood patronage.

United Artists


Douglass Fairbanks in Robin Hood.—A masterpiece. A more perfect picture I never hope to see. Douglass Fairbanks is wonderful in his portrayal of "Robin Hood." He is the "Robin Hood" the most delightful, mischievous, devil-may-care, character ever shown on the screen. Richard, John and Maid Marian are exceedingly well done; in fact the whole cast fits in and works like clockwork. The first half of the picture, while good, is just a wee bit slow, but from the time "Robin Hood" arrives on the scene everything is snap and jingle. The romance between him and Marian is beautiful and elish in its plot. The work out smoothly to a wonderful grand climax. Would recommend anything ever shown on the screen. Shown four days to capacity business.—W. H. Brenner, Cozy theatre, Winchester.—General patronage.

Orphans of the Storm, a D. W. Griffith production.—A little long, but a truly big picture.—S. H. Borisky, American theatre, Chatanooga, Tenn.—Neighborhood patronage.

The Ruling Passion, with George Arliss.—Very good story and good acting. Tried three of this star's pictures but they fell down on all of them. However, it was no fault of the pictures.—Geo. J.
Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Nut, with Douglas Fairbanks.—Not what you would expect of Fairbanks, but still it seemed a pleasant surprise. Should please 75 per cent.—H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

Way Down East, a D. W. Griffith production.—I have used many a picture since I have been in the business but I have never used one before and shewed to as many people and never received a knock on it. The rental is out of reason, though.—S. G. Holte, Photoplay theatre, Ashland, Kan.—Small town patronage.

The Iron Trail, with a special cast.—Poor picture, poor photography and poor business. Paid price of a special and is far from being one. Brother exhibitors watch out for United Artists.—J. Martin, Family theatre, Attica, N. Y.—General patronage.

The Iron Trail, with a special cast.—A well made production that should please 85 per cent. The ice scenes are very good and the players do good work.—H. J. Trainer, Pastime theatre, Blue Mound, Ill.—Small town patronage.

Through the Back Door, with Mary Pickford.—Placed 1 per cent, but lost money. Rental too high for small town.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

Down on the Farm, a Mack Sennett production.—Contrary to reports, we thought this an excellent comedy. Although we paid too much money for it we broke even. We played it only one day, but would have done better if we had played it two.—Miller & Carroll, Gayety theatre, Amtoy, Miss.—Neighborhood patronage.

The Love Light, with Mary Pickford.—Would have been a fair program picture if it had been all there. Film in poor condition account of titles cut short.—Geo. Hake, Lyric theatre, Belmond, Iowa.—Neighborhood patronage.

Universal

A Gentleman from America, with Hoot Gibson.—Well directed and very amusing comedy drama which will likely be a class of patronage.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

The Flirt, with a special cast.—A great picture. Played to capacity business.—Jas. D. Kennedy, Apollo theatre, Indianapolis, Ind.—General patronage.

The Flirt, with a special cast.—Very fine production. Pleased all who came out.—Wilson theatre, Pascagoula, Miss.—Neighborhood patronage.

The Flaming Hour, with Frank Mayo.—A very fine picture. A little different from his usual type of picture, but good. Will please.—J. W. Anderson, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

The Flame of Life, with Priscilla Dean.—Fine picture that did not please my patrons. Lost money on it.—Nelson theatre, Pascagoula, Miss.—Neighborhood patronage.

Paid Back, with Gladys Brockwell.—This offering gave good satisfaction. Some beautiful scenery on the South Sea Isles.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Another Man's Shoes, with Herbert Rawlinson.—Only a program picture. No business on this one.—Lewis & Brisco, Princess theatre, Elwood, Ind.—General patronage.

Kindled Courage, with Hoot Gibson.—Pleased a Saturday crowd greatly, many asking to see it again. Splendid program picture.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

The Girl Who Ran Wild, with Gladys Walton.—This was fine. It pleased the majority. Good drawing title here. Good box office attraction.—Three Threes, Lyric theatre, Manning, Tex.—Small town patronage.

The Girl Who Ran Wild, with Gladys Walton.—A good program picture which drew a first dollar better than her previous ones.—G. G. May, Isis theatre, Kanzopolis, Kans.—Small town patronage.

Forsaking All Others, with a special cast.—Hoot Gibson left all previous pictures in the dust. Pictures like this and we will close up.—Lewis & Brisco, Princess theatre, Elwood theatre, Elwood, Ind.—General patronage.

Forsaking All Others, with a special cast.—Fair picture. Colleen Moore helps a lot in putting this over.—E. J. Laqua, Gem theatre, Hankinson, N. D.—General patronage.

Ridin' Wild, with Hoot Gibson.—The same old story. Hoot always pleases and draws here.—Eugene Saunders, Rialto theatre, Harvard, Ill.—General patronage.

Ridin' Wild, with Hoot Gibson.—I'm for you Hoot. This was a dandy. Little taken at the beginning, but comedy scenes offset it, but after that Hoot gives us some real action and stunts. Give us some more like that.—E. J. Laqua, Gem theatre, Hankinson, N. D.—General patronage.

Ridin' Wild, with Hoot Gibson.—Hoot is consistently good, but this one fell down. We must expect an occasional mediocre picture from the best of them.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Don't Shoot, with Herbert Rawlinson.—Everybody well pleased with this picture. Rawlinson liked very much here.—Carl Johnson, Pershing theatre, Floresville, Tex.—Neighborhood patronage.

Don't Shoot, with Herbert Rawlinson.—Well received by our patrons. Universal features seem to please. We use these every week.—Chas. W. Marks, New theatre, Berryville, Va.—Neighborhood patronage.

The Long Chance, with a special cast.—A very good program picture. Acting of the leads very good.—Wm. E. Tragsdorff, Trags theatre, Neillsville, Wis.—Small town patronage.

The Long Chance, with a special cast.—A very good picture. Well done. Had no drawing power for us. Smallest Fri-night business we've ever played Cuts. Complete comedy with Ina Morris and this, Some Family.—O. L. Dowell, Electric theatre, Eldon, Mo.—Small town patronage.

The Galloping Kid, with Hoot Gibson.—This is a good comedy Western. It got lots of laughs. Give us a little more action in these and they will be fine.—E. J. Laqua, Gem theatre, Hankinson, N. D.—General patronage.


Caught Bluffing, with Frank Mayo.—Patrons seemed well pleased with this picture.—Carl Johnson, Pershing theatre, Floresville, Tex.—Neighborhood patronage.

The Lone Hand, with Hoot Gibson.—An excellent program picture. Star well liked here. I consider this one of his best.—Chas. W. Marks, New theatre, Berryville, Va.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—This picture did not not please. Not enough pep for a race track picture. Did good business. Charged fifteen and forty cents.—Jack Hickey, Jr., Grand theatre, New London, Wis.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—Another Denny winner. Had small patronage, but all who came were highly pleased. A good one from start to finish.—J. J. Kendall, Victory theatre, Milledgeville, Ill.—Neighborhood patronage.

Afraid to Fight, with Frank Mayo.—Better than the average Mayo. Good picture scene.—W. F. Ellison Opera House, Scott City, Kans.—Neighborhood patronage.

Afraid to Fight, with Frank Mayo.—Good entertaining picture.—C. F. Kreig-
baum, Paramount theatre, Rochester, Ind.
—General patronage.

Under Two Flags, with Priscilla Dean.
—Personally I didn’t care so very much
for this picture. If your patrons like
this kind of stuff, then it will go over.
Lost heavily as nobody came. It’s in eight
reels. Admission ten and thirty-five
cents.—G. F. Rediske, Star theatre, Rye-
gate, Mont.—Small town patronage.

Under Two Flags, with Priscilla Dean.
—A worth while picture for any
exhibitor to run. Please here immensely.
Print good. Charged fifteen and thirty-
five cents.—Ike Higbee, Grand theatre,
New London, Wis.—Neighborhood pat-
ronage.

Under Two Flags, with Priscilla Dean.
—Good picture full of thrills and well
worth an afternoon or evening’s time.—
W. H. Harman, Strand theatre, Kings-
port, Tenn.—Neighborhood patronage.

The Lavender Bath Lady, with Gladys
Walton.—Fair picture. It has been a
long time since we had a good picture
from this star.—Geo. J. Kress, Hudson
theatre, Rochester, N. Y.—Neighborhood
patronage.

Wild Honey, with Priscilla Dean.
—Fairly good picture. Drags till near the
cnd.—D. A. Kooker, Happy Hour the-
atre, Ewen, Mich.—Small town pat-
ronage.

Confidence, with Herbert Rawlinson.
A good offering with a good story and
likeable star.—Wm. E. Tragsdorf, Trags
theatre, Neillsville, Wis.—Small town
patronage.

Confidence, with Herbert Rawlinson.
Good. Star has good following here.
Played entirely comedy. Kicking Fool
with this. Made good program for Fri-
day night show.—O. L. Dowell, Electric
theatre, Eldon, Mo.—Small town patron-
age.

Confidence, with Herbert Rawlinson.
Anderson & Johnson, New Penn theatre,
Minneapolis, Minn.—Neighborhood pat-
ronage.

Headin’ West, with Hoot Gibson.—A
very good Western. Had several tell me
it was best Gibson they ever saw.—S. G.
Hicks, Photoplay theatre, Ashland, Kan.
—Small town patronage.

Headin’ West, with Hoot Gibson.
100 per cent program feature. Hoot is
a drawing card for this. Good box office
attraction.—Lee M. Threet, Lyric the-
atre, Manning, Tex.—Small town patron-
age.

Headin’ West, with Hoot Gibson.
Good. Good action from start to finish.
—E. G. Wilson, Opera House, Odell.
Nebr.—Neighborhood patronage.

Headin’ West, with Hoot Gibson.
Good. I have begun to think he has
gone West. I have been trying to get
more of Hoot, but cannot.—R. R. Ring-
ler, Ringler’s theatre, Bishopville, Md.
—Neighborhood patronage.

Headin’ West, with Hoot Gibson.
Good. Good action from start to finish.
—E. G. Wilson, opera House, Odell,
Nebr.—Neighborhood patronage.

The Storm, with House Peters.—This
is one of the season’s best and pleased
a large crowd. It has everything to
make it a very good picture and will stand
a raise of admission.—A. LaValla, Com-
munity theatre, Bethel, Conn.—Neigh-
borhood patronage.

The Delicious Little Devil, with Mae
Murray.—This is the poorest picture Mae
Murray ever made.—D. A. Kooker, Happy
Hour theatre, Ewen, Mich.—Small town
patronage.

Human Hearts, with House Peters.
Just an extra good program picture, is
all you can say for it. Will please too,
even if it is all hokum. However, it
should be bought for less than The
Storm. Did not draw. Too much flu
and basket ball.—P. G. Vaughan, Royal
theatre, Lee’s Summit, Mo.—Neighbor-
hood patronage.

Human Hearts, with House Peters.
Very good picture to excellent business.
House Peters is a wonderful actor and
his patrons think well of him. Anyone
ought to clean up on Human Hearts
—Paul L. Shew, Rivoli theatre, Clinton,
Ind.—General patronage.

Human Hearts, with House Peters.
A very good melodrama with plenty of
soff stuff and a sterling cast. Personally,
do not care for this type of picture.—F.
E. Sabin, Majestic theatre, Eureka, Mont.
—Small town patronage.

The Golden Gallows, with Miss du-
Pont. This was a very poor program
feature. Miss doupont is well liked, but
Universal gives her no stories. Box of-
ice receipts poor.—Lee M. Threet, Lyric
theatre, Manning, Tex.—Small town pat-
ronage.

The Golden Gallows, with Miss du-
Pont. Have never had Miss duPont
many times, but this picture pleased very
much.—Carl Johnson, Pershing theatre,
Floresville, Tex.—Neighborhood patron-
age.

Step on It, with Hoot Gibson.—It’s too
dark. Fine if it was not so dark.—G. L
Blasingame, Hans theatre, Halls, Tenn.
—Neighborhood patronage.

Step on It, with Hoot Gibson.—Hoot
well liked here. Print in very bad con-
dition. Too much night scene and almost
too bad to run.—Carl Johnson, Pershing
theatre, Floresville, Tex.—Neighborhood
patronage.

The Dangerous Little Demon, with
Marie Prevost.—This was an excellent
comedy. Was liked by all who saw it.—
Lee M. Threet, Lyric theatre, Manning,
Tex.—Small town patronage.

Playing with Fire, with Gladys Walton.
—Walton won’t go for me. She likes to
pose too much, and my patrons want
moving pictures.” Personally thought
this one too silly.—S. G. Hede, Photoplay
theatre, Ashland, Kan.—Small town pat-
ronage.

Danger Ahead, with Mary Philbin.
—This was a dandy picture and pleased
all who saw it.—E. D. Luna, Cozy the-
atre, Lincoln, Ark.—Neighborhood pat-
ronage.

Vitagraph

The Ninety and Nine, with a special cast.—One of the best melodramas in
years. It properly exploited will get the
business and please 95c.—C. R. Hatcher,
Grand Opera House, Meridian, Miss.—
Neighborhood patronage.

The Ninety and Nine, with Colleen
Moore.—Fire scene equal to The Storm.
A fine picture. Just as good as My Wild
Irish Rose.—F. H. Guy, Brady Opera
House, Tuscums, Mich.—Small town pat-
ronage.

The Ninety and Nine, with Colleen
Moore.—played this picture as against
Manslaughter and Oliver Twist and will venture to say that we knocked 'em for a severe round. This much was a surprise to Paul L. Shew, Rivoli Theatre, Clinton, Ind.—General patronage.

A Front Page Story, with a special cast—William Calhoun, the star, will play at the new lamp shed, which will give the show a new setting. It will be a good one. W. T. Hatcher, Grand Opera House, Meridian, Miss.—Neighborhood patronage.

A Front Page Story, with a special cast—T. E. Martin, the star, will play a special by any means. Too much money. Title no good for small town. Lost money on it.—Walter Habits, Grant Theatre, Cicero, Ill.—Neighborhood patronage.

The Little Wild Cat, with Alice Calhoun.—Not so good. The story seemed to be too little for the audience. They seem to have any direction.—Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wis.—Small town patronage.


My Wild Irish Rose, with a special cast.—Did not draw as well as we expected, and the actors may be a little to do with it.—Anderson & John- son, New Penn Theatre, Minneapolis, Minn.—General patronage.

My Wild Irish Rose, with a special cast.—Played as benefit to S. A. A. O. H. Pleased very large audience.—J. D. Coste, Orange, Vt.—Neighborhood patronage.

The Girl in His Room, with Alice Calhoun.—This is an unusually good pro- gram picture. It has a new theme that will please.—Pratt & Dean, McCauley Theatre, Dickson, Tenn.—Neighborhood patronage.

The Defense, with William Duncan.—This a splendid program picture. Ex- cellent photography, good cast, good story, pleasing settings and last reel held my audience in breathless suspense. Topped off with a Lloyd comedy. Made a splendid Saturday offering.—Mrs. C. H. Kouts, Ina.—Neighborhood patronage.

No Defense, with William Duncan.—Good. Plenty of action. Plenty sus- pention. Everyone said that it was both good and—L. P. Stubble- field, Hartsville Theatre, Hartsville, Tenn.—Neighborhood patronage.

The Girl in His Room, with Alice Calhoun.—We didn't get by with this one. Fair entertainment for the kids. Vitagraph can soon put you out of business.—C. W. Hart, Temple Theatre, Chester, Neb.—Small town patronage.

A Woman's Sacrifice, with Corinne Griffith.—Very good story. Play this and box office and your patrons will go away satisfied and you can stand at the door and bid them good night.—Geo. J. Kent, Huntington House, Rochester, N. Y.—Neighborhood patronage.

A Woman's Sacrifice, with Corinne Griffith.—This is a good picture. Buy it.—Hans Bruns, Bijou, Montour Falls, N. Y.—Neighborhood patronage.

Restless Souls, with Earle Williams.—An excellent picture. Print in good condition. Pleased 100%.—E. W. Harrell, Royal Theatre, Rison, Ark.—Neighborhood patronage.

Island Wives, with Corinne Griffith.—A nice little program picture with a South Seas setting, which doesn't go bad with it. But in the show the top over the telephone poles.—Wm. E. Trags- dorf, Trags Theatre, Neillsville, Wis.—Small town patronage.

It Can Be Done, with Earle Williams. Was a good picture and pleased what-

ever come out to see it, but star doesn't draw for me.—E. D. Luna, Crazy Theat- re, Lincoln, Ark.—Neighborhood patronage.

Flower of the North, with Pauline Starke and Henry B. Walthall.—Both stars and the picture and print excellent out of N. O. Office. Place every one and made us a little money. Price right. Vitagraph is evidently trying to help.—C. H. Streicher, Galloway Gaiety Theatre, Amory, Miss.—Neighborhood patronage.

Where Men Are Men, with William Dumas.—This is about as good an other- can pictures and pleased my people.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Neighborhood patronage.

The Prodigal Judge, with Jean Paige.—My people like this kind of picture and it drew well.—Eugene Saunders, Saun- ders Theatre, Harvard, Ill.—General patronage.

Single Track, with Corinne Griffith.—A nice little picture that pleased my people very much.—Selig Theatre, Schenevus, N. Y.—Small town patronage.

The Romance Promoters, with Earle Williams.—This picture failed to please. People didn't like it.—Geo. W. Holme, Gem Theatre, Chester, Neb.—Small town patronage.

Gypsy Passion, with a special cast.—This is a good picture without any audi- ence appeal whatever. Lay off.—D. A. Cooker, Happy Hour Theatre, Ewen, Mich.—Neighborhood patronage.

The Silver Car, with Earle Williams.—A real good picture. Some thrills and a good story.—R. Ross Riley, Wigwam Theatre, Oberlin, Kans.—General patronage.

The Garter Girl, with Corinne Griffith.—A good program picture with good story. Title and vaudeville.—Dry D. Luna, Crazy Theatre, Lincoln Ark.—Neighborhood patronage.

State Rights

Sure Fire Flint (Burr), with Johnny Hines.—A sure fine attraction that pleased everyone. When it hooked Ash Wednesday, so audience small. Book it, it will surely please.—C. A. Riva, Pastime Theatre, Tilton, N. Hamp.—Small town patronage.

Sure Fire Burr (Burr), with Johnny Hines.—This is as good or better than Burn 'Em Up Barnes. It will please the majority of patrons.—Arthur Ugow, Crystal Theatre, Burlington, Wis.—General patronage.

Sure Fire Flint (Burr), with Johnny Hines.—Better than Burn 'Em Up Barnes. Give us more like them.—F. H. Guy, Bradley Opera House, Tecumseh, Mich.—Small town patronage.

Sure Fire Burr (Burr), with Johnny Hines.—One of the finest pictures ever shown on my screen. No business. Can't account for it. Charged ten and twenty- eight cents.—Jack Hickey, Jr., Grand Theatre, New London, Wis.—Neighborhood patronage.

Sure Fire Flint (Burr), with Johnny Hines.—Very good comedy-drama. Hines well liked.—C. V. Kelly, Majestic Thea- tre, Red Wing, Minn.—General patronage.

Only a Shop Girl (C. B. C.), with a special cast.—Held up fair for three days.—S. H. Bosky, American Theatre.

Expert Pipe Organ Repair Service

Theatre Managers, Notice! All makes Unit Organs a specialty. Superb Tuning and Voicing. 25 years experience. I guarantee perfect work or no pay. Lima

R. C. PINDER Ohio

Chattanooga, Tenn.—Neighborhood patronage.

The Beautiful and Damned (Warner Bros.), with Marie Prevost, played two days. Second almost empty house. More kicks on this one than any I have shown in a long time.—W. M. Ward, Starlight Theatre, Corning, Ark.—Neighborhood patronage.

The Curse of the Demon (Weber & North), with a special cast—Good interest in this picture, but not enough to offend any one. Ran this on percent- age. I had several to say it was fine. Rpt. given.—O. C. Conklin, A. B. Beach, opera House, Martinsville, Ill.—Neighborhood patronage.

Heroes of the Street (Warner Bros.), with Charlie Berton, played one day. Drawn from every angle. Work of the star the best yet. We lost money, but not felt of picture. Very bad weather and rental too high.—W. H. Harman, Strand Theatre, Kingsport, Tenn.—Neighborhood patronage.

What's Wrong with the Women (Equity), with a special cast—A good offering, but not censor proof. Be careful if you are in a censorship agitated community.—W. H. Harman, Grand Opera House, New Glarus, Wis.—General patronage.

Back Fire (Sunset), with Jack Hoxie. Very big numbers. We had several who just 'em in. Buy all Hoxies if you want good stuff.—O. W. McClellan, Theatre, Tekin, Ill.—Neigh- borhood patronage.

South of Northern Lights (Steiner), with Neal Hart.—Something different in a wide way.—Neal Hart, K. I. K. Jones, Circuit, to have satisfaction and a clean censor proof picture.—W. H. Harman, Strand Theatre, Kingsport, Tenn.—Neighborhood patronage.

Table Top Ranch (Steiner), with Neal Hart.—Played this picture and was crowded all day in spite of the fact that the Capitol Theatre has had the Wonderland on a Fox special. Picture was very good.—Paul L. Shew, Capitol Theatre, Clinton, Ind.—General patronage.

Rags to Riches (Warner Bros.), with Wesley Barry.—A great audience picture but not so good as it can be. Wesley Barry has ever done as he does not "hog" the story. Niles Welsh and Russell Simpson make a fine team, which is a key of a house or audience.—Ben L. Morris, Temple Theatre, Bellaire, Ohio.—General patronage.

Rags to Riches (Warner Bros.), with Wesley Barry.—Very good picture and pleased all. His best picture to date. Charged ten and thirty-five cents.—Jack Hickey, Grand Theatre, New London, Wis.—Neighborhood patronage.

West of the Pecos (Steiner), with Neal Hart.—Just a fair Western picture. Drew fair and seemed to please.—R. Ross Riley, Wibwam Theatre, Oberlin, Kans.—General patronage.

I Am the Law (Affil. Dist.), with Alice Tose.—This was one of my favorites of the year. Always a good picture of sort of picture that's hurt the industry. Entirely too much kissing.—Harry Hol- man, Perf. Bishop, Calif.—Neighborhood patronage.

I Am the Law (Affil. Dist.), with a special cast.—I played this to my top box office. (Miss Hinkay) is a very good dancer. Weather very cold.—F. Crawford, Strand Theatre, Griswold, Iowa.—Neighborhood patronage.

Gains the Business (Benson), with Big Boy Williams.—Patrons did not like this.—C. R. Hatcher, Grand Opera House, Meridian, Miss.—Neighborhood patronage.

Girls Don't Gamble (Schwab), with
Love’s Battle (Pioneer), with a special cast—a nice western program picture. Has thrills. Business unusually bad on this account of sudden drop in temperature. —K. A. Bechtold, Opera House, Martinsville, Ill.—Neighborhood patronage.

The Sheriff of Sun-Dog (Arrow), with William Fairbanks.—A real good western program picture. Has thrills. Business unusually bad on this account of sudden drop in temperature. —K. A. Bechtold, Opera House, Martinsville, Ill.—Neighborhood patronage.

Ten Nights in a Bar Room (Arrow), with John Lowell.—This picture will get you money and is a good picture. Little too sad, but well produced.—E. D. Luna, Cozy Theatre, Lincoln, Ark.—Neighborhood patronage.

Where Is My Wandering Boy Tonight (Equity), with a special cast.—I certainly agree, as do my patrons, with all the good things said about this offering.—C. W. Letchworth, Gem Theatre, New Glarus, Wis.—General patronage.

Where Is My Wandering Boy Tonight (Equity), with a special cast.—This was a very good audience picture.—Louis Franz, Olympic Theatre, Calmar, Iowa.—General patronage.

Serials

Around the World in Eighteen Days (Universal), with William Desmond.—This serial hasn’t the drawing power that “Buffalo Bill” had, with Art Acord.—Anderson & Johnson, New Penn Theatre, Minneapolis, Minn.—Neighborhood patronage.

Speed (Pathé), with Charles Hutchison.—Good serial showing to poor business.—S. B. Johnson, Regent Theatre, Marriana, Ark.—Neighborhood patronage.

Speed (Pathé), with Charles Hutchison.—Good serial. Am playing episode No. 6 and going fine. Full of action and planning.—S. B. Johnson, Regent Theatre, Rochester, N. Y.—Neighborhood patronage.

The Timber Queen (Pathé), with Ruth Roland.—Have finished this serial and never had a small night. It kept them coming through the whole fifteen weeks. Clean and snappy.—A. J. Berube, Family Theatre, East Tawas, Mich.—Neighborhood patronage.

The Timber Queen (Pathé), with Ruth Roland.—This serial is getting better every Monday and every Monday is getting larger. Sure is one of the best crowd getting serials I have ever shown.—Paul L. Shew, Rivoli Theatre, Clinton, Ind.—General patronage.

The Timber Queen (Pathé), with Ruth Roland.—Believe this serial stood up for us better than we had expected. Had some good laughs here.—The Lost City. Held the grownups as well as the kids and had lots of action. Last episode was just as good as the first.—Horn and Morgan, Star Theatre, Hay Springs, Neb.—Small town patronage.

The Timber Queen (Pathé), with Ruth Roland.—If you want a good serial that will bring them back, show this one.—E. M. McFarland, Opera House, Kewanee, Wis.—Neighborhood patronage.

The Timber Queen (Pathé), with Ruth Roland.—Extra good serial. One of the best we have ever shown. Crowds better than ever.—W. M. Marks, New Theatre, Corning, Ark.—Neighborhood patronage.

His Brother’s Keeper (Pioneer), with Martha Mansfield.—Just a fair program offering. A little old, but the print was in good condition.—Harry R. Longacher, General seating. Ark.—No fault with picture, only needed more money on a two days run.—W. M. Marks, New Theatre, Corning, Ark.—Neighborhood patronage.

The Raider (Universal) with Robert Stewart.—Good serial. There are not many exhibitors who can sit through a serial. I'll bet you every eye in this theatre are sitting on this one. We are playing three just now and this is the best.—GEORGE J. KRESS, Hudson theatre, Rochester, N. Y.

In the Days of Buffalo Bill (Universal), with Art Acord.—Best serial that Universal has put out. Pulling good.—Lewis & Brisco, Princess Theatre, Elwood, Ind.—General patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—This is the king bee of all the serials I ever ran or saw. I have more money in this serial than I ever had on any other attraction. On the twelfth chapter and still increasing. Book it through.—W. H. Bills, Opera House, Lenora, Kans.—Small town patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—On sixteen episodes it has held up fine. School children especially have enjoyed historical features.—C. L. A. Martin, Gen. Theatre, Tilton, N. H.—Small town patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Am on the sixth episode and picture will have the same action that they want in serials here. It’s going to be awful if they fall off more in the next twelve weeks.—E. J. Lagua, Gem Theatre, East Tawas, Mich.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—A good one so far. The historical feature has drawn some patrons that did not follow serials. One that should be liked by all classes.—Chas. W. Marks, Family Theatre, Berryville, Va.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—A good one so far. The historical feature has drawn some patrons that did not follow serials. One that should be liked by all classes.—Chas. W. Marks, Family Theatre, Berryville, Va.—Neighborhood patronage.

These running these with second series of Leather Pushers and I met people I thought were out of town for the winter. Here is a couple of samples.—S. V. Wallace, Idle Hour Theatre, Cambridge Springs, Pa.—Transit patronage.

Century Comedies (Universal).—Centennial comedies are coming in fine here, all the way through. Baby Peggy, Brownie and Lee Moran are exceptionally good comedians. Also, every time I go into the kids I reach the older ones.—C. H. Bills, Opera House, Lenora, Kans.—Small town patronage.

International News (Universal).—A good news reel and priced right.—Chas. W. Marks, New Theatre, Berryville, Va.—Neighborhood patronage.

International News (Universal).—I’ve the big trees of the West, with your International tops them all.—S. G. Ihe, Photoplay Theatre, Ashland, Kans.—Small town patronage.

Johnnie Jones Comedies (Pathé).—These good here. All kid cast. Clean. Would say I’m booking 100% from What the Picture Did For Me.—J. C. Wilson, Cheyenne, S. D.—Neighborhood patronage.

The Leather Pushers (Universal), with Reginald Denny.—Round 4 (new series), and still going big. However, I would like the playing of the Leather Pushers to have a slight angle to counteract the few knocks by those opposed to fighting pictures. —Fox Bros., Kansas City, Mo.—Neighborhood patronage.

The Leather Pushers (Universal), with Reginald Denny.—I’ll tell you, brothers, these two reel specials are the real thing, but if you buy them, play them out at least one a week or they will lose their drawing power and become just a filler.—C. H. Bills, Opera House, Lenora, Kans.—Small town patronage.

The Leather Pushers (Universal), with Reginald Denny.—Just a line to add my O. K. to money getters in a town where there are no Leather Pushers.—The Leather Pushers make five reels that pull.—S. V. Wallace, Idle Hour Theatre, Cambridge Springs, Pa.—Transit patronage.

The Leather Pushers (Universal), with Reginald Denny.—Great entertainment. I played the first six. Just started on No. 7 and it was even better than first series.—Bert Silver, Silver Family Theatre, Greenville, Mich.—General patronage.

Our Gang Comedies (Pathé).—Very, very good. Remarkably clean. Will please the kiddies 100% and most of the adults.—J. C. Kickham, Select Theatre, Schenectady, N. Y.—Small town patronage.

Paul Parrot Comedies (Pathé).—These are good comedies for a business builder.—Chas. Elliott, Jewel Theatre, Sidel, Ill.—Small town patronage.

Semon Comedies (Vitagraph), with Larry Semon.—Personally can’t see much to them. A lot of slap stick, high dives, bagy pants and racing around. Perhaps a good feature.—Use.—General patronage.

Tales of the Timberlands (Universal).—A series of two reel dramas featuring Henry Fonda, with lots of action. Well liked here.—
Chas. W. Marks, New Theatre Berryville, Va.—Neighborhood patronage.

Torchy Comedies (Educational), with Joe Pantages—See Torchy and the Mermaid Comedies, two reels, and Vanity and Gayety, one reel, released by Educational Film Exchange. Nearly all good, but dull and rather long. Attrial, they'll get you money.—H. M. Reitz, Strand Theatre, Lamont, Iowa.—Neighborhood patronage.

Urban Classics (Vitagraph)—Good, real good, but they want too much.—J. C. Wickham, Select Theatre, Scheunevus, N. Y.—Small town patronage.

Urban Movie Chats (Hod.)—These are the old movies that they say they have ever used, nothing else like them published.—C. H. Bills, Opera House Lenora, Neb.—Small town patronage.

The Champmen (Path), with Our Gang.—This one not up to the standard of the other Our Gang Comedies that I have run previously.—A. K. Roth, Crystal Theatre, Silver Creek, Neb.—Small town patronage.

The Reporter (Fox), with Lupino Lane.—A real comedy that gets the laughs.—A. W. Small, Town Theatre, Marion, Ark.—Neighborhood patronage.

Face the Camera (Path), with Paul Parrot.—Here is the best single reel I have had in some time, many comedy situations that got the laughs.—E. J. Laqua, Gem Theatre, Hancock, N. D.—General patronage.

Do or Die (Fox), with Buster Keaton.—Not as good as some of Buster's comedies, but any of his are hard to beat.—Smith Read, Patriot Theatre, DeKalb, Ill.—Neighborhood patronage.

Fruits of Faith (Path), with Will Rogers.—Said to be a comedy, more drama than else. Personally thought it rotten, but darned if some of 'em didn't tell me it was good.—J. C. Wickham, Select Theatre, Scheunevus, N. Y.—Small town patronage.

A Panicky Pullman (Universal), with Roy Atwell.—This comedy is best one we have had in a long time. Pleased the grownups as well as the kids, Ran it with Go Straight, Mayo feature.—L. J. Kendall, Victory Theatre, Milledgeville, Ill.—Neighborhood patronage.

The Wooden Cracker (Universal) "Leather Pushers," with Reginald Denny.—Best of all the "Leather Pushers," the knock on how it Roy McCann, Capital Theatre, Superior, Wis.—General patronage.

A Rip Snorting Night (Universal), with Lewis Sargent.—These one reel comedies are good as a filler. You can buy them right as Universal is not out to put the exhibitor out of business with high prices.—Geo. S., Kinematograph Theatre, Rochester, N. Y.—Neighborhood patronage.

The Rent Collector (Vitagraph), with Lewis Sargent.—Complete comedy, could not shut my house in a screen. I think the music was seldom heard. Excellent.—Mrs. C. H. Cannon, Canton, Kuit, Ind.—Neighborhood patronage.

Strike Father, Strike Son (Universal) "Leather Pushers," with Reginald Denny.—Very good comedy. Part of the last of second series and every round highly satisfactory from all angles.—Roy McCann, Capitol Theatre, Superior, Wis.—General patronage.

My Wife's Relations (F. N.), with Buster Keaton.—A very weak offering in view of the price charged for it. Not as good as some of the other comedies, as one-third the price.—Hay & Nicholas, Strand Theatre, Fairmont, Minn.—General patronage.

The Frozen North (F. N.), with Buster Keaton.—Here is the best Keaton comedy I have ever run and have run almost all the others. He really did laugh for twenty-five minutes. You won't go wrong on this one. If they don't laugh at these they are wrong with your audience.—E. J. Laqua, Gem Theatre, Hancock, N. D.—General patronage.

A Quiet Street (Path), with Our Gang.—This one is getting better with each picture.—J. P. Jones, Yale Theatre, Groebeck, Tex.—Neighborhood patronage.

No Wedding Bells (Vitagraph), with Larry Semon.—Good, Semon getting better picture each.—J. P. Jones, Yale Theatre, Groebeck, Tex.—Neighborhood patronage.

A Pair of Kings (Vitagraph), with Larry Semon.—Comments on this comedy have hardly been up to Semon's standard of the past but our patrons generally were very much pleased with same. It does not have quite as much slapstick, black paint and whitewash as some of the others, but Larry proves that he can make a real comedy without them.—Horn and Morgan, Star theatre, Hays Springs, Neb.—Small town patronage.

Torchy and Orange Blossoms (Educational), with Johnny Hines.—Regular Johnny Hines. As usual, good.—N. F. Laul, College Hill, Churburg, Wis.—Neighborhood patronage.

A Sailor Made Man (A. E.), with Harold Lloyd.—Consider Harold best bet on market. Good comedy, again proves that his personal life seems above par. He carries it to the screen also. But they want too much money for small town.—J. C. Wickham, Select theatre, Scheunevus, N. Y.—Small town patronage.

Speed 'Em Up (Universal), with Harry Sweet.—A good two reel comedy that you can put with the best feature. Will make them roar. Universal will not overcharge you.—A. H. Dodge, Palace theatre, Capac, Mich.—Neighborhood patronage.

THE FIRE CHIEF (F. B. O.) with Dan Mason.—After looking at comedy for twelve years, we find very little in most comedies to laugh at, but this made us laugh a real laugh on a dull night.—GEORGE J. KRESS, Hudson theatre, Rochester, N. Y.

Chumama (Universal), with Baby Pegey.—One of the very best we ever had. Kept our audience in gales of laughter and sent them away happy.—C. E. Hopkins, Hopkins theatre, Cotter, Ark.—Small town patronage.

The Paleface (F. N.), with Buster Keaton.—Say, folks, here is a comedy that surely could knock 'em dead. It's the best ever. My patrons did some tall yelling. They liked it so did our box office.—Paul H. Jones, Bijou theatre, Clinton, Ind.—General patronage.

Holy Smoke (Educational), with Lloyd Hamilton.—As are all of the Mermaids, this is an exceptionally good comedy that gets the laughs.—C. W. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

365 Days (Path), with Suan Pollard.—Very good two reel comedy. Great big punch in last part that makes it up and all.—J. H. Pounds, Jt. Odeon theatre, Chandler, Okla.—General patronage.

The Star Boarder (Vitagraph), with Larry Semon.—Semon gives out another good Semon Semon ever played, but if the rest are as good I will play many more of them. All I heard from the children for a week was when the next one come.—Geo C. Starkey, Opera House, Montour Falls, N. Y.—Neighborhood patronage.

The Boat (F. N.), with Buster Keaton.—One of the entertainingest things that has originality.—C. W. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Pay Day (F. N.), with Charles Chaplin.—Chaplin does his old tricks now, producing instead of acting. We paid a stiff price for this. Worth about a two C. G. Stettner, Jr. Odeon theatre, Chandler, Okla.—General patronage.

The Greenhorn (Educational), with Lloyd Hamilton.—A dandy Mermaid, probably the best.—C. W. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Saturday Morning (Path), with Our Gang.—This is the third in the series I ever played and it certainly is good.—Geo. C Starkey, Opera House, Montour Falls, N. Y.—Neighborhood patronage.

Extra Extra (Educational), with Lloyd Hamilton.—This is the best.—C. W. Longacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Dress Hand to Mouth (Path), with Harold Lloyd.—I never saw many of Lloyd's, so can't judge how this compared with his others, but it certainly was good and pleased everybody on my "All Comedy Night."—Geo. C Starkey, Opera House, Montour Falls, N. Y.—Neighborhood patronage.

The Hick (Vitagraph), with Larry Semon.—As all other Semons are good. If you are not running these, try one.—J. W. Andren, Baldio theatre, Cozad, Neb.—Neighborhood patronage.

I Do (A. E.), with Harold Lloyd.—Probably caused more laughter than any comedy ever showed. He is the best by all the leading comedians. Many stayed to see it again.—A. LaValla, Community theatre, Bethel, Conn.—Neighborhood patronage.

The Electric House (F. N.), with Buster Keaton.—This two reel comedy should be featured in all theatres. American theatre, Canton, N. Y.—Neighborhood and college patronage.

Accidental Wealth (Universal), with Nora Edwards.—First of the reel has a number of how-haws. Towards the end, however, pretty tame for a comedy. No business.—G. F. Rediske, Star theatre, RyeGate, Mont.—Small town patronage.

Now or Never (A. E.), with Harold Lloyd.—An extra fine comedy that I have as much advertising as I can, but don't advertise this as just "a comedy," as it's worth boasting.—A. LaValla, Community theatre, Bethel, Conn.—Neighborhood patronage.

Sic Em Brownie (Universal), with Brownie.—Century Comedies go over much here. Had a good success with "Buffalo Bill." Made a good show and drew well.—C. H. Bills, Opera House, Lenora, Kans.—Small town patronage.

The Wrong Man (Universal), with Harry Carey.—These two comedies are as much as we can handle. If they are not right there is in many five comedies we are playing at present.—Geo. I. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Fortune Hunter (Path), an
They've Got To Be GOOD To Be Booked for New York's Rialto Theatre

No better proof of the quality of a comedy is needed than its ability to satisfy the most discriminating picture audience in the world—the patrons of the Rialto Theatre, New York. Proof that Plum Center Comedies are doing exactly that is found in the fact that Dr. Reisenfeld has just booked another Plum Center for the Rialto—“Pop Tuttle, Detekatif.” It's a known fact that

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Starring DAN MASON

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EXCHANGES EVERYWHERE
Aesop Fable.—Another good Fable. The cat and the old man as usual. We have some patrons come on our serial night just to see Fable. There is nothing better in the short reels. We have shown about 150 to date and every one went over with honors. If you have never used any, try them once and you will order a few for your house because your patrons won't let you.—Wood & Webb, Star theatre, Corinth. Miss.—Neighborhood patronage.

Rapid Fire (Educational), with a special cast.—Absolutely the best comedy that has ever played at my theatre. Worth playing if you want to hear the audience laughing a block away.—Clifford Neillsville, Wis.—Small town patronage.

High Power (Educational), with Lige Conley.—Two reels. Real good comedy. Let's the faults. Walter H. Johnson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

His Wife's Son (Fox), with a special cast.—These Sunshineys are a whole 100%浣. This one is extremely good.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Old Sea Dog (Pathé), with Snub Pollard.—Lots of laughs and sent them out feeling they had seen a good comedy.—H. F. Held, the star, Adrian, Minn.—Neighborhood patronage.

Never Touched Me (Pathé), with Harold Lloyd.—Sure some comedy. They seemed to draw just as good as a color John, Elliott, Jewel theatre, Sidell, Ill.—Small town patronage.

Pay Day (F. N.), with Charles Chaplin.—Very good comedy. Mr. Stannus how the wise guys around town will tell you that Charlie is the junk and then tear the doors down trying to get an admission for just the poor ones. Had some crepe hangers in to see Charlie who hadn't been in the house since I showed them "The Lord's Last Supper" which was some time ago.—Win. F. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE FOX AND THE CROW AND THE CANARY (Pathé) Aesop's Fables.—I played these two on my "All Comedies" through the week.—The program contained Harold Lloyd and Our Gang comedies, would you believe it, even the kids liked these Fables. It's the only thing that has come up, fellow exhibitors, as they are certainly "sugar coated pills with a domin just as the are advertised.—GEORGE C. STARKLEY, Opera House, Montour Falls, N. Y.

The Suiitor (Vitagraph), with Larry Senon.—This comedy got more laughs than any other comedy I ever saw. It's a little "raw" in a place or two.—S. G. Hde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Brotherly Love (Pathé), with Paul Parrott.—One of the best one reel comedies we have shown of this star. It got the laughs and everyone left with a smile. It will be good with any short reel program.—Wood & Webb, Star theatre, Corinth, Miss.—Neighborhood patronage.

Muts (Universal), with Browning.—Average comedy. Only thing that stands it up is the novelty of it. No human beings appear in it—just "Muts."—Lee M. Thr. Three, Royston, Manning, Tex.—Small town patronage.

Some Baby (Pathé), with Snub Pollard.—Snub Pollard comedies are all good. They will keep you laughing. This one is their best.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Trail of the Wolf (Universal), with a special cast.—This two reel Western was as good as a five reel for us.—Lee M. Thr. Three, Royston, Manning, Tex.—Small town patronage.

Little Red Roblin Hood (Jo-Rok), with Claude "Babe" Swanson, had substituted to us for The Dentist and wish it had got lost as it was one of the worst we ever played.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Mud and Sand (Metro), with Stan Laurel.—Only a fair comedy, and was disappointed on this.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Circus Clowns (Universal), with Baby Peggy.—A dandy little comedy and pleased everybody. Buy them at right prices, they're good.—Snyder Bros., Gem theatre, Earlville, Iowa.—Neighborhood patronage.

The Steeple Chaser and Look Out Below (Educational).—Exhibitors who pass these two by will miss giving their patrons a treat. They are both dandies.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

School Days (Vitagraph), with Larry Senon.—This one sure made my patrons laugh. I consider this one of Senon's best two reel comedies. Print in No. 1 shape.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

The Paleface (F.-N.) with Buster Keaton.—A poor bet, boys, lay off. The worst comedy we have ever played and paid the most. Print old and in poor shape. The fellow who said First National had Captain Kidd cheated is right.—Snyder Bros., Gem theatre, Earlville, Iowa.—Neighborhood patronage.

Solid Concrete (Vitagraph), with Larry Senon.—Not his best but a good comedy that will please. Print cut up quite a little.—P. G. Held, Gem theatre, Fairmont, Nebr.—Neighborhood patronage.

Unfermented Bricks (Universal), with Neddy Edwards.—A fair one reel comedy that could have been a lot better, but gets some laughs. Neddy struggles his stuff until it gets tiresome, but our patrons seemed pleased and we call it a fair comedy.—J. M. Heister, Rialto theatre, Lake Mills, Iowa.—Neighborhood patronage.

A Pair of Kings (Vitagraph), with Larry Senon.—While all Senon comedies are a great this one was not as good. It is the good old slap stick comedy but pleased everyone.—Anderson & Weatherby, Gem theatre, Omaha, Nebr.—Neighborhood patronage.

The Educator (Educational), with Lloyd Hamilton.—An exceptionally good comedy.—R. J. Uglow, Strand theatre, Whitewater, Wis.—General patronage.

The Tattle Tale (Universal), with Brownie.—The new Century comedies are good and this one pleased both old and young. The dog Brownie furnishes some real treats in the way he puts his part over.—Anderson & Weatherby, Gem theatre, Omaha, Nebr.—Neighborhood patronage.

Bright Eyes (F.-N.), with Ben Turpin.—A fair comedy.—W. H. Hardman, Strand theatre, Frankfort, Kans.—Small town patronage.

Step This Way (Educational), with Jack White.—A good two reel comedy, but not as good as some Senon comedies. Print in No. 1 shape.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Rent Free (Mermaid) with a special cast.—As good a comedy as we have had this winter. Why will we play Sennetts when we can buy educational comedies at any price?—Champion theatre, Amana, Iowa.—General patronage.

NUMBER PLEASE (A. E.) with Harold Lloyd.—Lloyd always a safe bet. Draws good, no matter how old the picture or if it has been run in your house before. Any exhibitor in any small town should buy this to look to his short subjects as well as features. Just as essential and, I find, builds up your patronage.—RETZ, Strand Theatre, Lamont, la.

A Doll Romance (Educational).—A dandy comedy for children but not suit for older patrons. Print in No. 1 shape.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

On a Summer's Day (F.-N.), a Mack Sennett comedy.—Just another Sennett comedy. Not as poor as some, but very mediocre.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Smoked Out (Pathé), with Leo Mabley.—Fine two reel Western that has plenty of good action and clean story. We thought this one a little better than preceding ones. Photography wonderful and film in excellent condition.—Anderson & Weatherby, Gem theatre, Omaha, Nebr.—Neighborhood patronage.

Trailing the Coyote (Pathé), a Bill and Bob comedy.—These comedies are different and have always pleased. Only thing that stands it up is the novelty of it. No human beings appearing in it—just "Muts."—Lee M. Thr. Three, Royston, Manning, Tex.—Small town patronage.

Some Baby (Pathé), with Snub Pollard.—Snub Pollard comedies are all good. They will keep you laughing. This one is their best.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Trail of the Wolf (Universal), with a special cast.—This two reel Western was as good as a five reel for us.—Lee M. Thr. Three, Royston, Manning, Tex.—Small town patronage.

Two famous characters will re-live in Universal's serial "The Oregon Trail." Lord Astorburn at the left and Daniel Webster.
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comedy—A dandy clean comedy. Plenty of action and lots of laughs.—W. H. Hardman, Royal theatre, Frankfort, Ind.—Small town patronage.

Plain Grit (Universal), with Reginald Denny.—A fast moving drama of the Royal Northwest Mounted Police in two reels that made them stand in their seats. Photography fine. Patrons well pleased with it.—Anderson & Weatherby, Gent theatre, Omaha, Nebr.—Neighborhood patronage.

The Champion (Pathé), an Our Gang comedy. This series is bringing out the old and young. Had just double the number of children. The children bring the parent laughs after the kiddies.
The Champion is rich.—Mr. W. M. Kimbro, Greenland theatre, Greensboro, Ga.—Small town patronage.

Falling for Fanny (Educational), a Christic comedy.—A very nice comedy with quite a lot of original humor which is hard to get. It is also clean.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont. Can.—Neighborhood patronage.

Fruits of Faith (Pathé), with Will Rogers.—This three reel comedy is one of the great ones. Instead of shelving a weak feature I used it with Fruits of Faith. Patrons forgot the "fuming" feature and praised the comedy.—Mrs. W. M. Kimbro, Greenland theatre, Greensboro, Ga.—Small town patronage.

A Barnyard Cavalier (Educational), a Christic comedy.—Very good indeed. A lot of hearty laughs all through.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont. Can.—Neighborhood patronage.

The Pickanniny (Pathé), with Sun-shine Sambo.—Good and surely drew the "laugh." One of the best two reelers that I have had in a long time. Played this with Hoot Gibson in Trimmed and had the smallest crowd for 1923. Can’t figure it out.—Mr. F. Redbanks, Star theatre, Rogate, Mont.—Small town patronage.

The Vagrant (Educational), with Lloyd Hamilton.—Nothing original, but it seems to keep them laughing and that’s what we want. Also Ralph R. Gribble, Grand theatre, New Hamburg, Ont. Can.—Neighborhood patronage.

The Bar Cross War (Pathé), with Leo Maloney.—Where two reel Westerns are run these will most assuredly please. This one has as much action as a five reeler.—W. E. Elkin, Temple theatre, Abercrombie, Miss.—Neighborhood patronage.

For Land Sakes (Educational), a Christic comedy.—A fine comedy. Very funny and kept the kids all in for second show.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont. Can.—Neighborhood patronage.

One Terrible Day (Pathé), an Our Gang comedy.—By all means don’t pass these two reel comedies up. They are the best yet. Will please any audience.—W. E. Elkin, Temple theatre, Abercrombie, Miss.—Neighborhood patronage.

Torchy a la Carte (Educational), with Johnny Hines.—This is a good comedy. Torchy is very popular here and most of the Torchy comedies are good. This is one of the best.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont. Can.—Neighborhood patronage.

Out of Place (Fox), with Al St. John.

—the best St John comedy in a long time. Will keep the audience laughing during the entire show.—By all means get this one.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Artist (Fox), with Clyde Cook.—Right here and now I want to rise up and remark that the Fox comedies have cut the world heat for week after week entertainment. Lord only knows they are costing me enough, but judging from the laughs they bring today they’re worth it.—Howard K. Allen, Kaito theatre, Harlingen, Tex.—Small town patronage.

No Brains (Universal), with Harry Sweet.—Just a second rate comedy. Not as good as Century can put out.—H. L. Burrell.—Garrick theatre, Hawley, Minn.—Neighborhood patronage.

Torchy and Orange Blossoms (Educational), with Johnny Hines.—A very good comedy with plenty of laughs. Torchy comedies are very nearly all good.—J. W. Anderson, Kaito theatre, Cozad, Nebr.—Neighborhood patronage.

Extra, Extra (Educational), with Ham Hamilton.—A very good comedy with many new angles to plot.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

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HARRY CAREY
'CRASHIN' THRU'

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**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."

Edwin F. Allman, newspaper man of Dover, O., is now sole owner of the Pike theatre in that city having purchased the interest of his brother, J. E. Allman, who died recently.

C. H. Barnes, house manager for the Majestic, Jackson, Mich., has succeeded Manager Ray Erne of the Rialto at Charlotte.

Ralph Erickson, who has been managing a theatre for A. H. Blank at Mason City, la., has leased the Regent theatre at Cedar Falls, la.

C. Hansen is the new manager of the Empress theatre at Hastings, Neb.

C. A. Botkin, of Atteca, Kansas, has recently purchased the New theatre at Harper, Kan.

Mrs. Reno Lewis has disposed of her interest in the Queen theatre, Herne, Texas, to L. B. Looney, of Thornton, Tex. Mr. Looney will manage the theatre himself.

Temple theatre, Temple, Texas, which has been closed for several seasons, was reopened a few weeks ago. It is now under the management of A. J. Gensler.

The Royal Theatre, Enid, Okla., has been purchased by Manager McLukin, of the Rialto theatre.

H. H. McKee has opened a picture theatre at Cave City, Ark.

Harry W. Pinner, Rex theatre, Fairfield, Ill., is at the hospital in Olmecy, Ill., undergoing treatment.

Henry Turner, owner of the Jewel theatre, Poplar Bluff, Mo., died very suddenly on February 19. Acute indigestion was given as the cause. His wife plans to operate the theatre.

R. A. Stierlin has sold his Fairy theatre, 5640 Easton avenue, St. Louis, to Samuel Horwitz.

H. H. Maloney, former manager of the Palace theatre, Fort Worth, Tex., has been appointed assistant manager of the Missouri theatre, St. Louis. Assistant manager Lanning of the Missouri has been transferred to a Western theatre.

The new motion picture theatre being erected in Iola, Kas., by E. Van Hyning is almost completed and arrangements for a formal opening are being made. The house is said to be one of the most modern theatres in Kansas, aside from theatres in Wichita and Topeka.

Chariton, la.—W. H. Dewey has purchased the Strand theatre from Arries & Dickson. Ralph Percfield has been made manager.

Clarence Smith, secretary of the M.P.

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**LEAH BAIRD** in a dramatic scene from "Is Divorce a Failure," presented by Associated Exhibitors.

T.O., Kansas, who is the new manager of the Art theatre, Kansas City, Kan., which formerly was operated by M. Van Prag, former president of the organization, and recently acquired by the Gruble Circuit, is installing velvet drops and making other improvements in the house. Mr. Smith formerly operated the Tenth Street theatre, Kansas City, Kas.

Eddie Zorn, for nine years manager and part owner of the Temple theatre, has sold his interests to C. E. Bullock of Toledo, and the latter assumed full management of the theatre on March 11. Jas. A. Beidler of the East Side Amusement Co., also will have part in the management of the Temple theatre.

**Emanuel Cohen Says Newsfilm Is Not Filler**

(Continued from page 42)

of the historic flight, but the hazards of aviation and its uncertainties, especially on so long an aerial journey, extended the flight so long a time that its news value was lost. All of the expense of the preparations and the trip, amounting to over $5,000, are really therefore a total loss.

Still another example is the recent exclusive pictures of the earthquake in Chile. It occurred in a very remote section of Northern Chile, about 400 miles from our nearest cameramen. It required the hiring of a special mountain pack train to reach the scene of the event in the quickest possible time and to have the film rushed here for release.

I could enumerate scores and scores of instances of specific stories where the expenses of production were similarly enormous, but it is not only the specific expenses on specific stories that adds such burdens to the cost of producing the newsreel. It is also the hundreds and hundreds of attempts that we have to make to cover stories that appear from first reports to be of importance and which are found later to be unusable. Very frequently a cameraman has to Overhead an aeroplane was flying over the city, giving a message in smoke. Mike—"Ow, you see me to be up there in one of the things?" Pat—"Sure, an' Old'd hate to be up thar without me wings.—"Topics of the Day" Films."

An Irish pig, engaged in his first professional glove match, was so new to rules that kept on fighting after the game had announced the end of a round. "Hey!" shouted the referee. "Don't you know you are supposed to quit when you hear that bell ringing?" —"Is that so?" demanded the embryo Dempsey. "I was always a whistler stopped me."—American Legion N. C.

Pat and Mike, two Irishmen, wandered along the waterfront. Mike stopped and stood staring at a very large anchor lying by a dock. Pat—Come on Mike, ye'ar stand that long enough. Mike—Yes, Pat, an' niver a foot do Oi stand till I've seen that pick.—"Topics of the Day" Films.

Pat (looking at some large grapefruit on street stall)—Indade, Moike, it wouldn't take me of them oranges to make a dzen. Mike—Oranges? Sure, Pat, I thot they wuz lemons.—"Topics of the Day" Films.

"I was sorry to hear 'bout your old man, Mrs. Higgins. Still I reckon now 'll be hangin' on is 'arp with the angels."—"My Army! Not on yer life! 'E's more likely hangin' the angels with 'is 'arp."—New York Morning Telegraph.

Pat (on shipboard)—And pat are ye goin' ter do whin ye git to America? Mike—Take up land. Pat—Indade, an' 'ow much? Mike—Oh, a shovelful at a toime.—"Topics of the Day" Films.

An Irishman was handling dynamite in a quarry. He let a stick of dynamite go, and the whole box went up taking Mike with it. The quarry boss came around later and said to another Irishman:

"Where is Mike?" —"He's gone," replied Pat. "When will he be back?" asked the boss. "Well," replied Pat, "if he comes back as fast as he went he'll be back yesterday."—Boston Globe.

travel several hundred miles on the report of a very big story happening, only to find at the last moment that it "fizzled." Very elaborate preparations may be made to cover an event and then owing to inclement weather the event is cancelled and the entire cost of preparations has to be written off. When the time for a story has been taken the whole film of the stories which we try to cover are actually used in the Pathé News, you will realize the percentage of waste that necessarily enters into the production of a newsreel.

The news films therefore, although it is one reel in length cannot be considered in the one reel short subject class. It is not 1/5th of a feature, it is a feature in itself, necessitating a tremendous organization operated at tremendous costs.
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THEATRE CONSTRUCTION AND EQUIPMENT

Heating By Direct Radiation

In This Article the Author Discusses What He Terms a “Split System” of Heating and Ventilating Which He Has Found Efficient for Theatres

By R. L. SIMMONS, Architect

ABOUT a year ago, two professors were discussing school buildings and particularly auditoriums, and one of them said to the other, “Professor, did you ever notice that a theatre is a comfortable, restful place to drop into but a school auditorium never is?” This remark was based on truth. But the real facts being revealed disclose many defects in the heating and ventilating equipment of the recommended buildings.

The requirements of heating and ventilating school auditoriums are fairly well taken care of in some states, while that of the theatre is left to the architect or engineer in charge, which may be of advantage as regards the heating and ventilating theatres are rapidly changing.

In other words, we are becoming more conscious of the need of properly placed in recesses in the walls above shoulder height and led from above to drain into below floor and have both pipes concealed if desired. The overhead feed system gives another 3 per cent greater heating efficiency which can be accomplished by placing the air ducts properly in the rear of the auditorium. It is advisable to place the ducts high enough on the wall to be out of the way but not so high as to interfere with any decorative accessories as they can be made into panel effects and in any color desired with as much ornamental effect as one wishes to choose, and, if desired, vertical artistic grills may be placed over the recesses and thus obscure any sign of heating paraphernalia that should be designed to give access to the radiators.

Ventralizing Unit Separate

Connected to the heating plant should be the ventilating system, which is very closely allied and inseparable, but not a part of the heating system. The ducts of a common system should be placed in the basement or basement below stage or dressing rooms, and by fresh air being taken in at the floor level near the stage and the air ducts of the main chamber with stacks of vents placed in basement below stage or dressing rooms. The point near roof is an ideal location and should be taken in the main chamber. To avoid the roof for fear of drawing in smoke from floors above is a big mistake and in any case there should be a rather fine mesh screen and adjustable louvers which should be considered when the problem is solved.

The condensed steam in the condenser should be used in the house as is and may be used as a source of heat. The air ducts of the ventilating system should be considered as a source of heat and when the air is exhausted, it should be used in the building. The air ducts from the fan to the auditorium should be very large, as should be the openings into the auditorium, and I have found that a good method of placing these openings is to design the proscenium arch so as to have these openings on each side starting at about 5 feet from stage and ex-

(Continued on page 50)
New Projects

Paterson, N. J.—Architect Fred Wesley Wentworth, City Trust building, Paterson, N. J., has completed plans for a theatre in this city for Jacob Fabian which will rank as one of the finest in the state. It will have a seating capacity of 2,400 and cost approximately $450,000. Mr. Wentworth is also architect for the Brentford theatre, Newark; the Regent, Elizabeth, N. J., and the Regent at Paterson.

Reno, Pa.—Plans have been completed by Architect W. H. Lee, 32 South 17th street, Philadelphia, for a theatre in this city for J. J. McFadden, which will seat 800 and cost about $75,000.

Springfield, O.—Work is under way on a theatre on Fair street, east of Yellow Springs street, by D. G. Bacon and company, building contractors, for James W. Maxey, 702 S. Yellow Springs street.

Brookfield, Ill.—A motion picture theatre is to be built in Brookfield, although a site has not yet been chosen. Local men are behind the project.

Detroit, Mich.—A $3,000,000,000 theatre will be erected here by B. F. Keith Theatre Company. While a site has been acquired it has not been announced by company officials yet.

Buffalo, N. Y.—Plans are now being made for a theatre which will be erected at 35 South street and Valley avenue have been drawn by Architects Lewis & Hill, 802 Main street.

Santa Rosa, Cal.—Construction work has been started on a new theatre on B street for John Grecott and E. Strombino. A. M. Hildebrandt is contractor. It will cost about $100,000.

Springfield, Ill.—Cassidy Brothers, local merchants, in association with Lewis Murphy, manager of the Majestic theatre here, will build a modern theatre in Spring Valley.

Kansas City, Mo.—A theatre to be known as the Rockhill will be erected at Fortieth and Main streets by Tri-State Realty Company. Plans have been prepared by Architects Shepard & Wiser, 302 R. A. Long building, Kansas City, Mo.

Ventura, Cal.—H. A. Giddings and associates have acquired a site in Ventura on which will be constructed a modern theatre.

Utica, N. Y.—Plans have been completed by E. C. Horn, 4176 Broadway, New York City, for a new theatre for Nathan Robbins at Columbus and Washington streets.

Monrovia, Cal.—Possibilities of a 1,000 seat theatre being erected in this city by West Coast Theatres, Inc., are reported following a visit here of Jack Retlaw, assistant general manager of that firm, who has been investigating sites. West Coast Theatres is now building a 1,000 seat house at Pomona, Cal., and has a $50,000 theatre under way at San Pedro.

Walnut Ridge, Ark.—Swan Theatre Company has been organized in this city with a capital stock of $25,000 for the erection of a new theatre.

Arkansas City, Ark.—Work will be started soon on construction of a new theatre here to cost $100,000 for Budworth Theatre Company.

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The theatre chairs made by Heywood-Wakefield are backed by 97 years of manufacturing experience. Many of the finest theatres in the country use Heywood-Wakefield chairs, including:

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- Crane & Bays Theatre
- Carthage, Mo.
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- Brooklyn, N. Y.
- Keith's Theatre
- Dayton, Ohio
- Crandall's Lincoln Theatre, Washington, D. C.

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Show on Truck Used for Advertising

Motion pictures have been adapted for outdoor advertising by means of the motor truck in a specially designed apparatus by Industrial Displays, Inc., of N. Y. and Boston. From the truck pictured herewith, motion pictures are shown from three places at the same time—on both sides and in the rear. Panels on the sides and one in the rear are the "screens" of this traveling picture show. Properly illuminated, and with the show in progress, crowds gather at any street corner where a "performance" is being staged.

There is a 52 volt, 250 ampere storage battery, charged by a 2 kilowatt Universal motor generator. Two hours of daily running are required to charge the battery for a five-hour operation of the show at night.

The three displays of the films at three different points at the same time is attained by means of a triple projector feeding automatically. Due to the ample radiator capacity of the Garford truck in which the "show" is mounted, the generating plant is efficiently cooled. This saves the necessity of a separate cooling plant.

Each ground is covered by this "movietruck show." This facility of movement is one of the chief advantages of this new idea in advertising. The entire outfit, storage battery, motion picture machine and the control of these devices, is mounted inside the truck-closed body. In any weather this "show" can pick up and move along to its next scheduled stop without difficulty. The total mileage in a season to be covered by each of these "movie" truck units will be extraordinarily high.

Conroe Remodeling House

Elbert I. Conroe, one of the Herald's oldest subscribers, who is running the Conroe's Play House at Conroe, Texas, and the Cleveland theatre at Cleveland, has his Conroe show shut down for several weeks. Mr. Conroe is remodeling his theatre throughout, installing new seats, parquet, repainting, putting in a new floor, new ticket booth and fixing the show up in general. He expects to open it about March 26.

Drumright, Okla.—Robert Snodgrass and Chester Lee, have opened the Idle Hour theatre, which seats 600.

E. St. Louis, Ill.—Louis Menges has completed and opened his new State theatre at 25th and State streets.

Heating by Direct Radiation

(Continued from page 28)

tending up to the spring of the arch, the width and height, of course, depending on the amount of air to pass through. This method allows the air to pass into the house at a very low velocity and thus be unnoticed by the audience and materially assist the acoustics of the building as it opens the sound waves from the stage to every seat in the house and this air is fresh and full of vitality and is warmed to the temperature desired in the room. Careful designing of the plan will make this possible and thus every patron will receive his 30 cubic feet of fresh air per minute but without noticing any draft or change in temperature, and is unannoyed by any interference with the acoustics. This system causes a slight pressure in the building that is, in effect, reverse to the existent system and causes warm air to pass out through and around doors and causes the floors to be warm up to the exits.

As can be readily seen, there must be provided exhaust ducts in order to change the air and these should be placed at the rear of auditorium, at floor line of both main floor and balcony and careful attention paid to the requirements of the space below balcony. Aspiring coils should be placed in these exhaust flues and are carried well above roof with "cowls," as these coils provide for an up draft at all times, even though the fan is not running and this will cause the building to be ventilated to some extent when not in actual use and makes a great deal of difference in the atmosphere of the house by eliminating the vitiated and still, foul air from the building before the show starts and the building will be heated much more readily and at less expense.

Cools House in Summer

So far I have covered points of heating and ventilating only when heat is required, but the system I have above described can be used for ventilation in the summer time as efficiently as though designed especially for the purpose and from cool air in a theatre in the summer is as good an advertisement to the owner as the well-heated and ventilated buildings in the winter. There being no fire in the summer, the cool air in the house will be cool and the fan can be run the same as in winter and bring fresh air into the building and cause the change of atmosphere and eliminate the individual fans that are too frequently used, and if one wishes to cool this air beyond the point of outside temperature, it may be done by placing "cooling coils" in the plenum chamber back of the vento stacks or by a little change in piping the vento stacks themselves may be used for this purpose. I will not attempt to go into details of the various air systems as there are many on the market and I would explain them in the same way I have done. I have probably not adopt any one particular system but work out the requirements to the individual needs of the theatre in question, and the above gives you quite of possibilities that are to a decided advantage to the management, as they are approved by the health departments and I have found that cooled air may be obtained at a very small cost in connection with these systems described.

The heating and ventilating and cooling systems of a theatre are second only in advertising value to the class of shows and the management and should be carefully considered by the owner.
Franklin Is Sued by "Music Tax" Society
Springfield Newspaper Takes Rap at Composers and Publishers Body

The Franklin theatre, 325 East 31st street, has been sued by Jerome H. Remick & Company and Gus Kahn, composer, who charge that the theatre has used "Carolina in the Morning," a copyrighted song, illegally. The suit has been filed in the United States district court here.

An editorial which should be of especial interest to exhibitors of Illinois in that it marks the enlistment of the press in the fight against the "music tax," was published in a recent issue of the Illinois State Journal. Springfield. It reads:

A Story of Easy But Safe Money

"Here is a story of easy money; possibly how money has been made in the world and no danger of going to jail for it either.

"Moving picture houses and hotels in which dances or social entertainment, requiring music are given, are all taxed for the privilege of playing the compositions that have been published in the open patent

A system akin to a mild terrorism has kept nearly all of the victims of the process. Springfield threatens to turn. If it does, there will be an interesting scrap. It may end the practice, which works out as follows:

"A motion picture house wants to buy, for its orchestra, the new compositions in music. It may buy but it may not play the music unless it kicks into a crowd that controls the music by copyright. The 'kick in' depends upon the size of the town. In Springfield it is ten cents a year for each chair in the house. Hotels are charged flat rates, according to their ability to pay. Springfield hotels pay about two hundred dollars a year. This payment permits the hotel's own orchestra and all organized orchestras to play the music controlled by the syndicate.

"The syndicate has its inspectors who travel about the country, checking up on the houses and hotels and other places of entertainment from which this fee may be exacted.

"Not all the music is in its grasp. Lately, I am told, it has been losing prestige. Protests against the practice have been having that effect.

"The fee is charged under the authority given by the copyright laws. Publishers rather than composers are included in the legislation which is very careful to conceal itself in New York city. A motion picture theatre owner tells me that the organization itself never comes into the open. If it has a slow or bad account against a theatre or hotel it attempts to collect through a third party or money. Rather than start a law suit it is usually ready to compromise. A bill for one hundred dollars it will settle for fifty, my informant says, and so on.

"Various efforts have been made to break up the combination but, by legal means, it does not seem possible. An amendment of the copyright law has not yet been drawn that will effect the object without weakening the protection composers and writers are entitled to.

"One of the strange features of the thing is that legitimate theatres, through-out the country, are not included among those who must pay this fee. No reason is assigned for the exemption. It is an arbitrary levy, imposed by some smart New Yorkers, located near the seat of music publication. They acquire the rights to new music and holding those rights invoke the copyright laws to their aid in mutilating the picture patrons from the Atlantic to the Pacific."

ELINOR FAIR, star of the Universal film, "Driven," visited in Chicago for a few hours Mar. 7, before leaving for Universal City, where she will appear in Universal pictures. Miss Fair was accompanied by her mother. She has been in and out of pictures for several years, having played the crippled girl in "Miracle Man," featured with Al Ray in Universal films and also with Lew Cody, Otis Skinner, Eugene O'Brien and William Farnum. She was born in Richmond, Va., but lived in Seattle for a number of years.

Normal Man Can't Pass Censor Test

Chicago Board Is Still Using Tactics Practiced by Funkhouse

Funkhouse-ism isn't dead yet in Chicago. The censor board is still using the major's tactics and following his teachings and no one knows it better than the film companies that have to do business on the tenth floor of the city hall every week.

The board is under the domineering rule of one woman and other members have little say. Up there she reigns supreme. She orders re-inspections of films, holds up permits, visits theatres to see that theatre managers are not running films with cut-outs in them, and in various ways is making it costly for distributing concerns to operate in Chicago.

You Must Have Warped Conception

A recent examination for motion picture censors was held in Illinois with forty-three persons, all of whom took the civil service examination, failed to receive the passing grade of 70. Some of the questions asked the candidates were:

"What sort of motion picture would you create, and what is the meaning of the word abiding citizens?"

"What is the meaning of "immoral" as implied to motion pictures?"

"Would you sanction the showing of a withering snake prominently shown in motion pictures?"

"Should a picture be shown that depicts a person administering hypodermic injection which results in death? Give reasons."

"Would it be harmful to any class of people to exhibit a scene showing a burglary open an opening a money safe by drilling or by the use of explosives and effecting all evidence of finger prints?"

The snake stuff was one of Maj. Funkhouse's pet scenes.

None of the candidates could successfully determine what sort of pictures would have a tendency to create contempt or hatred for any class of law-abiding citizens. Nor could they tell the meaning of "immoral" as applied to pictures in Chicago.

Censor Board Is Costly

Other practices which cost the film companies and also the theatre men, who eventually have to foot the bills, immense sums every year, are the charges imposed for inspecting films. It costs $3 a reel to have a print censored and $1 for each additional reel after the initial five or six reels. A permit will not be issued on a film not so to the board on Saturdays and if it is booked for a Sunday showing, has to be held over until Monday.

The members of the censor board no longer wear police badges, but they invade theatres throughout the city every night and cause considerable annoyance to a theatre manager if they do not display film permits prominently or are showing a film in which a censored scene appears.

It is to be hoped under Chicago's new administration a change will be made in the methods of censoring films.

Didja see that film with Judge Wi Dever, candidate for mayor of Chicago, shaking hands with Harry Elscz? The judge ought to win easily with Harry on his side.

Rothacker Employs Give

Aldous Farewell Banquet

The crowd at Chicago Rothacker headquarter gave H. J. Aldous, vice president of Rothacker Film Manufacturing Company, a farewell dinner at the Edgewater Beach hotel that made him sorry to leave for the Coast. Mr. Aldous will be at the Rothacker-Aller Laboratories for a number of months.

Aged of Chicago Made Happy by Chaplin Film

Chicago's aged in the various institutions in the city are being cheered these days by the presentation of Charlie Chaplin's latest comedy, "The Pilgrim." The exhibitions are being conducted by the Daily News, whose operator is visiting the homes for the aged.
CHICAGO PERSONALITIES

By J. R. M.

EVERYBODY busy filling out income tax reports. Not a life! Not a life! If a salesman takes his family around the block in his car he can’t deduct $200 expenses. “Cousin”, it isn’t for business. It’s a pleasure trip. Unless he has a Ford. Nobody ever rode in a Ford for pleasure.

LOUIS BAYM, general manager of Equity Pictures, called on J. J. Sampson, local manager of F. O. last week. He returned to New York Sunday.

W. T. PERGO and son, from the Peerless theatre, Kewanee, Ill., called at First National exchange last Wednesday.

“The Fugitive” broke all Monday records at the Roosevelt,” its said.

A fire at the lunch counter in the Film building, 511 South Wabash avenue, Thursday a.m., called out the fire department. Luckily it didn’t reach the film vaults, or we’ve had some fire sales of billons this week.

JOHN DITMAN, of the Lindi theatre, Frederick, Md., staged a personal appearance stunt with “Strongheart” the dog star. Everybody, including the dog, had a good time.

Every salesman in town made the New Capitol theatre, last Wednesday night, at Lawrence and Kelzie streets. It was a big night for the School of Commerce.

NEIL HOLMES, First National’s chief exploitation man, isn’t coming to Chicago this week. Nip, Too busy says Xed.

We forget to mention last week that Chick Kapeller, the Pathe go-getter, made a side trip to Kansas City a week ago, to see his sister.

A. E. SMITH of Associated Exhbitors and Harry Willard, local manager, were “out stopping” last week (after new business we hasten to add).”

Al. SOHR, the First National exploitation hound, made Canton and Bloomington, putting over “Oliver.”

E. C. KETCHAM, representing Grosset & Dunlap, book publishers, put over one of the best photoplays displays ever handed in these parts at Marshall Field’s book department week before last, and they still are talking about it.

The many friends of Ray “Chub” Florne, former Pathe salesman, were griefed to learn of the death of his eight-months old baby boy last Thursday.

RAY NOLEN is now in charge of the Pathe complaint and adjustment bureau. You’re sure of good service now around that exchange. Cause Ray has his eye on everything.

JACK COOGAN, the boy star of the West coast, while passing through Chicago en route to California last week, was made an honorary member of the Sca Scouts. This organization will plug for “Daddy” the next Coogan production which will open at the Chicago, March 26.

JACK CAMPELL, Al Steffes right hand man up Minneapolis way, is in Hot Springs.

Jack took along his own medissme, and Bill Hall and others a taste of it. Long may we wave say Hill.

A. J. MOLLER, who is in our midst talking up the M. P. A. A. Convention and exposition to be held May 19-26, is a bust fellow these days.

First National showed “Sears of Jealousy” last week at its weekly trade show. Educational comedies were also shown.

R. C. SEERY, district manager, has become a radio fan, having bought himself a Zenith outfit.

Clyde Eckerdt, assistant to general manager, Fox Film Corporation, is expected here this week.

F. M. BROCKELL, manager in charge of distribution, who has just completed a tour of First National exchanges, is due here this week, and will hold a conference with R. C. Seery.

Our old friend Jeff Lazarus has been heard from. He sends pictures of some scenes for us. You said lonesome?” Must he nice out in California.

HERMAN STERN, assistant general sales manager, Universal, held one of his district sales meetings March 2 at Milwaukee. Plans for coming week were gone over and the sales staff pep up ped up for a clean-up campaign, it’s said. Louis Lueummle accompanied Mr. Stern. A similar meeting was held March 4 at Indianapolis.

JAMES POOLY, who was out a few days, is again confined to his bed.

JACK BARRY, the American Releasing Company’s crack salesman, has his eye on a nice solid gold watch, which that concern is giving this month for the best showing. Jack has already shown Frank Mantzke how to have the initials “JMB” engraved on it.

The Chicago Chamber of Commerce was entertained to a special showing of “Adam’s Rib” last Saturday by Paramount.

GRABWILL SEARS, Bill Cook and Nat Wolf horned in on the Jackie Coogan reception at the Hotel Sherman and helped entartain the Scouts on the roof of the hotel.

J. S. McHENRY, former advertising manager of the Holkam, is now in the Fox office at Boston, learning the ins and outs of the exchange business, according to a letter from Clyde Eckhardt.

That must be some party one of our projection rooms staged last week. Understand some of ’em couldn’t get up the next morning.

FRANK REMBUSH was in town last week.

St. Louis, Mo.—Sigooff Brothers, owners of the Union theatre, have taken the Elite airrome, Eighteenth and Park avenue. They plan to build a 1,000-seat theatre adjoining it.

“Up in Mary’s Attic” to Be Road-Showed in State

“Up in Mary’s Attic,” being handled by Carson & Caster, distributors, 831 South Wabash, Chicago, makes its initial appearance as a road-show on March 25 at the Apollo theatre, Porcia. This feature has enjoyed a successful season in Chicago, two of its most successful engagements having been at Barbee’s Loop and at the Castle.

A truck carrying a small house and attic scene and also musical instruments will be used in exploiting the picture. A feature of the presentation will be a special enlarged film and the personal appearance of Miss Del Ray who will show proper methods of developing the body. Earl Novak and Harry Grillibon are featured in the picture.

Rothacker Disposes of His Interest in United

Watterson R. Rothacker arrived on the east on Monday afternoon, to receive his payment at his Chicago headquarters. The film man will spend at least two weeks in Los Angeles conferring with Joe Alter, resident head of the Hollywood laboritories.

It is announced that Mr. Rothacker has disposed of his interest in United Studios, taken over recently by Joseph Schenck, and resigned from the board of directors.

Martin Says He Was First

To Use Pictures on Train

Several weeks ago we reported an experimental trip of a motion picture car used by the Chicago & Alton railroad between Chicago and St. Louis. The trip was made on February 12. H. O. Martin, Pathe exchange manager, wishes us to state that he made a similar experiment in May, 1922, using a small projector in the dining car, and was the first one to suggest motion pictures on trains hereabouts.

Milwaukee to Vote on Daylight Saving Plan

Film men from Milwaukee who were visiting the Row this past week stated that the council of the Wisconsin city has voted to submit the question of daylight saving to the people. The save-an-hour plan has been in force in Milwaukee for two years. Theatres and exchanges of the city are active in the fight for abolition.

Better Film Body Meets

The regular monthly meeting of the Better Pictures League was held on Saturday, March 10, at the Auditorium hotel. “The Scenic Motion Picture and Its Place in the Picture Program” was the theme of the gathering which was addressed by W. J. Adams, Swedish Bio- company, E. L. Benington, Trans- Continental Passenger Association, and W. D. O’Neil.

Astoria, Ore.—The new Liberty theatre, owned by Jensen & O’Don Herberg, has been completed and opened.

Newton, Ia.—The new Newtonia theatre here has been opened by Manager Eyerly.
A REAL CHRISTMAS

CHRISTMAS means much to us this year. Twelve months ago THE STANDARD FILM LABORATORIES were an unfinished dream of something the industry needed. Today they stand out as the finest plant of the kind. Twelve months ago an empty, incompletely building stood where today the foremost producers of the West are getting a new conception of laboratory service and co-operation. It has been a year of hard work, of unavoidable difficulties, but a year crammed with achievements of which we are justly proud.

We have given some of the industry’s biggest producers daily service they never believed possible. We have removed the laboratory problem from pictures. We have demonstrated that our release prints look better and wear longer. Many of the year’s best pictures have gone through THE STANDARD FILM LABORATORIES from the camera to the screen. We hope each succeeding Christmas will mark for us a year of corresponding expansion and achievement and of greater prosperity for the entire industry.

Standard Film Laboratories
John M. Nikolaus
S. M. Tompkins
Phones Hollywood 6315 and 6943
Seward and Romaine Streets
Hollywood California

Standard Prints
"Now this roping picture. I don’t know whether they’ll call it artistic or not but it’s the accumulation of thirty-five years’ hard practice. If they don’t I’ll call it in, put on a mustache for a disguise, say it was made in Germany and then the critics will say it’s art."

"‘Fruits of Faith’ is the most successful character I had in pictures,—a tramp. I don’t say this egotistically but I don’t think there’s a man that can play a tramp on or off the screen any better’n I can. And if this picture’s not going to go right I’ll be one. The reason I play a tramp is because I never have to change my clothes."