In This Issue: The Embassy Theatre

EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

THOMAS MEIGHAN in
"The Man Who Found Himself"
with VIRGINIA VALLI
Directed by ALFRED E. GREEN
Presented by ADOLPH ZUKOR & JESSE L. LASKY

TOM MEIGHAN'S 'LIFE CONTRACT' Adapted from the original story by BOOTH TARKINGTON
Scenario by TOM J. GERAGHTY

August 29, 1925

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The Business Paper of the Motion Picture Industry

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WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD
CHARLIE CHAPLIN
in "The Gold Rush"
A United Artists Release
Editorial

WORD comes over the telephone to the effect that his friends in the motion picture business are opening campaign headquarters at 1600 Broadway, in behalf of the candidacy of Hon. James J. Walker, for Mayor of New York.

It looks as if this must refer to our own Jimmy Walker.

Which designation is more in keeping with the motion picture industry’s very real affection for the man who is going to be the next mayor of the world’s largest city.

It’s a big job—one of the biggest jobs in this country.

It calls for a combination of ability, personal magnetism, courage and moral force that are rather rare. Jimmy Walker meets the specifications.

So this industry may be pardoned if it throws out its chest a bit, over the fact that the candidacy of a man who has aroused a remarkable wave of popular been a part of it, one of its leaders, enthusiasm.

Regardless of political affiliations, we all have reason to be proud of Walker.

* * *

THERE are some wise folks in this business who have been very sure that the long interval between Chaplin pictures would be fatal to Charlie’s prestige with the fans. Right now they are fairly busy trying to explain how it happened that “The Gold Rush” promptly broke he Strand’s house record and provided an annoying problem for the traffic division of the police department. That it is a great picture seems to be the universal opinion. That it is a Chaplin, however, is even more important. Because therein lies a box-office value that may be a mystery to the envious, but that is none the less tangible.

* * *

THE PREMIERE of Universal’s “Phantom of the Opera” is announced for September 6 at the Astor Theatre, New York. That it will oe one of the most interesting events of the season goes without saying. Because great expectations have been built for this one.

* * *

SERIOUS prospects arise in connection with the Connecticut film tax matter. With the tax of $10 a reel sustained by the Federal Court, hope of relief must lie in appeal to the United States Supreme Court, or in some new form of test action. It is obvious that the industry as a whole could not stand up under such a burden as has been imposed by the Connecticut Act. It is likely, also, that if this legislation is upheld other states will try to levy similar taxes. Thus the issue becomes one for the earnest and immediate attention of every organization in the film business.

* * *

A LOT of rumblings about the uniform contract and its possible revision. Just what they signify is a hard question. But the work Joe Seider is doing, in behalf of the M. P. T. O. A., is serving to clarify the issue and to focus attention on the features of the arbitration system which, from the standpoint of a very large body of exhibitors, need fixing. This, in itself, is progress. And no one can fairly charge Seider with any motive other than that of securing for exhibitors a square deal.

Willard C. Howe
Seider Asked To Frame Contract By Hochreicht

VITAL EXCHANGES Plans To Use Instrument In All Dealings With Exhibitor Customers

DAVID R. HOCHREICH and his associates in the newly formed Vital Exchanges, Inc., have invited Joseph M. Seider, chairman of the Arbitration and Contract Committee of the Motion Picture Theatre Owners of America, to write a new distributor-exhibitor contract to be used by Vital Exchanges and exhibitors taking its service.

Mr. Seider has signified his willingness to offer Mr. Hochreicht the requested new contract and doubtless he will embody in it these principles which will make for fairer arbitration between exhibitor and distributor. Mr. Seider is making every possible effort to deliver the new contract into Mr. Hochreicht’s hands at an early date.

The controversy between Mr. Seider and Charles Pettijohn, general counsel for the Film Boards, of Two, for the Motion Picture Producers and Distributors of America, is hailed, not so much on the uniform contract now in use, but on the methods of arbitration employed in making settlements provided for in the contract.

It is to be assumed, therefore, that Mr. Seider will frame his new contract so as to avoid such arbitration disputes. Toned in the light of his Hochreicht-Seider contract, even in embryo, becomes an important instrument.

Mr. Pettijohn in a recent statement said: “The principle of arbitration cannot be improved upon, but the arbitration procedure can be.” He adds that if arbitration can be perfected within the industry in the short space of three years, little more can be asked for.

Mr. Seider has taken this statement to be an admittance of the Motion Picture Theatre Owners’ claims. Mr. Seider has also asked Mr. Pettijohn when the “improvements” are going to be started.

In view of Mr. Seiders repeated statements that the methods of arbitration as now pursued are unfair to the independent exhibitor, it will be interesting to see what precautions he takes in drawing up a new contract. The clauses concerning arbitration will doubtless be those accented.

It is realized that one of the most serious problems within the industry today is the dissatisfaction that exists with the existing forms of contract between exhibitors and exchanges. The “uniform contract” has been in use for three years and while in many cases it functions properly it has furnished more cases for the F. I. M. Boards than any other one point of difference.

With the formation of Vital Exchanges, Inc., Mr. Hochreicht and his associates determined that this state of affairs would not arise between his organization and the exhibitors of the United States and Canada. His announcement that Vital under the “live and let live” basis was no mere gesture, it was founded on the earnest of resolution to live up to such a policy absolutely foursquare.

Believing that the concrete wishes of the exhibitors of this country were well represented by the Contract and Arbitration Committee of the M. P. T. O. A., of which Mr. Joseph M. Seider, president of the Motion Picture Theatre Owners of New Jersey, is chairman, Mr. Hochreicht wrote Mr. Seider as follows:

“I believe, with you, that fairness in the motion picture industry must begin with the buying and selling, that without this we cannot make a living; that we must stand up for what we have a right to. I feel that this is exactly what you have in mind, and it is the reason why my associates, J. Charles Davis 2nd and J. K. Adams, and I have in mind for our Vital contract with the exhibitor.

VITAL EXCHANGES, one week old, has already established itself in the distribution field by inviting Joseph M. Seider, Chairman of the Exhibitors’ Arbitration and Contract Committee, to frame a new exhibitor-distributor contract.

Mr. Seider promises an early delivery. He will emphasize the arbitration clause.

Mr. Hochreicht tells here why he wants a new contract.

Mr. Seider tells why he proposes to deliver one.

“I realize that a contract is the written evidence of the meeting of the minds of both parties at the time it is made, and we propose to meet our exhibitor friends squarely on the ground of the cleanest kind of fair dealings.

“Therefore, I put it up to you, as chairman of the Contract and Arbitration Committee of the Motion Picture Theatre Owners of America, to become affiliated with F. I. M. clubs under their present rules and regulations, as we intend to keep our dealings with the exhibitor strictly confidential, and this is not possible under present conditions.

“Vital Exchanges, Inc., stands alone and squarely on an independent basis and it is our determination to win the complete confidence, respect and good will of the Motion Picture Theatre Owners.

“I feel that you will co-operate with us in the matter of writing the Vital contract in the same spirit for the cause of independence which brings about this request.”

J CHARLES DAVIS 2ND, speaking for Davis Distributing Division, Inc., whose product Vital Exchanges will handle exclusively, said: “Our company was formed for the purpose of giving the exhibitors better pictures for less money on a square deal basis. That has been our policy from the beginning and will continue to be. When Vital Exchanges was formed the short form equitable contract was one of the basic principles agreed upon between us.

“Mr. Hochreicht has the full and hearty support of the Davis Distributing Division, Inc. We stand back of him and his ideas.”

Mr. Seider’s reply to Mr. Hochreicht stated in part:

“We will make every effort to submit within the earliest possible time the form of contract requested by you in your letter of August 10th.

“We will submit a short, clear and ample contract. We will propose a system of arbitration with a view of eliminating the present arbitration agencies. That is, if you will give us fair play, we will make the theatre owner of his property rights.

“The contract is the foundation for square dealing in the buying, selling and booking of pictures. By asking us to write "our own ticket" you manifest and give concrete evidence of the sincerity of your statement that it is your purpose to conduct the Vital Exchanges, Inc., on a ‘live and let live’ basis.

“Please accept my sincere wishes for your success in your undertaking.”

WHEN asked for information on this subject, Mr. Hochreicht said, “I have absolute faith in the fairness of Mr. Seider and his committee and we will accept, without question, any contract which he draws up, because I know that it will be equitable to both sides. As outlined to me, this contract will all be printed on one side of the sheet. It will have no fine type clauses or jokers. The main points covered will be the name of the picture, the play date, and the price and arbitration clause. This latter clause will have nothing to do with the so-called arbitration boards now in existence, but will cover the appointment of one man by each side and if two or three cannot agree, a third man will be appointed by these two and both parties will be governed absolutely by the ruling of this committee.

“Thus, the Vital contract, which means ‘Live and let live’ for both exhibitor and exchange, will become a red bond of reliance and friendship.”

Joseph M. Seider, and Oscar Neufeldt, chairman of the contract committee of the Independent Motion Picture Association of America, agreed upon August 24 as the date for conferences on a new equitable contract and arbitration system.

THIS was a direct result of the Asbury Park convention of the New Jersey M. P. T. O., at which Frederick H. Elliot, general manager of the independents, pledged his association to appoint a different committee not later than July 10th.
CHADWICK COMPLETES 7 ON NEW LIST

Semon, Ray, Walsh and Theda Bara Represented
in New Independent Productions

Chadwick Pictures Corporation has completed seven productions of the large pro-
gram which has been announced for the
coming season. One production is now in
work and the others will be started short-
lly by the west coast studios of this corpora-
tion.

“The Wizard of Oz,” and “The Perfect
Clown,” two comedy productions starring
Larry Semon, have been finished. “The
Wizard of Oz” which is an adaptation of
the world’s famous fantasy by L. Frank
Baum, has already been released and has es-
tablished records in several of the key cities
where it has shown. “The Perfect Clown”
is an original story written especially for
Mr. Semon by the same writer, Eliza
Newmeyer who has been responsible for
the direction of several of Harold Lloyd’s
most successful comedies. This production
is now being edited and titled by Mr. Semon
and Mr. Newmeyer.

“The Unchaste Lady,” Douglas
Lotz’s adaptation of the drama by Louis X.
Anspacher, which marks the return to the
screen of Theda Bara after an absence of
five years, has been completed and will be
released within another month. “The Un-
chaste Lady,” which was directed by
James Young, is one of the most pretentious
productions ever made by Chadwick
Pictures Corporation. The cast includes se-
vellr popular favorites, W. C. Fields
plays the leading role opposite the star
and the others include, Eileen Percy, John Mil-
jan, Dale Fuller, Milla Davenport, Eric
Mayo, Mayme Kelso and Frederic Vorton.

Charles Ray, who is returning to the type
of rural comedy which established him
among the stars of the screen, has
completed “Some Punks,” and “Sweet
Adeline.” Both of these pictures are from
original stories written for Mr. Ray and are
typical of his most successful comedies.
Jerome Storm, who has directed more than
twenty of Ray’s best pictures, directed both
these productions for Chadwick. The cast of
“Some Punks,” includes Duane Thompson,
Bert Woodruff, George Fawcett, Wili-
liam Courtright and Fanny Midgley.
Another group of popular players will be seen in
“Sweet Adeline.” These include: Ger-
trude Olmstead, Gertrude Short, J. P. Lock-
ney, Frank Austin, Sybil Johnson and Jack
Clifford.

George Walsh, who will make a series of
six American action romances for Chadwick
Pictures Corporation this year, has com-
pleted two of them and is now working on
the final scenes of a third. The first Walsh
release will be “American Pluck” an adapta-
tion by Ralph Spence of the popular novel
“Blaze Derringer” by Eugene F. Lyle, Jr.
Spence also wrote the titles. The cast of
“American Pluck” includes Wanda Hawley
in the leading role opposite the star, Sidney
De Grey, Frank Leigh, Tom Wilson, Leo
White and Dan Mason. John Gorman,
director of several former Chadwick succes-
ses, directed “The Prince of Broadway” un-
der the personal supervision of Hampton
Del Ruth. The picture is now in produc-
tion for Chadwick Pictures Corporation in
Los Angeles.

“The Prince of Broadway” which is a
story of sporting life in New York, will
bring to the screen many well known guil-
its and other athletes of renown. The cast
includes, Alyce Mills, Frank Campeau,
Alma Bennett, Freeman Wood, Dick Suther-
land, James Jeffries, Tommy Ryan, and Bob
Roper.

The third George Walsh release for next
season’s program will be “Blue Blood.”
“Blue Blood” is an original story written
especially for Mr. Walsh by Harry Clark.
The cast of “Blue Blood” includes W. C.
Evans, Philo McCullough, Joan Meredith,
Harvey Clarke, Robert Boulder, G. Howe
Black and Eugene Borden.

** * **

SAX SECURES TITLE TO “BUTTER AND EGG MAN”

Negotiations were completed whereby Sam
Sax secured the screen rights to the title
“The Butter and Egg Man,” which will be
produced as a Gotham Production in feature
comedy length along the lines contemplated
by the same company for “McFadden’s Row
of Flats.”

The screen version of “The Butter and
Egg Man” will be based on a magazine story
by Peggy Gaddis, who is author of “The
Part Time Wife,” one of this season’s Goth-
am Releases.

** * **

WARNERS BROADCAST ON TREASURY STEPS

The steps of the Sub-Treasury building in
Wall Street, New York, were used for a
unique radio program given on that site.
This program was the contribution of Warn-
er Brothers to the success of Greater Movie
Season. The function in Wall Street was
formally opened with a series of short ad-
resses by a group of leading citizens.

Vincent Lopez was among the first to ac-
cept the invitation of the Warner Brothers
to take part in the entertainment.

** * **

CARMEL MYERS CAST IN CHRISTIANSON’S NEXT

Harry Rapf, associate Metro-Goldwyn-
Mayer studio executive, announced that he
had assigned Carmel Myers the leading role
in Benjamin Christianson’s next production
for M-G-M, which has not as yet been titled.

Owing to the fact that she has been en-
circling the role of Iris in “Ben Hur,” un-
der the direction of Fred Niblo, Miss Myers
has not been able to appear in any other film
production for the past several months.

** * **

POWELL DIRECTS STRONGHEART

Paul Powell has been engaged by Howard
Estabrook to directed canine star,
“Strongheart,” in a picturization of Rufus
King’s novel, “North Star,” which will be
released by Associated Exhibitors.

Powell recently returned to Los Angeles
from San Francisco, where he directed a
series of pictures. “North Star” is being adap-
ted to the screen by Charles Horan.

Red Seal Sells Foreign Rights To Metro-Goldwyn

Edwin Miles Fadman, president of Red
Seal Pictures Corporation, announces the
successful negotiation of a contract made
with Arthur Loew, vice-president of Metro-
Goldwyn, just before the latter sailed for
Europe, that gives the famous “Out of the
Inkwell” series, the creations of Max
Fleischer, representation all over the world.

With the new contract, Metro-Goldwyn
takes over the distribution of the “Inkwell”
series in the following territories: France,
Belgium, Switzerland, Holland, Spain, Port-
ugal, Italy, Germany, Czechoslovakia, Aus-
tria, Hungary, Roumania, Poland, Egypt,
Syria, Palestine, Russia, Sweden, Norway,
Denmark, Finland, Mexico, Cuba, West In-
dies, Argentina, Brazil, Australia, New Zea-
land, India, Burma, Ceylon, China, Japan,
the Philippines, South Africa, the Guianas,
Yugoslavia, Bulgaria, Greece, Turkey, Co-
lombia, Danish East Indies, Central Ameri-
cana, Venezuela, Panama and Kingston.

With Red Seal operating its own ex-
changes this company is now controlling the
distribution rights in Great Britain, this vir-
tually gives the “Inkwell” product representation all over the civilized world.

** * **

“TATTOOED COUNTLESS” FOR POLA NEGRl

“The Tattooed Countess,” Carl Van Vech-
tan’s novel, will be Pola Negri’s next Para-
mount picture.

“The Tattooed Countess,” will be directed
by Mal St. Clair, whose latest released pic-
tures are “Are Parents People?” and “The
Trouble with Wives.” St. Clair has just com-
pleted “The Grand Duchess and the
Waiter.”

“The Tattooed Countess” was published a
year ago. Mr. Van Vechten is the author of
“Peter Whistle,” “The Blind Bowboy,” and
other stories.

** * **

“PONY EXPRESS RIDER” SIXTH IN AYWON SERIES

Nathar Hirsh, president of the Aylon
Film Corporation, announces that “The
Pony Express Rider,” sixth in his Western series,
has been completed.

Kit Carson enacts the leading role. He is
supported by Pauline Curley, Bud Osborne,
Hal Pernr, Edith Clifton, Oliver Jones and
two Indian chiefs.

** * **

Through the courtesy of B. P. Schulberg,
Allyce Mills has been loaned to Chadwick
Pictures for the feminine lead opposite George
Walsh in “The Prince of Broadway.” Allyce
Mills has finished the principal role in Fred
C. Windemore’s production “With This
Ring,” a B. P. Schulberg Picture scheduled for
September release.

** * **

FLEMING RESIGNED BY F-P-J

That Victor Fleming will continue as a
Paramount director for several years to
come was assured by the signing of a new
long term contract between the director and
Jesse L. Lasky. Although Mr. Fleming’s con-
tact with Goldwyn and a new one to run,
the new one was drawn up in order to com-
plete arrangements for the coming year’s pro-
duction plans and to retain Mr. Fleming as
a permanent member of Paramount’s direc-
torial forces.
“Green Archer”, New Patheserial

Allene Ray and Walter Miller, Co-Stars of “Play Ball,” Again
Take Leading Roles, Spencer Bennet Directs

A new Patheserial based upon Edgar Wallace’s novel, “The Green Archer,” is in production at the Long Island Studio in Astoria, L. I. Frank Leon Smith adapted the novel to the screen and Spencer Bennet is directing this ten-chapter screen play. Allene Ray and Walter Miller known to all Patheserial followers, again appear at the head of the cast, which includes Burr McIntosh, Stephen Grattan and Frank Lackteen.


Allene Ray has been featured in six previous Patheserials and has shared honors with Walter Miller in two recent chapter plays. Frank Lackteen, police villain of many serials, again joins the Pathe ranks and Wally Bettei, who provided the comic relief in “Play Ball” continues before the Pathe camera. Burr McIntosh and Stephen Grattan are both veterans of stage and screen.

To insure the accuracy of the archery action in “The Green Archer,” Pathe has engaged Earl B. Powell, nationally known as an expert, to instruct the cast in the use of the bow and arrow. Mr. Powell served as archery instructor for Douglas Fairbanks in “Robin Hood,” and supervised the bow-man in Cecil B. DeMille’s “The Ten Commandments.”

This serial based upon “The Green Archer” will probably follow “Wild West” on the Patheserial release schedule. The western serial will follow the current baseball chapter-film “Play Ball.”

SCHULBERG SIGNS

ROBERT FRAZER

Will Have Principal Role in “The Other Woman’s Story”

B. P. Schulberg signed Robert Frazer for the lead in his Preferred Picture, “The Other Woman’s Story,” which Gasnier will direct in the story by Peggy Gaddis. This brings Frazer to the independent market for the first time since his recent success.

During recent months Mr. Schulberg has sponsored the first independent appearance of five other prominent players, Anita Stewart, Bert Lytell, Ethel Clayton, Mae Busch and Alan Jones.

Frazer has appeared exclusively in the past for Metro-Goldwyn with the exception of a few roles for other national organizations, for which his services were loaned. He is the first of several prominent players with whom Mr. Schulberg is now negotiating to appear in the new Preferred program to carry out his intention of supplying the independent field with talent commensurate in box-office power with that used by any other producing body.

Alice Calhoun will play the feminine lead in this film, while Helen Lee Worthing, David Torrence, Mahlon Hamilton and Gertrude Short are others in the cast.

FERDINAND EARLE’S ART

EXPLOIT “BEN HUR"

The services of Ferdinand Earle, noted artist at the Metro-Goldwyn-Mayer studio has been added to the cause of publicizing “BEN HUR.”

With the assistance of Gordon B. Pollock, well known photographer, Mr. Earle is creating special photographic concepts which will be used to advertise this production. Specially painted backgrounds are being prepared by him before which Ramon Novarro and other characters of the productions are being photographed.

CHAPLIN SMASHES

STRAND RECORD

“Gold Rush” Tops 18,000 Paid Admissions

Charlie Chaplin’s “The Gold Rush” has broken the box-office record of the Strand Theatre, New York, for a day’s business, and bids fair to shatter the records for a week’s running. The show opened to a long run Monday evening.

On the opening Sunday the picture played to more than 18,000 paid admissions. The former Strand high mark was also held by a Chaplin picture, “The Shoulder of the Beast,” in February, 1921, having the benefit of cold weather, as against the heat of the first Sunday of the Gold Rush.

Joseph J. Plunkett, manager of the Strand, has put back the closing hour of the theatre. The house runs an extra show, from 11 till 12:30 at night, to accommodate the Chaplin crowds.

The Chaplin picture was inaugurated by a special performance at midnight the Saturday before the regular run of the picture. Tickets were disposed of at $3.30 top, including tax and though there naturally was a large amount of paper in the house the box-office business at this show was equally notable.

Among the film notables who attended the opening were Gloria Swanson, Richard Bartha, Thelma Todd, John Barrymore, Josephine Crow, Landis, Hiram Abrams, president of United Artists Corporation, after this new Chaplin dramatic comedy opened at the Orpheum Theatre, Chicago, “All I can say is that it is marvelous. Congratulations!” the message continued.

* * *

Chadwick Engages
Reichenbach

Harry Reichenbach has been signed by Chadwick Pictures Corporation to handle space exploitation and publicity on the forthcoming program, “The Wizard of Oz,” two of the George Walsh series, “The Unchastened Woman,” and two of the Charles Ray series are completed and ready for release. All of these productions are included in the 1925-1926 season program, and Reichenbach will be largely instrumental in exploiting them.

* * *

FROM FILMS TO LEGIT

C. R. Rogers has purchased from Mrs. Anna Shuss two frame buildings on North Center street, Corry, Pa., and later will raze them to afford space for an addition to the Grand theatre, at present a motion picture house. When ready the house will be used for legitimate attractions.

* * *

METRO-GOLDWYN DIVIDEND

The board of directors has declared a quarterly dividend of 1 1/4 per cent on the preferred stock of the company. This dividend, declared September 15th, 1925, to stockholders of record at the close of business on August 31st, 1925.

Owing to the success of “The Rag Man,” Jackie Coogan will hereafter devote himself to the production of comedy features. Al Austin, comedy specialist, has joined the staff as staff director, Charlie Cline, director, and the star’s father.
FOUR NEILANS FOR PRO-DIS-CO RELEASE

New Contract Signed in Los Angeles by Director and Flinn

Under the terms of a new contract signed in Los Angeles by Marshall Neilan and John C. Flinn, Producers Distributing Corporation will release four Marshall Neilan productions during the current fiscal year, instead of two pictures, as originally planned.

This new contract makes Neilan an exclusive Pro-Dis-Co contributor and adds materially to the strength of the program which John Flinn has arranged since the first of the year. It also brings another big studio, the Motion Picture studio at Chal- dale, Calif., into the affiliation, which already includes the De Mille, Christie and Hollywood studios.

A compilation of Neilan's work recalls such films as Miss Rebecca, of Sunnybrook Farm; "Miss," "The Little Princess," "Mrs. Miniver of Clothes Line Alley," and "Stella Mears" starring Mary Pickford. "Hit the Trail Holiday" and "Iceants on the Wild," with George M. Cohan and Elsie Ferguson, respectively, starred.

He then directed Mary Pickford in "Dad- dy Longlegs," "The Niche Sweet in the Un- pardonable Sin," Anita Stewart in "In Old Kentucky." Each of these pictures has created record.


"The Sporting Venus," "Mike" and "The Sky Rocket," his latest, are yet to be released.

W. Han's P. D. C. picture is yet to be de- mined though he has several stories in his possession. These include "Ladies of Leisure," "The Unwelcome Guest," "Wips and Wives," "The Fortune with a Hair Pin," by Ferley Poore Sheehan; "Faith," by Olga Ffeek; Adela Rogers St. John's "The Con- suming Fires" and "The Man With a Shady Past," by Arthur Sarges Roche. Many of these stories have been published either in magazine or book form.

WARNERS TO OPERATE EASTERN LABORATORY

Warner Brothers are opening the former Vitagraph film laboratory in Batuach, New York, in conjunction with their huge laboratory in Hollywood.

This does not mean that the Eastern studio is being opened for production purposes. Arrangements for the entire 40 pictures on this year's program are all to be made in Holly- wood. All film will continue to be developed in Hollywood, but one negative will be shipped East for print distribution in Eastern terri- tory. The New York plant will be in opera- tion in about sixty days and when in operation will employ 350 people.

Mal St. Clair, Paramount director and native son of California, is in New York for the first time.

Mildred Davis Returns to Screen

Mildred Davis (Mrs. Harold Lloyd) returns to the screen in "The Spoils of War," in which production she will play the feature feminine lead. Victor Fleming will direct the production for Paramount.

BARTHELMESS HOST AT TEC-ART STUDIOS

There are studio parties and studio parties, but Richard Barthelmess staged one on Wed- nesday, August 12, that was indeed unique.

Mr. Barthelmess is very busy making his new picture, the working title of which is "The Beautiful City." In several of the se- quences the interior of a Chinese theatre is shown, and Chinese actors are depicted putting on a real Oriental drama.

Many of the real actors from New York's Chinatown were secured for these shots, and upon the occasion of the gathering men- tioned, the men and women of the motion picture press were asked over to watch the shut-eye thespians do their stuff.

The acting was strange enough to Occi- dental eyes, but the Chinese music regist- tered upon white ears like a combination of a roaring file, a boiler factory, a flat- wheeled car and a screaming siren whistle. Mr. Barthelmess who is intensely interested in Oriental art explained to the gathering that each seemingly meaningless motion of the Chinese actors had a meaning all its own. The elevation of one foot indicated that the character was mounting his horse, in fact every wave of a fan carried a story to the Orientals that formed the audience.

Later Mr. Barthelmess staged a big bat- tle with villain William H. Powell, who appears in the cast with Dorothy Gish, Frank Fuglia, Florence Auer and Beryl Halley.

Richard Dix, having finished his work in "The Vanishing American," has arrived in New York to take up his star role in Para- mount's "Womanhandled."

STILL TIME!

It is not too late for exhibitors to join in Greater Movie Season. Several cities will not begin their drives before September, and many centers hitherto un- organized are only just now preparing to hold the celebration.

Although the national movement re- quires no further impetus, the Hays Office will maintain an organization to serve in- dividual localities where the celebration is planned for later in the year.

FITZGERALD IN INDEPENDENT FIELD

First Production Will Be "Wives of the Prophet"


James A. Fitzgerald is one of the pioneers of the industry. He entered the motion pic- ture business in 1912, with the old Imp Company. Even that company was the main- stay of Universal. He was the first to dis- cover the film value of H. C. Witwer's writings.

Several months Mr. Fitzgerald has been working on the plans for this picture. He is now at work in Harrisonburg, Va., on exteriors.

The cast is as follows: Alice Lake, Ruth Stonehouse, Violet Merserane, Jeanne Greene, Dorothy Henry, Edith Sherry, Jane Jennings, Niles Hawn, servicios, and A. Mersereau, and Harlan Knight, Harry Lee, Ed Roseman, Leslie Hunt and Morgan Jones.

The cast was engaged by J. W. Crosby, Walter Sheridan, until recently location director of the First National Eastern Studios, is assisting Mr. Fitzgerald.

The camera work is in the hands of Law- rence A. Williams.

Interiors are to be made in New York, at a studio to be selected later.

Paramount Week Brings Impetus To Movie Season

Impetus will be added to Greater Movie Season by the eighth annual Paramount Week, which begins Sunday, September 5, and will be observed by from 7,000 to 8,000 theaters situated in approximately 2,000 cities in the United States. The keynote of the advertising for Paramount Week is "Continuing Greater Movie Season."

As in previous years, every exhibitor who books Paramount pictures for the solid week of September 6-12 will get the benefit of the free newspaper advertising which is scheduled for display in 3,500 newspapers. The size of the advertisements will vary according to the number of theatres represented in a given city, but in no instance will the display space be under 845 lines, while arrangements have been made to allow for advertisements as big as 1,600 lines.

It is expected that the representatives of Paramount's sales office will line up in many of the towns the single and double page co-operative advertisements which have marked the fact in previous years that Paramount Week is regarded by mer- chants as a local event and more than a theatrical anniversary. That this same atti- tude is held by the newspapers is borne out by the fact that a large proportion of the newspapers are using the event of Paramount Week to urge advertisers to increase display space on the grounds that not only are people spending money on the shopping and theatrical districts, but people from neighboring sub- urban and rural districts are attracted to town, as well.

Bebe Daniels will play the title role in "Folly of the Ballet," which is to be William A. Wellman's pretentious 1925 production for Paramount.
HUGH DAVIS JOINS

DAVIS DIST. DIV.

Becomes Assistant Treasurer After Labor Day

Hugh G. Davis, one of the veterans in the production of motion pictures, will join the Davis Distributing Division as assistant treasurer and chief accountant after Labor Day. He has been with Arrow Film Corp. for the past five years.

Mr. Davis' connection with the film business started in 1912, at which time he joined the old Consolidated Film and Supply Company Exchange in New Orleans. The next step was a change to Mutual, also in New Orleans, in the capacity of bookkeeper and cashier.

Then started the rapid "climb up the ladder" of responsibility, the first step being to Memphis as assistant manager of the exchange there; next to Charlotte, North Carolina, as manager, and in June, 1913, to the Mutual home office in New York to a position in the accounting department.

With the formation of the Syndicate Film Corporation to produce and distribute the famous "Million Dollar Hotel" serial, Mr. Davis left Mutual and was with Syndicate from its inception to its write-up. The picture was made at the old Klaw-Byron Studio in New Rochelle and distribution was made through Mutual.

James S. Sheldon was president of Syndicate Film Corporation, and Mr. Davis stayed with him for several years in the capacity of chief accountant, other positions aside from syndication and accounting being Milihauser's assistant director. Succeeding the tremendously successful "Million Dollar Hotel" serial, this company produced and distributed "Gloria's Romance," starring Billie Burke.

With the passing of Syndicate, Mr. Davis then undertook the production and distribution of the Charles Urban dramas which were released through the Mutual.

Then when Mr. Sheldon took charge of the Mutual affairs in 1919, Mr. Davis was again associated with him as long as that company remained in business. About five years ago he joined Arrow Pictures. At the time of his resignation, Mr. Davis was assistant treasurer and secretary, as well as director of the Arrow Film Corporation. His resignation takes effect September 5.

In announcing his appointment, J. Charles Davis, 2nd, President of Davis Distributing Division, said, "Hugh, which is no news after a number of years and I know something of his ability. When he told me of his resignation from his present position, I was very much surprised but I certainly feel that our company is fortunate in being able to secure his services."

HUGHES CAST AGAIN

Lloyd Hughes, First National leading man, returned to New York to play the feature male role with Mary Astor in "The Scarlet Saint," which will be produced at the New York studio of First National.

DOTY SIGNED BY DE MILLE

Douglas Z. Doty, former editor of Century Magazine and rapidly becoming one of the screens' best known scenarists in Hollywood, has been placed under a year's contract by Cecil B. De Mille. Doty will join the De Mille writing staff as soon as he has completed "The King," which he is now preparing for Famous Players-Lasky, as a screen vehicle for Adolph Menjou.

FANNIE HURST WINS LIBERTY'S PRIZE

Story Entitled "The Moving Finger" for Paramount Production

Announcement was made that Fannie Hurst, with a story entitled "The Moving Finger," won the $50,000 story and scenario contest conducted by Liberty Magazine in conjunction with Famous Players-Lasky Corporation.

It also became known that Miss Hurst has been at the Famous Players-Lasky studio in Hollywood for several weeks working in collaboration with Walter Woods on the scenario of "The Moving Finger."

As previously announced, James Cruze will direct the picture version of the prize story. It will first appear as a serial in Liberty, in which the picturization will be fixed on the market.

Miss Hurst's manuscript was chosen the winner over 100,000 submitted in the contest.

VITAL AND DAVIS CONGRATULATED

Many Endorsements Received From Independents

As soon as the news of the contract between Vital Exchanges, Inc., and Davis Distributing Division, Inc., announced last week became public, J. Charles Davis, President of the Division, began to receive wires from all parts of the country.

Among the wires received are the following:

"Your wonderful work in closing with Vital Exchanges fully appreciated. Will supply product that will meet most sanguine expectations of Vital Exchanges and you. Regards."

"Good luck to you and Vital Exchanges' sincerest congratulations. Ben Wilson."

"Congratulations best wishes to Vital Exchanges and yourselves."

"Congratulations Vital Mills Productions."

"Congratulations on Vital deal we will win. Peggy O'Day Productions."

"Wish you every possible success in your new venture.

"Lacy Wood."

"Accept congratulations your big deal success."

C. B. McKnight.

"Congratulations to you and Vital Exchanges. We will deliver one hundred percent product to you better than."

"Congratulations and best wishes for the success of the Vital Exchanges. More power and good luck to you."

M. J. Mintz and Jimmy Bradford.

"Sincere felicitations and every anticipation that Vital Exchanges will infuse a lot of vitality into the independent market."

"Rex Hedwig Laboratories."

"Congratulations and every good wish you can count on me for the best pictures I can make."

Ken Maynard.

"Good luck to you and Vital. Count on my best efforts always."

Al Ferguson.

Hugh G. Davis, Who Joins Davis Distributing Division in an Important Capacity.

Dierker Directing Second Picture For True Story

With the second Bernard Macfadden True Story picture in production at the Pathé studio in the Bronx, the Macfadden Publications and Astor Distributing Corporation have launched a new and intensive exploitation campaign to bring True Story films directly to the attention of the 16,400,000 readers of the Macfadden magazines.

The second Macfadden picture is "False Pride." It stars Owen Moore with Faireney in support of Moore and Miss Binney are Ruth Stonehouse, Bradley Barker, and Jane Jennings, who has "mothered" almost every film star in the industry.

Owing to the unexpected at the Barn for California, "False Pride" is being delayed because of Bernard McEveety as assistant and Charles Davis, John Brown and Fred Chaston on the cameras. King was under contract to go to California to produce picture with Betty Compson when she was ready for work. It was thought he would have time to complete the Macfadden contract before leaving, but the producers of the Compson picture wired him the day he was to have begun work for Macfadden's company.

As a part of the intensive campaign to exploit the Macfadden True Story Films, "False Pride" will be published as a serial in four issues of "True Romances," one of the most widely circulated of the Macfadden publications.

In addition, placards are being sent to every newsstand in the country where Macfadden Publications are sold, calling attention to the first Macfadden True Story film, "The Wrongdoers," which stars Lionel Barrymore and has a cast including Anne Cornwall, Henry Hull, Henry Sedlcy and Tom Brown, the boy actor from the New York stage success, "It’s a Sin."

Pictures Are Our Ambassadors

By Joseph M. Schenck

First National Executive Sees New Product

Motion pictures constitute the greatest influence in the world today. No other industry approaches the cinema in this respect; no business, science or form of art plays such a part in the daily lives of the millions all over the globe. In matters of dress, trade and home life, motion pictures are without a peer when it comes to wielding universal influence. Producers are united in their determination that they shall be an influence for good.

Fostering ahead of any phase of scientific progress, the screen invades every corner of the teeming cities and constantly advances into the farthest points of the earth.

In the remote regions of Africa, South America, the Far and Near East and the frozen North, millions who never saw an American automobile, an American home or any of our everyday necessities are familiar with these things through the medium of the silent drama. They do not know our language, but our ways and mode of life constantly are before them. That is why pictures made in the United States are the greatest trade missionaries, creating good will for American goods, and laying the groundwork for increases in industrial exports.

Motion pictures have erased the "backwoods" sections of our country. The people in the smallest hamlet see how New York, Paris, Los Angeles and London live, what they wear and eat. The screen has given a new meaning to the expression, "Sisters under the skin." No more has the colonel's fair lady in Gotham any advantage over Mrs. O'Grady, the Simplee American when it comes to the latest styles. The ideas of the leading modistes are available everywhere. What is worn on the boulevards of Paris and New York's Fifth Avenue are seen on Main street within a short time.

Take the youth of New England, Kansas, or Georgia, set him down any place and he would look like an American—no like a Yankee, a Middle Westerner, Northwesterner or a Southerner. The screen has wiped out geographical lines of dress and custom.

As an international salesman, motion pictures rank as America's greatest. People in far-off lands enjoy American conveniences because our motion pictures were the catalog that sold them. They saw our products on the screen, visualized them in the atmosphere of their own communities and importers were quick to meet the demand. Many American exporters look upon motion pictures as their most efficient trade envoy.

Another and perhaps a more important phase, is the spirit of international good will promulgated by the silent drama. For the people of the world see themselves as others see them is bound to heal misunderstandings and help abolish age-old hates. Ignorance breeds intolerance. Pictures stand alone as an international educational medium.

IT DRAWS!

"THIRTY YEARS AGO"

Featuring "The Great Train Robbery"

Revival of "Great Train Robbery" Draws

Ballyhoo as One of First Pictures Ever Made Does It at Providence

Providence, Aug. 11. (Drawing Population, 30,000)

Old man weather helped the local showmen last week by throwing in a couple of fairly cool days. Weekend biz was reported as better than in previous weeks.

In addition to its two features, the Victory sprang a surprise feature in "The Great Train Robbery," a short "miller," which got quite a bit of publicity as one of the first motion pictures. Ever since its accidental success, it was among the best of the pioneers.

Last Week's Estimates


Radio (1,448; 15-40)—"The Woman Hater" and "The Quick Change." Not bad at $7,260.

Book by Wire or Letter From

SHORt Films Syndicate

729 Seventh Ave., New York City

(Or Phone Long Distance, Bryant 9397)
"Sure I'll help. It's a great idea," said Maurice (Lefty) Flynn, F. B. O. star, when questioned about the Greater Movie Season.

Sweet Blanche Sweet. First National's contribution to the beauties of filmdom, is actively engaged on eastern lots.

(Right) La Verne Lindsay, of Hollywood, takes a regular lesson in horsemanship on the paths in Central Park, N. Y., from an instructor of the Paramount Picture School.

The radio displaces the megaphone in picture directing on the Warner Bros. lot. Roy Del Ruth, who is making "Hogan's Alley" for Warner Bros., issues orders while Monte Blue, the star, gives a demonstration.

Harry Goldberg, Omaha theatrical manager, visits Jackie Coogan at the Metro-Goldwyn-Mayer Studios where the youthful star is making his new picture, "Old Clothes." Jackie and his visitor found an item of interest in the Nile Edition of the Egyptian Daily News.

Chinese love bird attaches itself to the Universal star, Jack Dougherty. The bird is a gift from the Orient, and is very rare.

Hal Roach's "Our Gang" scoundrels think the Greater Movie Parade is just some more fun, and so they start out in one of their regular "toys."
A portrait done in celluloid. Joseph Shildkraut, who is playing the male lead in Cecil De Mille's "The Road to Yesterday" introduces his mother to his likeness on a strip of film.

"He must be home by six." Mr. Laemmle," says Helen Fergusson, recent bride of William Russell, now playing in Universal's new thriller, "The Still Alarm." Such is married life.

No More Bath Robes. Shirley Mason, First National star, decrees the bath shawl, brightly colored and embroidered. Quite an improvement, say we, on first glance.

"Great Stuff" is the opinion of Bebe Daniels, Paramount star, when she recently looked over the posters made up for the Greater Movie Season campaign.

Something for the evolutionists to ponder over, thinks Julian Eltinge, new P. D. C. star, when he compares his Pekinese puppy with Bobby, the studio monk.

Below—Alice Calhoun, Dorothy Devore and the Costello sisters, Warner Bros. stars, enter into the spirit of the sands down on the California beach.
Lasky Sees New Product Great In Special Value

Returning from Hollywood where he spent four months in the heavy duty of the production schedule in the history of the Famous Players-Lasky Corporation, Jesse L. Lasky, advised other officials of Famous Players that the Lasky studio exceeds expectations.

Before Mr. Lasky returned to New York he had seen either all or most of the film taken on these productions: James Cruze's picture, "The Pony Express," "The Vanishing American," the epic of the Indian; Hergeheimer's original story, "Flower of Night," starring Pola Negri; Raymond Griffith's comedy, "He's a Prince"; Clarence Badger's production, "The Golden Princess"; William de Mille's new picture, "New Brooms"; Sidney Olcott's production of the New York stage hit, "The Best People," and Irvin Willat's picture of James Oliver Curwood's story, "The Ancient Highway."

I saw all of 'The Pony Express' in its rough form before it left the studio," said Mr. Lasky, "and I am firmly convinced that this picture is as great if not greater than 'The Covered Wagon.' Mr. Cruze has done a remarkable piece of directing.

"Another production which I saw in the studio the night before I left was Zane Grey's story of the red man, 'The Vanishing American,' in which Richard Dix does the greatest work of his career as the young Navajo Indian.

"Another picture I saw just before leaving Hollywood was 'Lord Jim.' This story is the most famous of all Conrad's works, and because it is the favorite novel of so many of Conrad's admirers throughout the world we took particular care that it would be a faithful translation of the story as Conrad wrote it. Victor Fleming who directed 'Lord Jim' has caught the story of this great tale and has transferred that story to the screen in a way that makes this production one of the really big things which we have ever done.

"He's a Prince," is the first production which Raymond Griffith has made with his new comedy unit, and to me it is one of the greatest comedies that the screen has ever seen.

"Another picture that has been finished is "The Golden Princess," featuring Betty Bronson, Neil Hamilton, Rockcliffe Fellows and Phyllis Haver. Laid in California during the days of the gold rush in 1849, this picture was produced by Clarence Badger in the heart of the Sierras made famous by Bret Harte's stories of early, California. It is not only a moving drama but this picture also has some of the most beautiful scenery I have ever seen on the screen.

"William de Mille was well into his production of the stage success 'New Brooms,' when I left. In this picture are Neil Hamilton, Bessie Love, Phyllis Haver and Robert McWade. Mr. de Mille will make a production which I feel will meet with great popularity.

"Pola Negri has come into her own in 'Flower of Night,' written especially for her by Joseph Hergeheimer."

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KERNER FILMS GETS RIGHTS ON "THAT OLD GANG OF MINE"

Kerner Films, Inc., has acquired world rights on "That Old Gang of Mine." Moe Kerner, president, closed the deal with Saul H. Bornstein and Max Winslow, treasurer and vice-president, respectively, of Irving Berlin, Inc., who produced the picture.

The cast of "That Old Gang of Mine" is headed by Macklyn Arbuckle.

Pro-Dis-Co. Completes First Five Films For Season 1925-1926

With the first five pictures on the 1925-26 schedule completed, production activities for Producers' Distributing Corporation have been increased over one hundred percent, and four big studios are now being taxed to the limit of their facilities on twelve productions for fall and early winter release.


At the Christie Studio Scott Sidney and his staff of gag men are working day and night on Al Christie's next big feature, "Madame Lucy" the French farce in which Julian Eltinge is featured, with Ann Pennington and a troupe of Christie headliners in the supporting cast.

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Sam Sax Signs Newmeyer For Comedy Special

Sam Sax has signed Fred Newmeyer to direct "MacFadden's Row of Flats." Mr. Newmeyer is a comedy specialist and is known by his work with Harold Lloyd. Mr. Newmeyer will in all probability start the new production immediately after he has completed his present Douglas McLean picture.

One of the featured roles has already been assigned to Ford Sterling and it is very likely that Charles Murray will play opposite Mr. Sterling. Snitz Edwards has already been selected.

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INSPECTOR ORDERS CHANGES

Numerous changes have been ordered in the construction, arrangement and equipment of every theatre in Batavia, N. Y., following a recent visit to the city by a state building inspector.

Exhibitors Trade Review
Sales News and Personalities of the Week

1ST NAT'L MANAGERS ATTEND CONVENTION

Escham Addresses Supervisors at New York Meeting

The First National sales convention was conducted at the Hotel Roosevelt, New York City, and was attended by supervisors and branch managers from the country over.

The business sessions were presided over by E. A. Escham, who informed the convention completely concerning the details of the new First National product.

Among those in attendance were:

A. J. Herman, Albany; C. R. Beacham, Atlanta; T. B. Spry, Boston; F. J. A. McCarthy, Buffalo; F. F. Bryan, Charlotte; C. E. Bond, Chicago; R. H. Haines, Cincinnati; G. J. LaSalle, Cleveland; C. F. Wilbanks, Dallas; J. H. Ashby, Denver; E. J. Tilton, Des Moines; F. E. North, Detroit; Floyd Brown, Indianapolis; T. O. Byerle, Kansas City; N. H. Brown, Los Angeles; L. J. Louis, Louisville; H. J. Fitzgerald, Milwaukee; L. E. Davis, Minneapolis; M. H. Keleher, New Haven; C. W. Reynolds, Jersey; L. Connor, New Orleans; S. W. Hand, New York; E. D. Brewer, Oklahoma City.

J. S. Ahrose, Omaha; W. J. Heenan, Philadelphia; R. S. Wehrle, Pittsburgh; W. Koerner, Portland; Harry White, St. Louis; William F. Gordon, Salt Lake City; Charles M. Hmuehn, San Francisco; Fred G. Siler, Seattle; Robert Smelter, Washington; E. H. Teel, Calgary; A. Gorman, Montreal; William J. Melody, St. John; B. D. Murphy, Toronto; W. H. Mitchell, Vancouver; J. C. James, Winnipeg; Fred Rodriguez, Mexico City; R. C. Seery, Chicago; H. A. Bandy, Cleveland; W. E. Callaway, New Orleans; Joseph S. Skirroll, Los Angeles; R. T. Nolan, Denver; C. J. Archer, Toronto.

SCREEN CLASSICS TAKE PREFERRED

Bachman Closes Deal for Minneapolis Territory

An exchange deal of importance was closed between J. B. Bachman, general manager of distribution for B. P. Schulberg Productions, and Screen Classics Corporation for the release of thirty Preferred Pictures in Minneapolis.


The new franchise also gives Screen Classics the rights to the twenty pictures on the new seasons schedule announced by Schulberg Productions.

COLONEL LEVY GOES ABROAD

Colonel Fred Levy, First National franchise holder of Louisville Kentucky, sailed on the Leviathan to enjoy a three weeks’ pleasure trip abroad. During his sojourn he will visit the First National offices in London and Paris.
News of Exhibitor Activities

**New Theatre in Pontiac, Mich., for Col. Butterfield**

DETROIT, MICH., Aug. 21—A deal was consummated between Messrs. D. R. and C. B. Wilson, Manufacturers, of Pontiac, and Col. W. S. Butterfield, president of the Bijou Theatrical Enterprise Company, whereby the Messrs. Wilson plan the erection of a new theatre in Pontiac for Mr. Butterfield at a cost of $260,000.

The new theatre will be located on Saginaw Street, on a plot of ground sixty by one hundred and forty-five feet, across from the Oakland Theatre, which was recently purchased by Mr. Butterfield and the occupancy of which he will secure in about a year and a half's time.

At the same time Col. Butterfield announced that articles of association for the Bay City Theatre Company were filed and all arrangements have been made with contractors for the building of a new theatre in Bay City.

John Eberston has completed plans for the erection of the new theatre which will be known as the Capitol. The estimated cost will be $350,000, and it will be the largest theatre and auditorium in Bay City.

Col. Butterfield announces that during the coming year he will build several other theatres in Michigan cities and increase his hold in the smaller towns. The Butterfield Circuit now comprises some forty-six theatres in Michigan.

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**ALBANY HOUSES USE BIG PRODUCTIONS**

ALBANY, Aug. 21.—Motion picture theatres in summer resort towns in New York State are using the biggest pictures obtainable at the present time and report excellent business. "The Iron Horse" played at the Hunter Theatre on August 17 and in Tannersville on August 18 and 19, the two houses being owned by Julius Byck, a deaf mute. In Saratoga Springs "The Ten Commandments" ran four days last week to capacity business at the Congress, owned by William Benton.

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**NEW BUFFALO HOUSE**

Plans for the new motion picture theatre to be built at 1588-1598 Genesee street, including seven stores and offices, have been filed with the bureau of buildings in Buffalo, N. Y. The new house will be built by Barney Vohwinkle, who has operated the Orlo theatre for many years. When completed the house will be leased by the Shea Amusement company. The theatre and stores will cost $350,000. The seating capacity will be 1710.

* * *

**REISTER APPOINTED**

George Reister has been appointed general manager for the Erie, Pa., division of the Rowland & Clark theatre interests.

**FILM TAX UPHENLD BY CONNECTICUT COURTS**

Case Will Be Appealed to Washington, Hays Says

The special Federal Court, sitting at New Haven, Conn., has handed down a decision affirming the constitutionality of the Connecticut state law providing for a tax upon motion picture films brought into the state and also for censorship of pictures by the state tax commissioner from enforcing the law.

In connection with this decision the special court refused an injunction filed by the Fox Film Corporation and the American Feature Film Company, Inc., of Boston, to restrain the tax commissioner from enforcing the law.

According to Will H. Hays, president of the Motion Picture Producers and Distributors of America, the decision will be appealed immediately to the Supreme Court at Washington.

The special court was composed of Federal Judges Henry Wade Rogers, Henry Goddard and Thomas Thatcher. George W. Wickersham represented the industry nationally when the case was first argued last month.

Benedict M. Holden, of Hartford, Conn., counsel for the plaintiffs, also stated that the case would be carried to the Supreme Court.

The Connecticut tax is $10 on the first thousand feet of film and 50 cents for each additional hundred feet. News reels, educational and scientific subjects are exempt.

The law became effective July 1 and taxing was to have commenced one week thereafter, but was postponed when the case was brought into court. William H. Blodgett, State Tax Commissioner, at that time notified all exhibitors to keep a record of films shown so that the tax could be collected in case the law was sustained.

Connecticut exhibitors are now, therefore, subject to tax on films received since July 8, unless a stay is secured pending the decision of the Supreme Court.

If the decision had held that films were interstate commerce and as such not subject to tax, it had been planned to move Connecticut exchanges across the state line into Port Chester, N. Y. However, the decision provides the tax on motion picture films "brought into the state."

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**ALBANY FILM BOARD SET FOR ANNUAL OUTING**

ALBANY, Aug. 21.—The program of the annual outing of the Albany Film Board of Trade, to be held at Saratoga Lake on September 14, has been issued by A. J. Herman, who has been given the title of director of sports. The attractions will get under way at one o'clock with a baseball game between the salesmen and managers. There will be all sorts of events during the afternoon, concluding with a dance in the evening. The supply of 500 tickets has been nearly exhausted, giving some idea of the heavy demand that has come not only from this territory but from elsewhere throughout the state.

**MANAGERS OF ALL FIELDS COMBINE IN LOS ANGELES**

LOS ANGELES, Calif., Aug. 21.—The Theatre Managers' Association of Los Angeles, believed to be the first organization in the United States to combine to produce pictures, evade legitimate stage interests, has been formed here.

At a session scheduled to be held soon, a board of governors will be selected and officers chosen. Included in the personal of the organization are circuits whose headquarters are here and which control theatres in many other cities and states.

The newly formed association includes: West Coast Theatres, A. M. Bowles; Orpheum Circuit, Harry Singer; Baltimore Theatres, V. E. Kennedy; Ed Smith Productions and Mason Theatre, Jacques Pierre; Philharmonic Auditorium, George Smith; Orange Grove Theatre and Thomas Third, of the control, Sydney Miller; Frank Egan and Egan Theatre, Lee Parvin; Pantages Circuit, Carl Walker; Grauman's Egyptian Theatre, Sid Grauman; Midland Corporation; Famous-Players Lasky theatres, Frank L. Newman.

The primary motive of the association is to promote the best interests of theatrical activities in Los Angeles, both in a social and business way.

"It is a broad visioned plan for co-operation among those who have under their jurisdiction the management of theatres," declared a prominent member of the new organization. "Such interests as that control can best be handled through effective co-operation, a spirit that unquestionably dominates our new body."

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**SELL BIRMINGHAM'S RIALTO THEATRE**

BIRMINGHAM, Ala., Aug. 21.—The Rialto Theatre, located on Third Avenue, and formerly the property of the Mudd-Colley Amusement Company, was purchased by R. B. Wilby and R. M. Kennedy. Mr. Wilby has been for a number of years district supervisor of the Southern Enterprise Company. Mr. Kennedy has been affiliated with the Marvin Wise Theatre for several years. He will be in charge of the Rialto as general manager.

The Rialto will continue to be a second run house, showing three changes of program every week.

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**B. & K. HOUSE OPENS**

CHICAGO, Aug. 21.—The $5,000,000 uptown theatre of Balaban & Katz, which seats 6,000, opened. A spectacular series of parades and free entertainment which drew 100,000 spectators on the north side, lasted all week. The entire north side of the city back the project.

* * *

ALBANY, Aug. 21.—Harry Rose, of Schenectady, has been named as district manager of the half dozen or more houses in Troy, Cohoes, and Kinderhook, owned and operated by James Rose and Harry Windekncht.
F. & R. Company Buys Into Three Theatre Chains

MINNEAPOLIS, Minn., Aug. 21— Finchelstein & Ruben are increasing their interests in Minnesota. The firm recently acquired a half interest in the Rochester Amusement Company, Rochester; the Colonial Amusement Company, Winona, and the Owatonna Amusement Company in Owatonna.

The three firms operate eight houses in the three cities mentioned.

M. P. CAPITAL HEAD IN THEATRE MOVE

WATERLOO, Ia., Aug. 21—Frank R. Wilson, president of the Motion Picture Capital Company, which finances a number of Producers Distributing Corporation subsidiaries and other producers, is entering the exhibition field. He is listed as the president of the Frank Amusement Company of Waterloo, Ia., and is seeking control of ten or a dozen theatres in the territory here. Six theatres have already been acquired in Waterloo, Cedar Rapids, Clinton and Oelwein.

MOVIE PARADE IN MINNEAPOLIS

MINNEAPOLIS, Minn., Aug. 21—Minnesota ushered in Greater Movie Season Aug. 15 with a parade a mile and a half long in which unique and elaborately decorated floats and a team of horse-drawn cars took part. The parade was sponsored by local exhibitors and included floats representing the progress of motion pictures, various departments of the theatrical craft, and productions of the coming season. Theatrical attaches and officials took part in the parade and 5,000 free theatre tickets were distributed along the line of march. Among the organizations participating in the parade were Paramount, First National, Universal, United Artists, Metro-Goldwyn, Pathe, Fox and Vitagraph.

Theatres represented included the State, Strand, Garrick, Hennepin-Orpheum, Pan-tages, Gayety, New Lyric, New Astor, New Grand, New Unique, New Garden and several suburban houses.

Rialto Theatre R. M. Kennedy Buys

BIRMINGHAM, Ala., Aug. 21—Richard M. Kennedy, for some years general manager of the Marvin Wise theatres here, purchased the Rialto theatre, from Messrs. Mudd and Colley, former owners.

Mr. Kennedy has assumed management and will be carrying out the theatre's policy of presenting second run pictures. Associated with him in his new house is R. B. Wilby, who owns an interest in the Cameo Theatre here.

E. A. Echmann, general manager of the Cleveland branch of Fullwell National Pictures, announced the appointment of Gradwell L. Sears as manager of the Cleveland branch.

Mr. Sears has been with First National for a number of years as city sales manager and circuit sales manager in Chicago, positions that he held at the time of his transfer to Cleveland.

DELIVERY OF FILMS GETS ATTENTION

THE Motion Picture Theatre Owners of America, through its President, R. F. Woodhull, has petitioned the United States Postal Department, for prompt and careful handling of film accessories sent through Parcel Post. The letter is from Mr. Woodhull to Hon. George H. Moses, Chairman of the Special Joint Sub-committee on Postal Rates and speaks in behalf of the smaller exhibitors of the United States.

In the meantime the Hays office has received an offer from one of the biggest automobile manufacturers in the United States to inaugurate a national system of film delivery by uniform automobile trucks operating from a number of key cities. The manufacturer would start with the eastern half of the United States in such cities as New York, Chicago, Boston and Philadelphia.

The Hays office was requested to forward data concerning all the ramifications of film distribution. It favors the scheme if it can be worked feasibly.

Bishop Manages Metropolitan in Winnipeg, Can.

WINNIPEG, Man., Aug. 21—Harold Bishop, the new manager of the Metropolitan Theatre, has gathered about him a strong group of staff employees who are holding sway since the reopening of the theatre. The new musical director is Albert Denkmier, former assistant to Earl Hill, conductor of the orchestra at the Capitol Theatre here, George Parker, also formerly at the Capitol, has charge of the mechanical staff, while Harold St. John is the well known in Western cities as well as formerly in Detroit and other American centers, is appointed the organist.

On ordinary working days there are two periods of performances, one from 1 to 5 p.m., and the other from 7 to 11 p.m. Every Saturday afternoon children are admitted for 15 cents, but the regular prices range from 25 to 65 cents.

SILLS OPENS PHILADELPHIA GREATER MOVIE SEASON

Greater Movie Season in Philadelphia was officially opened by Milton Sills, First National star, who was the guest of honor and chief speaker at the formal opening held at Gimbel Brothers' Radio Station, WIP.

Vacation in Europe For Sig Samuels, et al

ATLANTA, Ga., Aug. 21—Mr. and Mrs. Sig Samuels are the latest members of local film circles to turn Europeward for a vacation. They left New York on S. S. Reliance, bound for two months on the continent. Their first visit will be to Mr. Samuel's mother in Breslau. Later they will spend several weeks in Paris and it is expected that October 1 will find them returning to the States.

Seattle Censors Would Shut Down All Night Houses

SEATTLE, Wash., Aug. 21.—The board of censors in Seattle is still trying to close up all the night moving picture houses. The board seems to be unable to carry out their program. They recently presented their case to the Religious Education Workers at a private luncheon. The board does not give any direct statements or examples of why the theatres should be closed on indecency grounds, but rather hints at it. Public opinion seems to be with the exhibitors. The general idea is that the houses are properly patrolled by a matron and shelter people who might otherwise be walking the streets and getting into trouble.

Jack O'Bryan has been added to the sales staff of United Artists out of the Seattle office.

Frederick Babock, formerly dramatic editor of the Denver Post, has joined United Artists Seattle staff as exploitation manager, assisting exhibitors in putting over the company's "Big Six."

L. W. Weir, western district manager for Producers Distributing Corp., is in Seattle. Mr. Weir has installed W. J. Drummond as local manager succeeding Chas. Feldman who returned to enter business for himself. Mr. Drummond is an old timer in Seattle, having been representative for the Kleine interests (the old V. L. S. E.) in Seattle for five years. He has been with First National in Canada and produced pictures in California since that time.

W. K. Beckwith, former assistant manager of the Seattle Vitagraph exchange, has been installed as manager of Warner Brothers newly opened Portland branch, at 401 Davis Street. These quarters are temporary as the exchange will move into the new exchange building as soon as it is completed.

Warner Brothers have opened a new Branch exchange in Vancouver, B. C. under the management of A. Farquahar, who was formerly in charge of the Oregon territory for this company.

Division Manager Harry Lustig, of Warner Brothers, was in Seattle last week. Together with Manager H. A. Black he visited Spokane and Missoula, and is now in the Denver territory.

W. H. Rankin, an old timer in the Pacific Northwest territory has been appointed a member of the Seattle Warner Brothers sales staff.

Mr. Lawrence has arrived in Seattle from Los Angeles to become exploitation manager for the Seattle Fox Exchange.

Greater Features, Inc., has transferred from its Denver territory, W. K. Millar, who has been in that branch of the company's activities for some time. Mr. Millar will have charge of the saleswork in the Montana district. He will headquarters in Butte. Manager J. T. Sheffield of the Seattle headquarters moves to Butte. He will meet Mr. Millar.

KANSAS CITY, Mo. Aug. 21—Ground was broken for the construction of the new $275,000 theatre at Thirty-eighth and Main streets. Jack Roth is to be manager.
Exhibitors Trade Review

Metro-Goldwyn Takes Garrick

Minneapolis House Opens With "Unholy Three"

MINNEAPOLIS, Minn., Aug. 21.—Metro-Goldwyn assumed the management of the Garrick Theatre, opening with Leon Chaney in "The Unholy Three." The Garrick has been under the management of Finkelstein & Ruben, while Metro-Goldwyn pictures showed at the Lyceum Theatre last year.

William Perry, connected with Finkelstein & Ruben for several years, will have charge of the Garrick under the Metro-Goldwyn regime. Eddie Gallinagh, who has been doing press work for F. & R., will be in charge of Garrick publicity, and will assist with the stage presentations at Al Alama and has made himself one of the most popular members of the exhibitor circles in Atlanta.

NEW F-P-L MANAGER AT WEST PALM BEACH

ATLANTA, Ga., Aug. 21—Matt Witham was having a grand time at the Aloma from 3 to the past two years and a half, left to take charge of the Famous Players-Lasky theatres in West Palm Beach. Mr. Witham has put over a great deal of very successful business at the Aloma and has made himself one of the most popular members of the exhibitor circles in Atlanta.

CLARKE ON TOUR

Col. W. F. Clarke, vice-president of Cranfield & Clarke, Inc., left on a business trip throughout Canada by way of Montreal.

NO BERLIN HOUSE FOR ROXY

S. L. Rothafel has issued an emphatic denial concerning a story which has been given some circulation to the effect that he would build in Berlin, Germany, a new theatre for the Ufa Enterprises.

WHARTON, Tex., Aug. 21—J. L. Santon opened his new Queen of the West Theatre. The building cost in excess of $200,000.

SAN ANTONIO, Tex., Aug. 21—Contracts for the construction of the Aztec Theatre were awarded to local concerns. The Kentwood Company are the supervising architects.

EL CAMPO, Tex., Aug. 21.—Mrs. H. Boone is erecting a new theatre.

DALLAS, Tex., Aug. 21—I. Wyll has purchased the Rex Theatre.

With the closing of a deal whereby "The Lost World" will be played over the entire Farnam circuit, and another contract with Jensen and Von Merberg for Portland Seattle and Tacoma, First National announces that by the end of September this super-special will have been played in every key city of 25,000 and over.

Leon O. Mumford to Manage New Capitol, Newark

Leon O. Mumford, motion picture theatre manager since 1907, is general director of the executive staff of the new Capitol Theatre, Newark, N. J., which opened in September with Charlie Chaplin in "The Gold Rush."

Mr. Mumford leaves the directorship of the Gotham Theatre in New York, a 4,000 seat house situated at 135th Street, to assume his new duties.

In 1907 Mr. Mumford opened the Arcade Theatre on Broad Street, Newark, having managed, up until that time, the Manhattan Theatre at Broadway and 33rd Street, New York, one of the present sites of the Gimbel Brothers' store and the first house on Broadway to show motion pictures. He now makes a similar move from New York to New Jersey.

Mr. Mumford's most recent activities in Newark were at the City and Tivoli Theatres in the Roseville section.

One of the policies of the new Capitol will be to give "road show" features to the Newark public at popular admission prices.

43 PASS CENSORSHIP EXAMINATIONS

ALBANY, Aug. 21.—A total of 43 persons passed the civil service examination and are eligible for appointment to the position of reviewer on the New York State Motion Picture Commission, About forty failed to pass. The position pays $1,800 a year in New York City and $1,600 outside, together with expenses. Mrs. Catherine Siegrist, of Buffalo, topped the list.

George J. Walker, 8 Milton street, Buffalo, has been appointed manager of Shea's Court street theatre, succeeding the late Henry Carr.

"Borrowed Finery," by George Bronson Howard, the third of the Tiffany Big Twelve productions, with a cast including Gertrude Astor, Ward Crane, Louise Loraine, Barbara Tennant, Lou Tellegen, Trixie Friganza, Taylor Holmes, Hedda Hopper, Otto Lederer and Pat Fendergast, is nearing completion.

Seattle Booms "Movie Season"

Prizes for Impersonations Feature of Parade

SEATTLE, Wash., Aug. 21.—Greater Movie Season is now in full swing, and Seattle has not been more successful in its celebration. The first publicity given was in the form of a teaser campaign. In the newspapers and around on billboards appeared large figures eight. Since by one messages were added starting with, "They're Better Than Ever." At the same time the press contained stories of moving picture activities and accomplishments. This pre-advertising ended in a big Movie Parade in which several prizes were offered, four, ranging from $50 to $10, for the best impersonations of movie stars in the parade by the public; and other prizes for the most attractive floats by the surburban houses. Automobiles represented the exchanges. These were all decorated alike. The street was lined with crowds who seemed to delight particularly in a sketch given by a group which consisted of the red nosed hum, the beautiful woman or princess win ha couple beautiful woman or princess with a couple of comedy policemen and the camera man carrying a fake camera. The man was doing around frantically shooting scenes.

With this parade opened Greater Movie Season and some usually fine pictures at every Seattle house. Even the weather is supporting Greater Movie Season in Seattle as in the middle of the first week comes a streak of cooler and grayer weather to break up the heat.

W. D. Gross, of Alaska, has been spending several weeks in Seattle. Mr. Gross makes the Seattle theatre his home. He owns a large chain of theatres in Alaska.

The Ideal theatre at Pe Ell, Washington, has been sold to L. V. Cleworth, who lived formerly in Estacada, Oregon. The Ideal was owned before by G. D. Wilkinson.

The Washington M. P. T. O. at a recent trustee's meeting, set Wednesday, November fourth, for their annual convention.

Lincoln Theatre Sold to Feltmans

ALBANY, Aug. 21.—The Lincoln Theatre in Schenectady, N. Y., one of the best known residential houses in that city and operated for the past five years by Mrs. Catherine Farrell and her son, sold, was sold to Jacob Feltman and Son, of Albany.

William Shirley and Myer Freedman, of Schenectady, are reported to have bought the Woodlawn Theatre of that city. Mr. Shirley was part owner of the houses in Farash Theatres, Inc., of Schenectady, and sold out to W. W. Farley for around $150,000.

CEDAR RAPIDS, Ia., Aug. 21—A. H. Blank has bought a half-interest in the Rialto Theatre.

TORONTO, Ont., Aug. 21.—The Regent Theatre re-opened with a new manager, Donald Brown, in charge. The Strand Theatre, a downtown theatre on Yonge street, re-opened under the management of Nestor La- ven, who was formerly identified with the Star Theatre.
GEORGE FITZMAURICE has completed production of "The Dark Angel," for Samuel Goldwyn presentation through First National. ** **

BESS MEREDITH, scenarist for "Ben Hur" as well as a long line of released successes, will adapt John Barrymore’s "Don Juan" for Warners. ** **

SCENES FOR Metro-Goldwyn-Mayer’s "The Big Parade" were filmed at the Sawtell Soldiers Home, near Santa Monica, Cal. This is the King Vidor war picture from Laurence Stallings’ original. ** **

EDITH ROBERTS and Wallace MacDonald head the cast of the Spitz-Jones released, "Heir-Looms" which Pathe will release. ** **

IRVING CUMMINGS will direct "Caesar’s Wife," Corinne Griffith’s next for First National. ** **

AL GREEN is to direct "Spanish Sunlight," with Barbara La Marr and Lewis Stone, for First National. ** **

EVELYN BRENT is at work on "Three Wise Crooks," for F. B. O., under Harmon Weights’ direction. ** **

FIFTEEN THOUSAND inhabitants of Dublin, Ireland, took such an enthusiastic interest in watching Tom Meighan work, or try to work, in the streets, that try to work was all he did. ** **

FRED THOMSON, F. B. O. star, made his first “personal appearance” in the San Francisco Greater Movie Season parade. ** **

JAMES J. JEFFRIES. Ad Wolgaat and Tommy Ryan, all ring champions in their time, have been cast in Warners’ "Hogan’s Alley." ** **

DOUGLAS GILMORE, actor, and a cousin to Lewis Stone, has joined the Metro-Goldwyn-Mayer stock. ** **

BEN CARRE, technical director, and William Koenig, studio manager and former Minneapolis exhibitor, have joined the Warner production staff. ** **

FRANK CAMPEAU has begun work at the head of the cast of picturesque Bret Harte characters supporting Harry Carey in his latest Hunt Stromberg production, "The Idyll of Red Gulch." Stromberg has signed an all-character cast to portray the Colonel Starbottle, Old Man Prise, and John Falloner that Bret Harte made famous in the story of early Sacramento and the gold fields. ** **

HENRY B. WALTHALL has finished his work in "Simon the Jester," Frances Marion’s production for Pro-Die-Co., directed by George Melford and will start with B. P. Schulberg as the idealistic father of the hero in "The Plastic Age." ** **

GLADYS BROCKWELL has been signed by Frank Lloyd to play one of the featured roles in "The Splendid Road," this producer’s next film for First National release. Miss Brockwell has just finished "El Pasado," a Mexican story made by Sanford Productions, at F. B. O. ** **

DALLAS FITZGERALD has just completed the direction of "Tessie" from the story "Tessie and the Little Sap." ** **

AL ROGELL is making twin pictures for Universal in Deadwood, South Dakota. One of these is a modern story titled "Red Hot Leather." the other is a period story dated in 1876—both starring Jack Hoxie. Rogell is author, as well as director, of both productions. ** **

JACK CUNNINGHAM, well known as the adaptor of "The Covered Wagon," and "Don Q" has just been signed by United Artists for its various producing units. Cunningham recently completed an adaptation of "The Barrier" for M-G-M and also the initial treatment of "The Black Pirate," Fairbanks’ next. ** **

MAUDE FULTON, author and star of "The Huming Bird" and "The Brat," has been added to the staff of Warner Bros. and is to devote all her time and talents to the writing of screen stories. ** **

CLYDE COOK, directed by Stan Laurel, has finished his latest, Hal Roach comedy under the supervision of F. Richard Jones. H. M. Walker has confereed the highly poetic title of "Moonlight and Noses" upon the production. ** **

NORMAN DAWN, director and cinematographic expert, has been signed by Universal Pictures corporation. Dawn will act in an advisory capacity on matters of production and photography. ** **

WILLIAM RUSSELL has completed his starring role in "The Still Alarm" which Eddie Lammlme directed for Universal. Aside from the suffering caused by several minor burns incurred during a thrilling rescue scene, Russell lost ten pounds during the filming of the picture. ** **

MARSHALL NEILAN has signed Bobby Agnew for one of the starring roles in "Up and Down" which he will direct for M-G-M. ** **

VIRGINIA BROWNWAITE has completed her leading feminine role opposite Hoot Gibson in "The Calgary Stampede" which was filmed in Canada. She has been assigned one of the stellar roles in "His People" which Ted Sloman is directing for Universal.
To the left, a window display arranged for a jewelry store. No definite article of jewelry is mentioned, the appeal depending entirely upon the copy used. Below shows the fashion in which “Pretty Ladies,” the Metro-Goldwyn-Mayer picture, was tied up with the Grebe radio.

WHY IT SOLD

WHEN Loew’s Warfield Theatre played “Pretty Ladies,” the publicity department planned an “A to Z” campaign on it. The result was no more nor less than was to be expected—a sold out house for the length of the run.

“Pretty Ladies” happens to be a good picture anyway. But any picture, given the same amount of exploitation, would not have reacted differently. The campaign was positive proof that the money house is the house that sells its pictures, rather than that which waits for the customer to come in.

EVERYTHING, from giant sheets to window tie-ups was used. On this page are several methods used. The window tie-ups are especially of interest, since they provide one of the finest methods. It is such tie-ups that are always advocated in the National Tie-up Section of Exhibitors Trade Review.

A street Teaser Ballyhoo found great favor with the many passersby whose curiosity could no longer withstand the onslaught of exploitation on Metro’s “Pretty Ladies.”

The Walkover Shoes came in for a goodly portion of publicity when it was permitted to tie-up with a shoe-store display on “Pretty Ladies,” a M-G-M film.
"RECORD" BALLYHOO FOR PATHE'S "BLACK CYCLONE"

Theatre Manager Plays Safe

The manager of the Howard Theatre, Atlanta, Ga., has put one over on his patrons in telling them about "Black Cyclone," the Pathé picture featuring Rex, the Wild Horse. Advertise? Sure! But he figures that there are a lot of people who won't stop to read all the copy, so he goes out into their homes and tells them about it.

Wait a moment. That's a fine stunt but it takes time. Figure it out for yourself. Talking to say, a thousand people at ten minutes a talk would take twenty-one eight hour days, and that's too much for any manager, however ambitious, to put in on one picture. So what he does is but go and have a little talk canned on a tiny phonograph record and have several thousand copies run off. He sends these out to his whole list, attached to a little card that is a further boost for "Black Cyclone" and lets curiosity do the rest.

Here is what Howard's special Rex record relates:

LISTEN to what Elinor Glyn has to say about Rex, the Wild Horse, hero of "Black Cyclone" which was at the Howard the week of July 27th: "I have passed a perfectly delightful hour watching primitive nature and I advise all the fans who want to see that which makes the world go round—Love, Pride and Achievement—to go and call on Rex.

"I should recommend all mushy sweet boys allowing little girls to boss them as they do, to go and see how Rex allows and yet commands his lady. It was no wonder she was in love with him. Don't forget to see 'Black Cyclone' at the Howard Theatre all during the week commencing July 27th."

SOMETHING new in cooperative pages was devised by A. J. Sharick, Universal exploiter, for the "Oh, Doctor," engagement at the Liberty Theatre, Youngstown, Ohio.

Sharick sold 11 ads of sizes varying from a quarter page to a single column, but instead of having them concentrated on one page, he had them laid out on two pages in regulation pyramid style with reading matter surrounding them. Each page carried a publicity story on the picture, and each ad had "Oh, Doctor" inserted in a prominent place.

Novel Contest Pulls

A CONTEST was also run in connection with the pages. The announcement said that since the picture play dealt with a man who imagined he had all kinds of chronic ailments, the contest would be easy for an essay or outline of not more than 300 words on the theme: "Why should a person enjoy perfect health who patronized advertisers on this page and the page opposite?"

One of the requirements was that "each entry sent in must mention the article or articles advertised on these pages and tell why each should help to keep one healthy, and each advertisement on these pages must be covered in the essay."

Two cash prizes of $15 and $10 and a number of ticket awards were distributed among the winners.

* * *

75 FOOT BOARD USED

A feature of the unusually heavy billing given to First National's Corinne Griffith picture, "Declasse," by Loew's Vendome Theatre, Nashville, was a seventy-five foot billboard in the heart of the business district, at the corner of Eighth Avenue and Commerce street. All sizes of the paper except the 24's were used.
Big Idea for Small Theatres

A n outstanding feature of the exploitation campaign that accompanied the St. Louis showing of "Havoc" was an auto parade that toured the streets for several days preceding the showing.

The auto parade was made possible by a tie-up arrangement with the Durant motor car company, who loaned fifteen new Star cars for the stunt. The cars bore large banners reading: "You Won't Play Havoc If You Buy a Star," "Buy a Star and You Won't Play HAVOC With Your Bank Roll," etc. Other banners also carried the names of the cast, and play date.

Two laundry wagons, one car advertising a shock-absorber and two Chevrolets also took part in the turnout. The laundry wagons carried signs reading: "The National Laundry Won't Play HAVOC with Your Wash," with the car demonstrating the shock-absorber, and the Chevrolets carrying similar Havoc signs.

The great length of this stunt touring all the principal thoroughfares attracted great attention, and undoubtedly contributed largely to the successful engagements of "Havoc" at the Kings and Rivoli Theatres. The parade comprised the biggest film exploitation stunt ever seen on the streets of St. Louis, and reflects great credit on Al J. Marks the publicity man who staged it, in cooperation with the Fox exploitation department.

Have One on the House

Free Drinks on the House Assure Return Visits

It's one thing to "get 'em in"; and it's another thing to make them come again. Manager Levy of the Wilmer and Vincent's "Capitol Theatre", the biggest picture house in Reading, Pa., found one way to make them come back, more than once, at that.

Levy realized that summer months are hot, and that although the average American does want to see pictures, he should like to get at least an even break insofar as the comfort of seeing it is concerned. And so Mr. Levy fitted up a little bar in the theatre, serving grape juice and soda pop, on the house. The bar lacks only the old-time footrest to suggest the pre-Volstead days.

The cost of this stunt was very moderate, for a manufacturer of soft drinks has realized the tremendous advertising value of it, and provides the stuff at a very large reduction.

Circus Paper For Circus Pictures

The use of circus paper for circus pictures is good showmanship. This has been demonstrated time after time, for there is something about the circus that sends a reminiscent thrill to the hearts of old and young.

A rattling good herald on "He Who Gets Slapped" recently featured all the old sawdust stuff in great style. It mentioned the clowns, the man-eating lions, the fearless bare-back riders, and every other act we are used to seeing under the big top.

Next time you show a film redolent of three ring atmosphere, feed the town some of this sort of exploitation, and you'll have as big a crowd as though you were really the proprietor of one of the "greatest shows on earth."
LLOYD HAMILTON

is a builder of added box-office business all year round.

Watch for the first Short Subjects Number of Exhibitors Trade Review next week and its Special Exploitation Section on

HAMILTON COMEDIES

There are many Added Dollars for YOU in the tie-ups it outlines

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President
370 Seventh Avenue, New York, N. Y.

MEMBER, MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC. WILL H. HAYS, President.
**The Big Little Feature**

**The Wrestler**

Fox 2 reels

Reginald Van Bibber .......... Earle Fox
Sylvia .......................... Florence Gibert
Pal 'n the Park ....... Frank B. Oul...
The Duke ......................... Lynn Cowan
Strangler Straniski ......... Lionel Brahm

Van Bibber is one of the funniest films of the year with the title character, Popeye, in his element. The setting is Russia, Van Bibber is forced to rescue Olga, the dancer, from the clutches of Strangler Straniski, a champion wrestler. Fate helps him by having him fall into a heavy weight drop on the champ's head. Later Van Bibber is mistaken for Straniski because of alternate captions in a newspaper. He has many adventures, but triumphs, secures his enemies and remains the hero of his fiancée Sylvia.

This is an exceptionally good comedy based on one of the famous Van Bibber stories written by the late Richard Harding Davis. It does not rely upon slapstick humor to win laughs, but tells a sufficiently logical story, and gets smiles through logically developed humorous situations.

Van Bibber is not the most courageous chap in the world, but he has a faculty for having situations forced upon him that do not suit his tastes.

Thus, when the dance appears for protection from the monstrous wrestler, and his own son is carried away to the rescue, he cannot well refuse to take some chances. Fate is so, and Fate intervenes to help him conquer the strong man.

One of the most humorous episodes is that in which Van Bibber is mistaken for the Strangler, because of a transposition of his photograph. He is branded an outlaw, and is besieged on all sides by husky Russians who wish to throw him in the bath, and gain the prize by which the Strangler has offered any successful opponent.

Exploit this as one of the Van Bibber series, stressing the name of the author, Richard Harding Davis, and featuring the name of Earle Fox.

* * *

**Educating Buster Brown**

Universal 2 reels

Buster and Tige awake and start forth for a busy day. Buster begins by impersonating a cop in order to obtain some extra delicacies from the cook. This interferes with the stones upon which he is mounted and a pursuit is cast into the cobble-stones. Arriving at school with Mary Jane and Tige, the kids indulge in antics which drive the teacher to desperation. Once in the yard, the Tige's suffer as a victim of the dog pout for his own gang. They return and join the school populace.

This is the first of a series of Buster Brown Comedies made by Century Comedies and released through Universal. They are based on the famous cartoons by R. F. Outcault. The Director is Charles Lamont, and the featured players are Arthur Trimbly, Doree Turner and Pal, who plays the part of the well known Tige.

If the remainder of the series are up to the high standard set by this one, screen patrons are in for some highly enjoyable entertainment. For the comedies will be something new and different. They have special appeal for children, but are not too childish to bring smiles to the lips of the grown-ups. One of the best sequences in this one is that showing Buster and Tige in bed. They are annoyed by a fly and Tige's almos

human actions are good for many a chuckle. Another is his final swatting of a fly with the hard hearted school master, Tige captures a pole-cat and drops it into the class room. This breaks up the session. A good shot is that in which the dog carries the shrunken past a fence upon which are perched three birds. As the aroma reaches the feathered victims, they drop dead one by one.

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**REVIEWED IN THIS ISSUE**

**Felix Trifles with Time**

Educational Watch Out Educational

The Wrestler Fox

My Own Carolina Fox

**The Sky Jumper**

Educating Buster Brown Universal

Buster Be Good Universal

Butter Fingers Pathe

Cold Turkey Pathe

The Window Washer Pathe

In Other Lands Commonwealth Babes in the Woods F. B. O. Shoes Fox

A Business Engagement Fox

**The House of Featurettes**

When "THREE REIGNS" played at the Casa
dowed the rhythm, it was to be expected.

"This vivid two-reeler walks away with the whole program."—San Francisco Chronicle.

"Mighty interesting film and good entertainment."—Examiner.

And all our Featurettes are like that!

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**The Sky Jumper**

Fox 2 reels

Reginald Van Bibber and his friends are spending some time at a winter resort where the principal sport is ski jumping. The champion in this line of endeavor is Van's rival, Pathe, who is amusing himself with the sweetheart, Sylvia. The rival, Bert, buggers Van into ski contests and, although Van is forced to jump into a snow slide in order to win back his sweetheart, Pathe. Pathe is a rascal and as soon as the champion is out of his way, he jumps into a ski jump with the idea of being pursued by a pack of wolves and a bear.

This Van Bibber comedy is well gaggled up and contains a number of very ludicrous situations. One big laugh is in the sequence depicting Van being victimized by his rival, and finally winning a ski-jumping contest by unintentionally looping the loop and shooting at tremendous speed to a recording breaking leap.

Another good situation is in which Van's rival finds him by following a ravenous wolves. His only escape is through the use of his skis, and he fairly flies in fear of his pursuers. Escaping them he is happily remarried with his long lost sweeter. As a matter of fact, Van Bibber series you should feature the names of the authors, Richard Harding Davis, and the star, Earle Fox. The stories were immensely popular. The films will be most popular.

* * *

**“My Own Carolina”**

Fox 1 reel

The titles tell the tale of a chap sitting in his office, gazing down into the canyons of the city, and planning for the hills of the Carolina that he loves.

We are shown the beautiful hills and dales of the Southland. Shimmering water falls, Essays are stream, streams, and a great place where one knows trout will oblige him up to even a bent pin.

There are hunting sequences valuable for showing some wonderful bird dogs rigidly pointing to where speckled feathered beauties wait to be served on toast.

It is a beautiful sport, but it cannot help but cause the city dwellers to long for Carolina, or some place equally alluring.

* * *

**“Buster Be Good”**

Universal 2 reels

Buster goes touring the town in his push-mobile and gets badly tangled in traffic. Escaping the police is managed by a dog catcher, after Tige, but gets away and calls on Mary Jane. They hear of a special picnic where the rest of the kids team up to help raise havoc. The kids impersonate ghosts and goblins and succeed in breaking up the meeting. In the end Buster is caught by his dad, soundly spanked and makes a new resolution.

This is the second of Universal's Buster Brown Century Comedies adapted from R. F. Outcault's famous cartoons, directed by Charles Lamont, and featuring Arthur Trimbly as Buster, Doreen Turner as Mary Jane, and Pal as Tige.

This one is not so funny as the first of the series, but nevertheless is superior to many short comedies and holds special appeal for the juvenile trade.

One of the best shots is in which Buster is Marly in the extraction of an aching molar through the simple means of attaching a sky-rocket to one end of a cord which is fastened to her tooth. When the rocket goes off she's captured. Another shot good for a laugh is that in which Buster and his car are both raised

(Continued on Page 29)
“Buster, Be Good”  
(Continued from Page 28)  

high in the air on a stream of water emanating from a broken fire plug.

The kid actors are fine and not a bit self-conscious or strained. Tigé the dog, deserves much credit for making these scenes a success. He is a wonderful animal, and his little bag of tricks are good for many a laugh.

Exploit this as a Buster Brown comedy adapted from the famous series of cartoons. Make a special appeal for juvenile trade, run Saturday mornings in the libraries, and effect all possible tie-ups with articles manufactured for juvenile consumption.

“Felix the Cat Trifles with Time”  
Educational  
3 reels

This is another Pat Sullivan animated cartoon having to do with the adventures of our old friend, Felix, the cat, when he persuades Father Time to transport him for a day to the present.

Felix has various troubles with Mastodons, dinosaurs, and the various other monstrous beasts of the time, and is mighty glad when he is recalled to modern times.

This comedy is well up to the standard set by its predecessors, and will please both children and grown-up.

* * *

“In Other Lands”  
Commonwealth Pictures  
1 reel

“Beyond the Alps Lies Italy,” and this Post Nature Scenic transports us to the Eternal City, Rome. Here we see the ruined temple of Salsus, the Pyramid, the Forum, and the Capitol, and many other noteworthy places in the city. The camera work is very good, and the story of the楞 is well told.

These travel pictures are well worth additional exploitation. They are educational in the broadest sense, and will enable your townsfolk to become citizens of the world without leaving your theatre. Tie-up with local libraries, and wherever possible, travel bureaus.

* * *

“Cold Turkey”  
Pathe  
2 reels

Ray and Alice, newlyweds, are entertaining Ray’s brother-in-law, his wife and daughter. Their only food is ham and chops. The family has no money to buy other food, and is in dire straits.

A turkey is found by the ice man, and they have a turkey dinner. The story is well told, and the values are very high.

* * *

“Watch Out”  
Bobby, a college youth, accidentally comes into the possession of a pair of the latest style of sunglasses, and becomes the center of attention of all the girls at the college. The story is well told, and the values are very high.

* * *

“Shoes”  
Fox  
2 reels

CAST AND SYNOPSIS

Rozie Heinsettter ............ Marion Havill
Johnny Atwood ............. Harold Goodwin
Pinkney Dawson ........... Brooks Benedict
Mrs. Atwood ............... Helen Barlow
President of the Republic ... Harvey Clark

Johnny goes broke when he tries to raise cockle-burrs without stickers for cattle fodder. His rival Pinkney literally gives him the gate—the gate of his sweetheart’s cottage—and Johnny departs to be Comal to a South American republic, where even the President doesn’t wear shoes. Johnny is arrested for murder, but is set free when the President discovers that there isn’t a shop in town. His sweetheart’s father stinks his fortune in shoes, and Johnny by a clever stroke saves his fortune, puts Pinkney to confusion and wins the girl.

O. Henry, beloved of thousands, has finally reached the screen. This story was written by him, adapted by Beatrice Van and directed by Daniel K. Smith. It is one of the best short comedies ever screened.

In the first place, there is little or no slapstick. A true O. Henry plot is well developed, and the surprise twist at the ending is such as brought the author fame, if not fortune.

The best sequence is that in which the President declares a fiesta, and the population dances barefoot at his heels. Johnny and his party suggest that the President order a dance for the assembling, and then cavort all over the place sprinkling the cockle-burrs which they ordered to be purchased by Dr. Pinkney. As they are shod, all is well, but when the natives, including the President, join the festivities and the burrs begin to register, pandemonium breaks loose.

Johnny comes to the rescue suggesting that shoes are the main need of the inhabitants, and the shop is sold out in no time at all. The President orders the burrs to be sold to the natives and seeks the owners of the cockle-burrs. At this juncture Pinkney shows up with several ship loads and is introduced by his rival to the President. He receives a warm reception.

Exploit this as an O. Henry story, and do not hesitate to promote your patrons several thousand feet of merit.
A BUSINESS ENGAGEMENT
Fox 2 reels
Helen ................................. Kathryn Perry
Warren .............................. Hallam Cooley
Peggy .......................... ... Diana Miller
Trent ................................. Bill Davidson
Detective ............................ Fred Kelsey

On Helen's birthday Warren has an important business engagement. He leaves after a scene, and Helen dashes after him in regretful mood, to take him the pocketbook he has forgotten. She spices him with a vainly efforts to dissuade her from a visit with the girl by Elliot, his friend, who, went in search of the third party to the deal who is not other than Trent, who has not yet been shown. Helen secures his big contract and all ends happily.

THIS short comedy has enough plot for
—-a feature. More than many. It tells an inter-esting story, is well motivated, the continui-ty is well high perfect, and the plot no, too far-fetched. Incidentally it has been pro-duced on a lavish scale for product of its type.

The story is one of the "Helen and War-ren" series which have gained popularity in the newspapers, and which deal with the diffi-culties encountered by a young married couple who have not yet settled down to the bore-some understanding of long established matri-moniy.

One of the best scenes is that in which Warren follows Helen and Trent to the ele-vator which they take to dine on the roof of the hotel. The car stops at the eighth floor, as shown on the indicator, for another pas-senger—Mr. Al. In a frenzy of jealousy Warren suspects his innocent wife and runs berserk through the hotel.

There are many other humorous touches, such as the sign at the elevator, denying that she ever saw her husband before when his peculiar an-tics attract the attention of the house de-tectives as well as that of the people in the hotel. Edwards, at one point, explains this as a fine comedy and make the most of the possible tie-up with the newspaper stories. The series should be very pop-ular, acquaint your patrons with the char-ac ters in this which is the first of the series.

Harry Langdon Gets New Leading Girl
Peggy Montgomery is the latest girl to ap-pear opposite Langdon in the starring role, the popular Sennett-Pathe star, showing promise of a successful career in films.

In a picture which preceded a preview of one of his own comedies, Harry Langdon, in company with Harry Edwards and Arthur Ripley, his director and scenario chief, re-spectively, was impressed very much with the personality of the attractive leading woman. He drew the attention of his companions to her, and together they watched her performance, with the result that the young lady was engaged to play Mr. Langdon's next feminine lead.

Evolution Stirs Critic
In a criticism published in the Balti-more American by Robert Garland of the picture staff of a bill at the local New Theatre, it was unusual to see the Red Seal short subject "EVOLUTION," the film which caused widespread interest re-cently during the Scopes trial, featured above the feature picture "Grounds for Divorce," in the review.

The head of the review was set in 14 point bold type and read: "Evolution Film Showing at New" Three quarters of the article was devoted to a detailed criticism of "Evolution" and in concluding his story, Garland said:

"Grounds for Divorce is a pleasing little picture, but whatever you do, don't miss the film called "Evolution." Even if you know your Dar- win back, it'll be a revelation of what the movies can do in the way of educational entertainment.

Seven Comedy Started at Educational Studio
The Educational Studio in Hollywood is going full blast on the programs for the 1925-26 season, which it has been announced all major companies are attempting to produce.

A new generator plant which will make it possible both photograph the emblematic equipment of the huge studio, has been installed, permitting pictures to go ahead un-interrupted.

LLOYD HAMILTON has started work on his first production under the direction of William Goodrich. One big set in the Hamilton Comedy will be larger than anything else ever seen in this popular brand of two-reelers.

LIGE CONLEY'S Mermaid Comedy, under the direction of Norman Taurog, is working in a set which is a replica of one of the large roller skating rinks of Los An-geles. With him again this year is Estelle Bradley, his leading lady of last year. Stan-ley Blystone and Babe Borden are also in the cast.

STEPHEN ROBERTS is directing Al St. John in a Mermaid Comedy with Vir-ginia Vance as his leading lady. Before the comedy is finished Roberts will have worked with lions, tigers, mountain lions and elephants in a fast action story of married life.

LUPINO LANE is starting on his sec-ond picture of the series and will shortly go to a desert location where the exterior scenes of an African adventure will be filmed. Jess Robbins is directing.

THE JUVENILE COMPANY under the direction of Arvid Gillstrom is well into its first picture. The cast is composed of new youngsters secured through an advertis-ing campaign in daily newspapers and by radio broadcasting.

TWO CAMEO COMEDIES are also at work producing the first of a series of twenty-four of those popular single-reel comedies. Cliff Bowes is heading the company under the direction of Charles La- mon, while Phil Dunham, Jimmy Hertz and Helen Marlowe are in the company under the direction of Jules White.

Critics Calls "Fables" Funny
"Paul Perry's Aesop Fable animal pictures are delightful old and young. I don't know of anybody who can't get a few health-giving chuckles out of each of them," Mae Tim of the Chicago Tribune said.

These comedies have consistently pickled everybody from newsies up to the baby. They are unfailingly funny and clever as the diction. Their cre-ators are either wizards for ideas or victims of constant nightmares." Her enthusiastic comment on the series of animated cartoon shorts released by Pathe.

News Reels in Brief

Kinograms No. 5109
Athletes The Rags with Girls Aboard—Stamford Bridge, Eng.—Pair entrants show wonderful skill in the running and diving events. Women Race For A.A.U. Titles—Detroit—New York team wins all honors in outdoor swimming events. Saint's Horses Are Brought from Rome—New York—Biship Warren has returned with remains of Christina the Vir- 17, Pope's gift. The Lady of the Enlightened Face of Beauty—Marblehead, Mass.—260 yds. of all other nude figures in the picture in bay. Republicans Name Frank D. as Vice-President, an American manufacturer is chosen to run in mayoral race. Discuss Paying U.S. $400,000—000—000—000—000 weekly to wor-ker with American officials on funding of obligatory Social Security Opening—Stockholm—New styles are seen as big throngs to pay homage to King Horse, Children Represent 12 Nations in Dance—New Haven—Youngsters in vivid pageant, also illustrate work of the Red Cross. Look Girls! Big oil men from the west—V-Town, Okla.—Look for famous well dressed costumes at annual reunion. During Log Rollers in Exciting Tilt—Washburn, Wis.—Crowds gasp as expert and amateur compete in novel balancing tournaments.

International News No. 68
Rhode Island—A Red—Prince of Wales' fair- well to America—"Dream dance" expresses native sorrow at departure, with pic-sure, Lick Pier, Cal.—(Omit Boston) from sea-side to plan and miles of his Dareddevil Al Stricker tries a new thriller and an ocean-going adventure. War- ians, Mass.—(Boston Only)—Sword-fishing scholastic head, a knee-breaking rescue of stranded craft. Interesting Snap- shots—Franklin, Wis.—(Omit Denver) teaches men on the street how to tie a Windsor knot to the health of American flyers leaving for service in the air. (Omit Denver) National Park, Wash. (Omit New York City, Chicago, Boston and Phila.) Summer tour-ist season. (Omit Philadelphia) All the perilous mountain climbing exploring the Nesqually Glacier, Chicago, T. W. Koven, from Olathe, Kansas (by Heck!) gives wrecked Chicago the one-over with a couple of her home-town pals. London, England—John Daniel, 2nd, only gorilla in captivity, pays a visit to the London Zoo one of himself. (Omit New York) —New York City—(Omit New York City Only) Here's an inte- nite glimpse of Frank D. Waterman, can- didate for the Republican nomination in the role of grandaddy. (Omit Denver) New York City—Chicago (Omit Chicago) N. P. De- philia Only—Spectacular finish to abandoned gondola, (Omit Denver) -Mothers and babies excited in afternoon of world war. Hannibal, Mo.—A dead dog evicited after vote gives territory to Poland in the Centennial Oprah Amstel, (Omit Switzerland, 20,000 crows dance away a day simulating "waving corn." Canute Field, Red River—Is there a man with an- tichute tests? Pupils in air service make emotional jumps without the least dan- ger.

Fox News No. 92
Southampton, L. 1.—Society leaders gath- ter at dog show, Yorktown, Texas—Do you ever see a cow take a bath? These hardy cattle of the plains have a plunge every six weeks. Phoenix, Ariz.—Here's how the luscious watermelon is raised and harvested in midst of the melon belt.

Lyons, France—Brothers who invented motion pictures pose for camera—Louis Lum- iers, on left, who has got the whole world on the move—Pipe line that will bring oil from desert lands to the homes of the millions of desert country. Berlin—The Ger- man has hit on one of the most interesting prepa-rations—a tax on the beer they consume. Red Knoll, N. J.—Enterprising boys invent new labsaving machine for the fast elimina-tion of lawn mower and bicycle. Cal- cutta, India—Thomas Dewald, 24, of C. R. Dass, the dead Hindoo leader, gather in hopes of the memory of a boy, Va.—In a woodland setting, members of Amer- ican National hallowed by the Lewis and Clark dances. West Point, N. Y.—The 1925 foot-ball team of United States Military Acad- emy prepares for next Fall's hard schedule. Isle of Wight—St Thomas Lipton's yacht Shamrock leaves Cowes bound for the king's entry.
BOX OFFICE REVIEWS

KENTUCKY PRIDE
Fox Photoplay. Author, Dorothy Yost. Director John Ford. Length, 6,597 feet.

CAST AND SYNOPSIS
Mr. Beaumont ............... Henry Walthall
Mike Donovan .............. J. Farrell MacDonald
Mrs. Delaney ............... Gertrudeen O'Neil
Greve Carter ................ Malcolm Waite
Mrs. Donovan ............... Minna Devan
Mike, Jr. ................... Winston Miller
Virginia Beaumont .......... Peaches Jackson

Beaumont is ruined when his mare falls while leading the Turf. Not only does he lose his money, but also his wife, who deserts him for the villain. Donovan, his trainer, takes care of little Virginia, his daughter, and retires Virginia's Future, the injured mare, to the stud, despite Mrs. Beaumont's orders that the mare be destroyed. The mare herself passes into the hands of J. Farrell MacDonald, and an event of horror from police sergeant, in time to see her lair, Confederacy, win the Derby, and rehabilitate the fortunes of all concerned.

OFF to a flying start, "Virginia's Future," with J. Farrell MacDonald up, and Director John Ford at the helm, carries the colors of "Kentucky Pride" to box-office victory.

A unique story of the turf, this one comes straight from the stable, for the crippled mare herself is shown telling the tale to a bunch of yearlings in the blue grass pastures where she is docily passing a contented old age.

The tale of her life is shown on the screen from the time when she was a long legged, awkward, thoroughbred thoroughbred. The experience of losing the big race and breaking her leg, to the glorious moment when she witnesses the triumph of her colt in the far-famed Kentucky Derby at Churchill Downs.

The racing sequences are splendid. They are raced reined, without a lead, and there are a number of real racing shots, including that in which the leading "Virginia's Future" crosses her forelegs for a horrid spill. To add to the realism, we see the reactions of the turf pass in review. Such magnificent creatures as The Finn, Man o' War, Morvich, Fair Play, Negroes and others arch their glossed necks for the edification and entertainment of picture patrons.

There is drama, pathos, thrill, and a veritable wealth of comedy. The latter is supplied by that wonderful character actor, J. Farrell MacDonald in the role of the old Irish trainer, Mike Donovan, later Sergeant Michael Donovan of the police department.

MacDonald's interpretation of this rich role surpasses his Corporal Casey of "The Iron Horse" if, indeed, such a feat be possible. He is introduced to us as a man of the part, yet never descends to obvious gags or strains in the least to get a laugh.

Henry Walthall is fine as the son of a Kentucky family who toples from prosperity via the horse and card route only to arise from the lowly life of a race track bootlegger to a veritable multimillionaire and part-mutual machines and confidence in his knowledge of horseflesh.

The remainder of the cast does its share in making this an exciting picture, ranging from melodrama, and very special mention must be given to John Ford, whose directorial cunning has made the tale realistic and absorbingly true to life.

Play this up as a fine tale of the track, make it one of the most of the racing sequences, and feature the cast with special emphasis on the name of J. Farrell MacDonald. A racing lobby, whips, horseshces, saddles, bridles, etc., will attract attention as well as a ballay of jockeys.

FORT FRAYNE
Davis Distributing Division Photoplay. Adapted by George M. Pyger from the novel by General Charles King, Director, Ben Wilson. Length, 5,000 feet.

CAST AND SYNOPSIS
Capt. Malcolm Leale ........ Ben Wilson
Mrs. Leale .................. Virginia Cherrington
Mrs. Dauntson ............... Ruth Royce
Royce Farrar ................... Bill Paton
Col. Farrar .................. Lafe McKee
Mrs. Farrar ................... Minna Redman
Stevan選 ..................... Lou Mehan
Crown Knife .................. Joe De La Cruez
Patton ....................... Major McGuire

The renegade son of the Farrars is presumably dead the secret that he remains alive being shared by Capt. Leale and Col. Farrar. The Colonel is slain in an Indian uprising. Years later Mrs. Farrar and Capt. Leale return to the post house with a mysterious Mrs. Dauntson, who in reality is Royce Farrar's wife. Meantime Royce to escape imprisonment has enlisted and is also sent to the fort, under the name of Grace. Helen's jealousy of Mrs. Dauntson is shown in a series of brutal interviews with Capt. Leale who has recognized her. Grace kills an Indian in a drunken brawl and the real-going is on the vengeful and Grace is in the guardhouse when a flaming arrow fires the redskin war chief near by. Leale risks his life to save Grace but the renegade is fatally burned. Grace, who has married the General's wife, mother and sister, and by his confession of identity smooths the way for understanding between Helen and General Farrar.

FORT FRAYNE" is the second of the series put out by Davis Distributing Division adapted from the books by General Charles King. The production is well up to the high standard set by its predecessor, "Warning Gap."

The stories have to do with the days when the noble redmen had not yet been reduced to carrying a livelihood from the sale of beadwork and the making of personal appearance in wild west shows. They were a bitter lot capably led by chief who were fighting the peaceful encroachments on their homelands and hunting grounds.

And there wasn't much flash about the United States Army. The brave on their own territory and conquered them. There was a minimum of gold lace and a maximum of sharp shooting bravery. Thus the continuous action, the excitement and the high tension throughout the film. The dramatic sweep of the conflict with the soldiers and their enemies and two especially good shots of life in the tepees. One of the best scenes is unusually engaged in piling faggots at the feet of three hapless white captains, and the other shows the braves in a real honest-to-goodness war dance. The Indians show their painted visages as such to strike terror to the heart.

Neva Gerber is clad in the attractive costumes of the period, which are most becoming to her. She is an appealing figure and makes much of her role. Ruth Royce is the formidable lady and Mr. Paton is the terrifying villain. One of the best bits is contributed by Joe De La Cruez as a friendly Indian.

In exploiting the production effect tie-up with public library and book shops on General King's novel. Play up the period costumes and use them in ballyhoo.

PEACOCK FEATHERS

CAST AND SYNOPSIS
Mimi Le Brun ............. Jacqueline Logan
Lionel Clark ............... Youcda Troubetzkoy
Mrs. Hayes .................. Donnbar Raymond
Uncle George .............. George Pawlett
Mrs. Le Brun .............. Audi Fuller
Mike ...................... Ward Crane
Mrs. Farrar ............... Minna Redman
J. Farrell MacDonald ...... Capt. Leale
Mimi Le Brun, parasite daughter of impoverished aristocracy, leaves her wealthy fiancé to elope with Jerry who inherits a ranch which he has never seen. The property is far from sufficient to make them live in comfortable circumstances, and Mimi is keenly disappointed. She decides not to quit, however, and tries to do her share. Andy, the jotted suitors, to the ranch, and persuades Mimi to return to the big city with him. Meantime Jerry is injured in a snow slide, and Mimi perceives her signal fires. The great fact of her love for him dawns upon her and she has a rescuing party. Andy leaves Mimi and Jerry happy in their love.

THIS is a passable picture which should offer a moderately entertaining evening. The plot is quite obvious, although in early sequences one might be led to believe that Director Gade had a trick or two up his sleeve with which to give the film a different twist toward the end. For instance, the young girl, Claire, who is merely introduced as Mimi's fiancé, settles down to farming enterprises, has Mimi seen as a heathen to coming to the rescue. And Jerry is looking to Mimi to be an Indian and believes him a cheat, and is himself resentful of the hoax which his uncle has played.

There is a thrill in the sequence showing Jerry caught with his new-cut Christmas tree in a mountain snow-slide, and some good comedy is afforded by the foreman, Hayes, his good wife, and their several baling-out springs. The scene of the first dinner at the ranch house is at once humorous and pathetic. Mimi insists upon dressing for dinner, and this is forced to being that, having soup flavored with thethumb of Mrs. Hays.

Jacqueline Logan is equally seductive as the society peacock and the little amateur milkmaid who sale to milk to million-dollar bossy and encounters the male of the species, much to her dismay.

Cullen Landis is rather a weak sister as a Yale man with writing aspirations, and does not come on very convincingly in the role of Jerry. Ward Crane, as usual, is a competent heavy of the not too villainous type, and Andrews is supporting Cheryl. It is of special interest to watch the handsome young Prince Youcda Troubetzkoy in his bit as a wealthy and talented artist.

The Mimi Le Brun and Jerry couple are among the best names in the cast, and the title may be featured in your exploitation. Throwaways of peacock feathers, even paper ones, will impress folks, and you may also renew the old argument as to whether a girl should marry for love or for money. Feature the snow slide sequence.
METRO-GOLDWYN-MAYER PHOTOPLAY, ADAPTED FROM THE STAGE PLAY BY EDMUND GOULDING AND ARTHUR STATTER; DIRECTOR, EDMUND GOULDING; LENGTH, 5,819 FEET.

CAST AND SYNOPSIS

The Widow Cagle, by Lucille La Verne
Rufi Cagle, by Conrad Nagel
The Stranger, by Sam De Grasse
Peg Todd, by Arthur Rankin
Bob, by Balandr Beckwith

The Widow Cagle has a deep-seated hatred for the government because both her husband and herself were killed by it. Rufi Cagle goes to the war and is reported dead. She shelters a deserter who shot her husband. Rufi returns alive and she wants him to kill Turner's son. He declines, but he cannot bear her sweetness, has been attacked by the Sheriff he set forth to get her.

The tale bears all the earmarks of authenticity, and seems to be a true life record of the lives of that peculiarly iliterate class who for generations have hidden themselves away in mountainous and feudal regions. The story of feudal warfare against the government and one another.

The undying, unreasoning hatred for all representatives of law and order is vividly depicted, and the pitiful ignorance of the masses is poignantly shown.

The Widow Cagle is told that France is about forty miles the other side of Asheville, and rationally refuses to go a long way to go for a fry. There are so many opportunities closer to home.

Some of the finest shots show this grim-visaged creature rocking interminably to and fro, puffing on her corn-cob pipe, brooding upon her在一个内容中，the wearer of a hat that he has captured from the enemy, after telling in thrilling pantomime how his opponent was layedout.

After being made sheriff by the ignorance of his clannish, he tells them that they are to sing the national anthem every sun-up whether or not they know the words.

Lucille La Verne as the Widow Cagle is the most brilliant screen characterizations of the season. Her interpretation of the part adds new laurels to those already won in her rendition of the role of The Little Duchess.

Conrad Nagle was never more happily cast than as Rufi. He is always sincere and convincing, doing some of the best work he has done in his career. He is also excellent as the half-wild creature of the wooden hills. She is never out of character for an instant, and brings the natural grace, strength and virility of the mountain people to the screen. Many sequences her appearance is reminiscent of Gloria Swanson at her best.

Play up the work of the featured players, and this makes one of the most civilized of the picture. It is an adaptation of the successful play, 'Sun-Up'.
FACTS ABOUT THE BIG EVENT

1. Opening night, Wednesday August 26, at 8.45 P. M. For this performance each seat is priced at five dollars plus tax.

2. Thereafter, two performances daily at 2.45 and 8.45 P. M. Prices two dollars to one dollar plus tax.

3. All seats reserved.


5. The famous score from the Henry W. Savage stage success by Franz Lehar will accompany the picture.

6. There are only six hundred seats in the theatre and it is best to purchase tickets right now for any performance you desire to attend.

7. The Embassy Theatre Box-Office is now open, or if you desire, you may order seats by mail.

(signed) Gloria Gould

EMBASSY THEATRE
Bryant 1616 Broadway at 46th Street

Mae Murray and Jack Gilbert co-star in Von Stroheim's magnificent portrayal of life in a Continental Court. They are supported by such well known players as Tully Marshall, George Fawcett, Hughie Mack, Dale Fuller, Edward Connelly, Roy D'Arcy, Count Conti and Josephine Crowell.

"The Merry Widow"

The Metro-Goldwyn-Mayer Production chosen by Gloria Gould to open the New Embassy Theatre.
Embassy Theater Will Be Watched by Exhibitors

Innovations of New M-G-M Home Explained by Maj. Bowes

In announcing the opening of the Embassy theatre, at Broadway and 46th street, New York, Major Edward Bowes, vice-president of Metro-Goldwyn, believes it will prove one of the most novel and interesting motion picture houses to be found anywhere in the country.

In the first place, he has named Gloria Gould, well known society girl, daughter of George J. and Edith Kingdon Gould, managing directress, and Miss Gould will direct the theatre with a staff made up entirely of women, this in itself being a distinct innovation and one that will be watched with interest by the theatre owners all over the country.

Long Runs Featured

Seating six hundred, the Embassy will be of the "intimate" type. All seats will be reserved and it is planned to play attractions on the long run policy at two dollars, top. Metro-Goldwyn-Mayer pictures will be presented at the Embassy with the premiere film presentation being the screen version of the famous operetta, "The Merry Widow," in which Mae Murray and John Gilbert are featured and which was made under the direction of Erich von Stroheim.

The Embassy will be controlled and operated by the Metro-Goldwyn Distributing Corporation. The opening promises to be a gala affair, more so than any theatre along Broadway in many years past. Society will be well represented due to the fact that Gloria Gould is the managing directress; screen and stage stars and literary folk as well as civic and national officials will be in attendance. Society matrons and debutantes will act as ushers and program girls on the opening night, the exact date not having been set as yet, although it will be some time the latter part of August, probably the 26th.

Maj. Bowes Explains

In speaking of the opening of the Embassy and its policy as concerns the Metro-Goldwyn-Mayer Distributing Corporation, Major Bowes said:

"It is our intention to make the Embassy the most novel place of its kind in the world. For that reason we engaged Miss Gloria Gould as managing directress. I feel that if Miss Gould cannot make a success of the Embassy Theatre, then no other woman can. She showed what we call 'good salesmanship' when she selected 'The Merry Widow' as her opening attraction, after she had viewed a number of available pictures that have recently been completed at our Culver City studios. Although only nineteen, she has already proved herself a most capable business woman, as well as a literary artist, wife and mother."

The Embassy is well located, with entrances on both Broadway and 46th street, in the very busiest of New York's famous theatrical district.
Gloria Gould Chosen to Manage Embassy

Nineteen Year Old Society Girl Put in Charge By Maj. Bowes. Picks "The Merry Widow" for Opening

THE cause of feminism and the advancement of the modern women in professional and commercial fields; into the commanding spheres of endeavor formerly occupied by mere man; has received a decided impetus with the announcement that Gloria Gould, the young and talented daughter of George J. and Edith Kingdon Gould and grand-daughter of Jay Gould, is to be the managing directress of the new Embassy Theatre, the finest playhouse in New York.

The astounding features of Miss Gould's ascendancy into the ranks of theatre showmen are first, that she has had no previous experience in that particular line of work and second, being only 19 years of age, she is the youngest person, either male or female, to have ever achieved the distinction of directing a modern motion picture theatre, and that in the great metropolis of the world. Third, she has definite ideas about the ability of women to run a theatre, and proposes to give those ideas full play and to make them a dominant feature in her conduct of the affairs of the Embassy.

In Full Charge

THE appointment of Miss Gould, who represents one of the most distinguished families in New York Society, to the position of managing directress of the small, intimate and cosily decorated Embassy, promises to lend distinction and increased attraction to the preview and long runs of Metro-Goldwyn-Mayer Productions to be featured.

In discussing her appointment, Miss Gould said: "I propose to make the new theatre preeminently smart, in the type of attractions played and in the conduct of the theatre itself. Long run presentations will be the rule, rather than week to week changes. Everyone knows that the legitimate theatre in many instances has long catered to the highest type and class of audience with worthwhile productions that will appeal to the best element, willing to pay the most for the best. So why not the motion picture? We will therefore concentrate all our efforts on the feature special production itself and its musical accompaniment."

OTHER film houses in this city and throughout the country now feature prologues, musical and other diversifications, news reels, comedies, scenics, trailers and what-nots, the feature itself often receiving the scantiest attention. This will not be the case at the Embassy. There will be but two performances a day, a matinee and an evening performance with all the seats reserved. Every patron of the theatre will receive personal attention of the most efficient kind and an intimate atmosphere will be created between the management and its patrons. They will come to the Embassy to see the presentation of a feature production, without wasting time sitting through a long drawn-out program of variegated entertainment. There are to be no prologues, no news reels, no comedies or scenes. Occasionally we will present some solos of distinguished note, before starting the feature. During each performance there will be an intermission of about ten minutes. The price of all seats will be $2.00."

Theatre Run By Women

BEING a staunch believer in the brilliant future of women in the business world and their ultimate conquest of specialized fields now controlled by men, the personnel of the Embassy will be made up entirely of women. I know them to be much more efficient than men; they have greater ideals and capacity for work and are not prone to take things for granted, merely resting content to abide by established and worn-out customs."

A picked staff of usherettes, between the ages of 16 and 20, blonde and petite, is now being selected. Every other employee of the theatre will be a woman and we may even have a woman motion picture operator. I propose to take a personal interest in the work and welfare of each and every employee, and to make their work as agreeable as possible. For the premiere of "The Merry Widow," which I have selected to open the theatre, the usherettes will wear ballet costumes in keeping with the picture, and appropriate music, based on the Franz Lehar score, will be prepared.

If the success of Miss Gould counts for anything, it is a sure indication that staid and plodding business men are due to take a back seat in modern business, and make way for a rush of feminine captains of industry and motion picture theatre managerettes.

(Continued on page 37)
Embassy Theatre Another Monument to Thomas Lamb

Well Known Architect Outdoes Past Efforts

One of the most interesting little theatres of the city, the Embassy at Broadway, 46th and 47th Streets, the work of the office of Thomas W. Lamb, well known architect, will open its doors to the public on or about August 26th.

Most unusually beautiful and practical, the Embassy offers something new in motion picture theatres to New York film patrons. The entire house seats but 600 people and is situated on one floor, there being no balconies, mezzanines or boxes. Upon entering the theatre, one finds the side walls of the lobby and vestibule treated in marble, embellished with bronze display frames, mirrors and decorative plaster. The vestibule is provided with a richly carved circassian walnut and marble advertising kiosk, instead of the usual ticket booth. The ticket office is placed in the lobby.

The playful lines of Jean Berains, French baroque, have influenced the motives of wall and ceiling design. Arcade-like side aisles, a feature of this house, gives access to auditorium and stage. Wide and graceful arches between richly ornamented piers outline the wall decorations, consisting of six paintings, reproducing Gobelin, the subjects of which are chiefly architectural. These and two similar paintings flanking the proscenium and concealing the organ enclosures, are creations of Mr. Arthur Crisp, mural painter.

The feature of the profusely ornamented ceiling is a large indirectly lighted dome, which is surrounded by a number of illuminated art glass panels. The color scheme of the house is exceedingly harmonious. The carmine and gold trimmed piers blend well with the ceiling, the draperies of luxurious silk damask, the carpet and all other furnishings. The chairs are covered with tapestries with carmine lacquered arms and black lacquer and gold standards and back. The aisles are wide, the seats roomy and comfortable.

The Ladies Retiring Rooms and Mens Smoking Rooms are accessible from the lobby. The walls are canvas covered, depicting subjects in decoration of the Chinese Chippendale and

(Continued on page 38)
Equipment Accessories Procured
From Howells Cine Co.

Absolute Confidence Placed in Products and Service

THE important work of equipping the projection department of the Embassy Theatre, one of the most distinctive and novel houses of its type anywhere in the world, was placed in the hands of the Howells Cine Equipment Company, Inc., of New York City, probably the largest and most comprehensive theatre supply firm in the Eastern territory, if not in the country.

Not only were they chosen to supervise the installation of mechanical equipment because of the quality and durability of products specialized in, but also because Service is the keynote and watchword of this organization. The equipment installed is considered the finest of its kind in the United States today. Everything is modern and the best that money could buy.

Simplex Projectors Chosen

The projection machines installed consist of three Simplex special model projectors, with all latest improvements, such as, outside shutter bearings, and brackets; 3000 foot magazines; double snap switches; 200 ampere knife switches; double bearing intermittent movements; film footage indicators, pedestal tilting device and other modern appliances. The machines in themselves are handsomely finished and engraved with highly polished nickle surfaces and fittings.

The light source in this theatre is through the famous Sperry Sunlight High Intensity Arcs, of which there are three installed in this theatre, and which give absolute sunlight on the screen. The current used in the booth will run from 75 to 150 amperes, D.C., according to the density of the film itself. Four special rheostats are installed in a special compartment underneath the booth. The special spotlamps have a boomerang attachment with automatic slide color, iris and cutoff plates. It is the Balluna type spotlamp.

The operator can, at will, increase or decrease the illumination on the screen through a remote control panel board in front of each machine, which consists of a remote control handle with five amperes steps, all back of board type. On the front of this panel is mounted a Peerless Film Speed indicator, an Ammeter and a Voltmeter, all nickle plated.

Francis I periods for the ladies' room and men's smoking rooms respectively.

Special attention has been given to the illumination by proper balance of direct and indirect lighting. Electric being the valuable servant for the satisfactory operation of the theatre, consideration has been given the importance of light as the most valuable medium for creating effective means of decoration and atmosphere.

The lighting fixtures were especially designed for this theatre, consisting of bronze and cut crystals.

The marquee over the entrance is also especially designed to vary from the general marquee in effect. Public telephones are provided in the rest rooms off the lobby.

The latest and most effective heating and ventilating system has been installed to insure a clean and comfortable atmosphere at all times and under all conditions. Air vents are installed at the bottom of all the columns on the extreme sides.

It took courage on the part of the architects and decorators to attempt the extensive use of red for the interiors of a modern theatre, but the effects as obtained with black and gold blended into the red or carmine, go far toward making this house one of the most uniquely beautiful anywhere.
The theatre demands the best there is in illumination. It must be properly and attractively lighted to give a pleasing expression to the decorative scheme of the house. Correct theatre lighting calls for not only the best lamps, but for a thorough knowledge of illumination in the application of these lamps to the particular requirements of every playhouse.

There are Westinghouse Mazda Lamps for the lounge, parquet, signs, marquee, lobby and restrooms. These lamps may be had in many sizes and colors to meet your own exacting needs. In addition, there are motion picture projection lamps which render the same good service that is characteristic of all Westinghouse Mazda Lamps.

Our Illumination Bureau will be glad to help you with your theatre lighting problems.

* Westinghouse Mazda Projection lamps.

WESTINGHOUSE LAMP COMPANY
150 Broadway, New York, N. Y.
Sales Offices and Warehouses Throughout the Country
For Canada: Canadian Westinghouse Co., Ltd., Hamilton, Canada

Westinghouse
**BALLUNA SPOT FOR LIFE OF THEATRE**

The Balluna spotlight, which has formed part of the project equipment at the New Embassy theatre, is one of the finest pieces of apparatus of its type, and is manufactured by Henry Mestrum of New York.

The spot lamp is complete, on adjustable ball bearing stand, fitted with counter-balance weights. Front equipped with inter-changeable condensor mounting to permit use of long or short focus allowing for flood spot lighting or scipiont effects. It has an iris dissolver, automatic curtain dissolver, color boom-erang, all controlled from rear of lamp.

Burner, heavy 100 ampere long trim, lamp house fitted with double doors on each side with observation glasses on sides and at rear. Quick change lever on sides of lamp to permit pre-determined setting for any action size of spot or flood.

There are more than 100 of these spotlight in use throughout the country, such houses as the Hippodrome, Capitol, Rivoli, Strand, Keith's, Loew's, and all the major circuits of the country making use of them. It is the only lamp of its kind built like a real machine, not merely an assemblage job, but a manufactured product. The machine is guaranteed to last the life of any theatre.

**American Seating Company Builds Chairs to Architect’s Specification**

Next to the type of attractions and programs which will be offered at the new intimate Embassy Theatre, nothing will go further toward attracting a character class of patronage, than the beautiful opera chairs which were furnished and installed by the American Seating Company of Chicago. Comfort came first in the thought of the sponsors of the newest film palace on Broadway, and comfort has been the fundamental principle of the seating organization.

Six hundred of the finest and most luxurious seats (the total seating capacity of the house), were designed for this theatre, harmonizing perfectly with the interior color and decorative scheme of the house, as laid out by the architect, Thomas W. Lamb. The color scheme is Carmine Red and black, harmonizing with the interior decorative treatment. The chairs are equipped with steel springs and upholstered cushions and backs. The ball bearing hinges with which these opera chairs are equipped are perfect in action, noiseless and practically automatic, permitting the seat to fold perpendicularly and allowing the occupant of the seat to stand between the arms, affording full passageway between the rows. A clear view of the screen and stage will be afforded patrons from every seat in the house.

The honor of equipping the Embassy with the finest theatre seats on the market today, is but another triumph for the American Seating Company and their L. N. Olmsted, who supervised the work of planning and installation. They have added the Embassy to a long list of America's best theatres.

The management of the Embassy Theatre is to be congratulated in having selected an organization of such note and authority in cementing the future confidence and patronage of its clientele.

**Embassy Projectors Use Cinephors**

Bausch and Lomb Cinephor Lenses Manufactured with Same Care as Camera Lenses

The three latest model Simplex projectors now in the booth at the Embassy are equipped with Cinephor projection lenses manufactured by the Bausch & Lomb Optical Company of Rochester, N. Y.

These lenses are generally conceded to be the premier projection lenses on the market, furnishing four big lens requisites—definition, flatness of field, illumination and maximum contrast between black and white, due to their superior correction. These lenses can be quickly brought to a sharp, definite focus, which seems to be quite imposible with the average projection lens.

The Bausch & Lomb lenses are unusually well corrected for spherical and chromtic aberation. The close a tenction of experts is given to the grinding and polishing and each lens is subjected to a severe test before leaving the works. Cinephors are regarded in the factory as a work of precision optics, in the same class as their high grade photographic anastigis and are handled with the same care as the camera lenses. All Cinephor Lenses are mounted to insure durability and absence of lost motion, and are so critically tested and so uniformly dependable that purchasers find it unnecessary to make any selection for quality.

**PRECAUTION TAKEN TO FIREPROOF HOUSE**

Every precaution in the construction of the Embassy Theatre was taken to make the new home of Metro-Goldwyn-Mayer Special Productions absolutely modern and fireproof. In line with this policy which no modern theatre neglects, American Film-Safe equipment for the prevention of conflagration in the projection booth, was selected to fulfill a very necessary need in this department of the theatre.

The American Film-Safe is a highly developed and efficient medium for housing and protecting motion picture film. It is the only container on the market today which offers a proper

(Continued on Page 44)

**Rambusch Again Chosen For Decorative Art**

**ARTHUR CRISP DOES MURALS**

The interior wall and ceiling decorations of the Embassy theatre were designed by the Rambusch Decorating Company, an organization which has had thirty years experience in working on the principal theatres of the country.

The color design finds its motif entirely from the Watteau room of the Chateau de Bruschaal (Bade) of the French period of Louis XIV. Arthur Crisp, mural painter of note transferred a series of old French paintings taken from canvasses of the old masters to the walls of the theatre.

The color scheme of the carvings is of red and black lacquer of early Chinese design. Beautiful crystal chandeliers adorn the ceilings and the walls, and harmonize with the rest of the sumptuous fittings. The ceilings, a light cool gray and gilt, are in direct contrast with the over-elaboration of the lower walls.

The lighting effects throughout the house are to be in subdued tints such as flame amber and other pastel tones. There will be no white or blue lighting used, and it is believed that this is a distinct innovation with motion picture theatres.

The whole interior design was planned to make the Embassy ultra-distinct and pleasing, reminiscent of the Salons of France in the hey-days of the Louis Kings.

The Colony and the Piccadilly are two of the newer theatres on Broadway which were also decorated by the house of Rambusch.
As usual—
Broadway's
Newest and
Most modern
Theatre

THE EMBASSY
Has Chosen
American Seating Company
Theatre Chairs

American Seating Company
NEW YORK
Offices in All Principal Cities
Installation Everywhere
Organ Installation Awarded to M. P. Möller Company
Three Manual Console Built of Red Mahogany

Each new theatre which joins the growing ranks of beautiful show houses in America, usually boasts of the fine organ which it has installed, but it is doubtful if any of them can surpass, in fineness of construction and tonal qualities, the mammoth Concert Organ now installed at the Metro-Goldwyn-Mayer Embassy Theatre, by the M. P. Möller Company of Hagerstown, Md.

For the purpose of equipping the Embassy with the best organ that money could buy, the M. P. Möller Company was called in because of their reputation for building the finest obtainable. Ernest Luz, who supervised the installation and who was called upon to make his specifications, was greatly surprised when he walked into the smallest of modern motion picture playhouses he ever saw and was faced with the problem of specifying an organ of such tremendous size in so small a theatre, as was desired for the Embassy.

Difficult Feat

It took intense engineering skill to accomplish the task, inasmuch as, after the specifications had been accepted and construction on the organ began, city officials inspecting the theatre forced a severe handicap upon the builders of the organ by requiring additional ventilating systems to be constructed in the space originally allotted for the use of the organ proper. However, by clever changes in the architectural layout they were able to put in the same organ in the small space. The result is that the architectural placement of this organ has never been equaled anywhere in the theatre business. There is positively twice as much organ in the allotted space in the Embassy as any organ builder would admit possible.

A Thing of Beauty

The Embassy organ is possibly the only organ in which the three manual console, at a great amount of expense and labor, has been built of solid red mahogany, fitting in particularly with the entire color scheme of the inner theatre. It is an unusual feat of theatre construction. This particular type of organ has been specified and advocated for years by Ernst Luz, and it contains all possible modern tones, yet keeps unto itself the dignity and refinement of what is expected in a real organ.

The creation of moods rather than blatant effects are created with the Möller and no instrument that has ever come into the hands of the musician is able to touch the emotions of men in so many ways as this mighty concert organ of the Embassy Theatre.
The EMBASSY
NEW YORK'S NEWEST THEATRE
IS EQUIPPED WITH ONE OF THE FAMOUS
M. P. MöLLER
CONCERT-THEATRE ORGANS

The last word in Theatre Organs.

The one organ with musical resources for every mood of the photo-play for accompanying the orchestra, and which in addition, challenges the repertoire of the best organists as a concert instrument.

The product of the world's largest factory, it stands supreme in workmanship, mechanism and tone, and is priced right.

Made in various sizes to suit individual requirements.

Every organ backed by an absolute guarantee.

Möller Organs are standard equipment in all Loew Theatres, and are the selection of many other leading exhibitors.

Send for prices and specifications
J. H. WELSH DESIGNS SPECIAL CURTAIN CONTROL MACHINE

Master Designer Calls on All His Past Experience and Knowledge to Invent a Perfect Control System

Nothing but the finest; was the standard set for the Embassy Theatre when it was built, and to that end the task of equipping the stage with apparatus for opening and closing the curtains and drops was allotted to J. H. Welsh, designer and builder of mechanical and electrical stage equipment.

World-Wide Use

A contrivance personally designed and constructed by J. H. Welsh was installed. It is the J. H. Welsh Remote Electric Dray Curtain Control Machine and the J. H. Welsh Noiseless Steel Track, this apparatus being already used in hundreds of theatres throughout the United States and abroad, there being even a set in use in Hong Kong Theatre, China.

26 Foot Steel Track

For the Embassy, a control machine and a 26 foot steel track from which the curtains hang, was installed, the entire job requiring but two days' time. The machine is built on a grey iron base 13x16 inches and is a single unit, all parts substantially built and aligned. The driving mechanism consists of a leather cone attached to motor shaft. The driven mechanism consists of two adjustable friction discs of cast iron. This combination of leather and iron causes the noiseless and sure operation.

Complicated Switches Eliminated

Uni-directional 3/4 H.P. 110/220 Volt motor eliminates any complicated wiring systems and switches. The mechanical eccentric thrust on the friction disk shaft gives directional opening or closing motion to the curtain travel, thus instituting a mechanical device that is operated electrically without making any changes. The curtain is controlled from any point desired on the stage. The steel tracking used by Welsh employs a rotary fibre disc, different from other rotary track systems, making for noiseless and smooth operation.

The Embassy Theatre, seating but six hundred, is one of the finest examples of the new “intimate” type.

Absolute Safety from Film Fire Assured

(Continued from page 40)

degree of protection against film fires, protecting not only the film housed within it, but the surrounding property as well.

In the Film-Safe, each film is housed in a separate and completely insulated compartment, there being no communication between it and any other compartment. Each of these compartments is individually vented to the outer air, thus affording complete protection both internally and externally. Films are suspended in the compartments in a film carriage which is automatically moved forward when the door to the compartment is opened, thereby making each reel of film easily accessible for handling. Thus, because of the intimate character of the Embassy, and the limited amount of space allotted to each unit of the theatre, it is easily understood why the American film-safe was chosen. Primarily because it prevents fire and because it conserves all the available room for film storage. The door to each compartment closes and latches automatically, practically sealing the film within a completely insulated cell, vented to the outer air through an automatic pressure relief valve.

The insulating medium used in Film-Safes contains the principle ingredient of “Kieselguhr” or diatomaceous earth, which is conceded to be most efficient heat insulating material known to science. This material when in a semi-fluid state is poured into the steel shell of the safe and allowed to set, then baked until it becomes a tough, strong, monolithic structure, surrounding each film compartment individually. It also maintains humidity in the film it surrounds, thus averting brittleness.

By reason of its unit construction, the Film-Safe System when once installed can easily be added to or re-arranged, thus constituting a veritable film library.

The tracking is fabricated of 2 1/2"x5/8"x 3/16" channel steel, with specially prepared and polished maple lining firmly secured on lower lip of channel. Curtain Travellers have rotating Fibre Discs spaced 12" apart. Best grade 3/4" steel Tiller rope is furnished as draw line for the curtains. Other inferior track systems used Manila or hemp rope which has not the lasting and dependable quality of the steel. Double pulley sheave at one end and single pulley sheave at the other, form an endless line that cannot jump or jam. The fibre discs riding over maple slides assure noiseless operation and long life.

FILM SAFE USED IN EMBASSY
THE
LIGHTING FIXTURES
IN THE NEW
EMBASSY THEATRE
WERE INSTALLED BY
BLACK & BOYD
BLACK & BOYD Lighting Fixtures Have Been
Installed in Over 600 Other Prominent Theatres

A Few of Our Installations Follow:

Capitol Theatre, New York City
Rivoli Theatre, New York City
Piccadilly Theatre, New York City
Strand Theatre, New York City
Albee Theatre, Brooklyn

B. F. Keith's Orpheum Theatre,
St. Louis
B. F. Keith's Orpheum Theatre,
Kansas City
B. S. Moss' Regent Theatre, N.Y.C.
S. Z. Poli Theatre, New Haven

BLACK & BOYD MFG. CO.
NO. 17 EAST 47TH ST.
NEW YORK CITY

ALL LOEW'S THEATRES
USE
National Projector Carbons
FURNISHED BY
Howells Cine Equipment Co., Inc.
JOE HORNSTEIN, Gen. Mgr.
740 7th AVENUE
NEW YORK
PRINT YOUR OWN

A practical and unique printing equipment is now on the market, manufactured by the Globe Type Foundry of Chicago. It enables small moving picture houses to produce their own house programs and announcements in their spare time, and any other printed material not furnished by the distributors of film.

Wide awake managers of small-town theatres are finding this type set valuable, again and again, in keeping down printing costs and preparing advance information for their patrons and newspapers.

Theatre Musicians Hail New Symphonic Color Guide
YEARS OF RESEARCH AT LAST PROVE FRUITFUL

The latest development in motion picture musical circles and perhaps the greatest boon for showmen yet devised, has begun to create widespread interest and approval among theatre owners and managers throughout the country. It is "THE SYMPHONIC COLOR GUIDE" created by Ernest Luz, the musical director of the Loew Theatrical Enterprises. The principles of the new Luz symphonic color guide are embodied in a handsome booklet published by the Music Buyers Corporation of New York and its contents is chock-full of pertinent and money-saving facts for exhibitors.

Many years of intense research and study of motion picture musical presentation on the part of Mr. Luz led to the discovery of a simplified device, employing colors as its basic principle. When used in conjunction with the thematic music cues in use up to the present time, it is possible for the management of a theatre to render invaluable assistance to its own music departments. With the symphonic color guide, and without any particular musical training or lengthy study of musical detail, managers are enabled to further the cause of better and closer musical synchrony to screen action.

It is the intention of the Symphonic Color Guide to be a device whereby success in photoplaying would be assured to the capable and advanced musician in every community, regardless of the lack of what is termed "showmanship." In these days, the public expects symphonic or operatic form in musical synchrony to photoplay all of which is unnecessary when the Symphonic color guide is put into use.

To give a symphonic or operatic impression, the music score must have as a basis, correct themes or motifs, properly placed and

(Continued on Page 48)

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic-Motif-Color Cue-Sheet

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

Nothing could be simpler than shooting with this camera.

(Continued on Page 47)
PATHEX WINS RECOGNITION

(Continued from page 46)

combines to a marvelous degree efficiency of operation with compactness of space. The projector is 12½ inches high and is fastened to a base 7 inches long and 3½ inches wide. It has all the essential mechanisms of the standard projector—lamp house, upper and lower magazines, adjustable lens, shutter, intermittent, and an ingenious arrangement of cogs and friction rollers to assure a steady pull on the film strip as it is drawn by the pull-down claw before the projecting lens. The projector is equipped with a 12-volt lamp, current for which is secured from the ordinary house circuit by merely plugging into a convenient outlet or lamp socket. Pictures can be projected on as small an area as the human hand with perfect visibility. A sheet or wall space up to 3 by 4 feet can be used with the same clarity of detail. An especially ingenious feature of the Pathex projector is an “automatic stop,” which halts the movement of the film at such frames as contain sub-titles and holds the film in check until the spectator has had time to peruse the reading matter. In this way, a sub-title takes the space of only one frame or at the most two frames, thus effecting an immense saving in footage over the standard projection.

The Pathex Company has prepared a wide variety of interesting subjects in ready-made exhibition form for home projection. These subjects, which are procurable at a very moderate cost at the same stores handling the camera and projector, cover animal life, industry, art, science, drama, comedy, sports travelogues, etc. These exhibition films are provided in two sizes—thirty or sixty feet long. The require only the use of the projector, the camera being employed for such original motion picture photography as the amateur photographer may wish to make.

The Pathex camera and projector have already been placed on sale in leading stores throughout the East and have met with an enthusiastic response on the part of the public. The sponsors of the invention look to it as the most effective medium yet devised to spread the mission of the motion-picture to those who had not yet been won over to the support of the screen.

Stanley Frame Company Carries Good Line

The displaying of your current and forthcoming productions means much in putting over your house. Generally, people passing by are interested in your presentation. They wonder what you are showing today and tomorrow and the next day and even the following week. It is your duty to give them this knowledge. If you can do it elaborately, do so. If not elaborately, do it in a plain business-like manner. Frames for your lobby displays attract the eye and in this Stanley Frame Co. is considered exceptionally good.

Reflecting Arcs

The exhibitor who is careful in his choice of product gives a great deal of attention to his projection room. This is as it should be, for after all, this is one of the important links in his theatre. In choosing reflecting arcs, he will find the equipment at the American Reflecting Arc Company, of Boston, satisfactory.
Strass Signs for Embassy

CONSIDERED WORLD'S GREATEST SIGN MAKERS

Strass & Company, the widely known constructors of electric and painted outdoor signs for buildings of every description have prepared exterior illuminated signs for the new Embassy Theatre, similar to other display signs hanging down the fronts of Broadway Theatres, for which work they contracted.

All the Marcus Loew houses in New York have been equipped with electric display signs constructed by the Strauss Company. They are the world's biggest sign-makers of every description and they are called upon to contract for theatres in every city in the United States.

MUSICIANS HAIL

NEW MUSIC GUIDE

(Continued from Page 46)

repeated, as are essential to the screen story, or as required to create proper atmosphere, emotions or moods. This, at the present time, is a costly procedure, compelling the theatre manager or musician to purchase, in duplicate, many compositions, or sacrifice the better and correct synchrony.

The new guide not only makes the symphonic and operatic form of synchrony a fact, but it also makes unnecessary the purchase of any composition in duplicate, at the same time reducing the cost of music in the score by one-half, and increasing the efficiency of the score three hundred percent. The beauty of the new system is that the use of thematic music cues is continued as heretofore, as they cost exhibitors nothing. With the color guide, repetition is simple and substitution of numbers less frequent. The color classifications are used as a medium for creating a universal picture music intelligence in your theatre, promoting the idea of synchrony to emotions, moods, etc.

The basic colors of red, white, dark blue, dark green, yellow, black, brown, purple, orange, gray, light blue and light green have been utilized by Mr. Luz in his new system to render an easy musical analysis of moods and emotions. The classification of these colors, together with their illustrative value in picture playing, immediately suggests a symphony of colors, which, when placed according to screen suggestions, automatically creates a symphony of music that cannot fail to be synchronous.

While the symphonic color guide is primarily intended to make possible the easy repetition of two or more numbers in the same music score, without purchasing duplicate copies, thereby affording the musician a greater latitude for the placing of numerous themes, it is also applicable to the scoring of the entire picture.

Mr. Luz has made practical the use of colors toward setting up of a musical score from a cue sheet by placing proper color tabs on the selected themes or compositions, interspersed with color cue cards, which immediately places at the musician's disposal the desired piece of music at the right time.

The cost of the Symphonic Color Guide is a very nominal one, when the saving in music purchases is considered, and is practically the first and last cost, the guide being used over and over again with the same effect. The new guide has been something which musicians have wanted for many years and the device is as simple to use as it was to produce.
Simplex Ticket Register Installed in Embassy

Among the other modern equipment installed by the Howells Cine Company in the Embassy, which Gloria Gould will manage, is the Simplex Ticket Register for the box-office in the lobby. This automatic ticket seller manufactured by the World ticket and Supply Co., Inc., of New York, embodies every known demand of the exhibitors of the country, and will render adequate service at the new house, as it never forgets, works fast, makes no mistakes and protects the money.

Each unit of the Simplex is complete in itself and has its own operating mechanism. Its construction also makes possible an unbalanced machine when in operation, with the individual units the load on the motor can be distributed so that it is not closing all the keys at the same time, nor being stalled if all the keys happen to be down at the same time.

The construction also permits the operation of all the units at the same time and in case two different priced tickets are requested by a patron, the cashier does not have to wait while one set of tickets issues before pressing the button for the others. Every movement is a positive in each unit and there is no depending on spring actuated clutches for the proper functioning of the movements of each unit. The feed wheel of each unit is designed so that no matter what wear takes place in the mechanism, the tickets are always cut at the proper place.

The magazines are open on one side with a retaining strip to keep the tickets from falling out. This construction leaves the tickets always free to issue without any binding in the magazines. This also leaves an unobstructed view of the ticket in the magazine, so there is no guess as to the quantity remaining. One of the chief advantages of the open design is that in case a ticket strip is broken in the bundle, the magazine does not have to be removed from the machine to rethread, as the movement of a few inches of the magazine will allow the end of the strip to be picked up and the machine refitted without even opening the retaining strip.

The top of the register is so constructed that there are no obstacles to interfere with the sliding of the coin in the making of change. Some of the theatres and circuits using the Simplex Ticket Register are the Strand, Marcus Loew Enterprises, Stanley Circuit, Southern Enterprises, Jenson Yonk Herberg, M. E. Sommerford Enterprises, Saenger Amusement Co., Lubliner & Trinits, Balaban & Katz, Kinkelstein & Ruben and the Piccadilly Theatre.

Pertinent Questionnaires

Picking out the thirty questionnaires from a batch recently received from exhibitors in the Eastern territory and Canada, it is interesting to note the different types of organs, projection machines and screens used in the various houses.

Among the theatre equipment reported were 3 Kimball organs, 2 Bartons, 1 Warren, 1 Robert Martin, 6 Wardlitzers, 1 Smith Unit, 1 Morton, 3 Austins, 1 Karn Warren, 5 Mollers, and 1 Earl J. Beache.

Concerning projectors, there were reported 19 Simplexes, 8 Powers, 1 Duplex. Screens were of a wide variety and consisted of 1 Rembusch, 1 Gordon Velvet and Gold Fibre, 3 Raven Haftones, 1 Silvroid, 1 Mineral surfaced, 1 concave plaster, 1 Superlite, 2 Gardner Gold Fibre, 2 Gold King, 6 reflective and 1 Gold Fibre.

Bush Organ Slides Tickle Funny Bone

The exhibitor who keeps his audience in good humor is doing a great deal of good for the reputation of his theatre, and quite naturally, his box-office receipts. There are many various methods of pleasing your patrons. M. S. Bush, of Buffalo, reaches the public through his funny-bone. His cartoon service is especially prepared for organ recitals as well as many other types of musical renditions.

Birenert Project Animated COLOR LIGHTING and SCENIC EFFECTS with the Birenert "F3" combination projector and add interest to your show and additional patronage to your theatre. Write us at once or see your dealer for complete information on this newest creation.

A REAL BOX OFFICE ATTRACTION

Birenert Light Projection Co. Designers and Manufacturers DETROIT, MICH.

THEATRE ATTENDANCE

Our New Catalogue CONTAINS All the newest and most original designs for theatre lobbies. Send for our new catalogue.

Stanley Frame Co. L. RING, Pres. 727 7th Ave. New York

August 29, 1925

Page 49

 TICKET BOOTH MIRRORS LOBBY DISPLAY FRAMES ALL DESIGNS ORIGINAL

"You want Phelco!"
Charles W. Phellis & Co. INCORPORATED 130 West 42nd Street, New York

Birenert
PROJECT ANIMATED COLOR LIGHTING and SCENIC EFFECTS with the Birenert "F3" combination projector

BUILD

DETROIT, MICH.

THEATRE ATTENDANCE

Our New Catalogue CONTAINS All the newest and most original designs for theatre lobbies. Send for our new catalogue.

Stanley Frame Co. L. RING, Pres. 727 7th Ave. New York
Screen Bulletins by the Exhibitor

There are many things done for the comfort, safety and pleasure of your patrons that they never hear about. A flush with a Radio-Mat daily will make them realize to what lengths you often go for their benefit.

Radio-Mats are indispensable for "tie-ups" and teasers.

10,000 Typed Daily!

Radio-Mat

This Entire Theatre
Is Cleaned and Dustied Daily
Most Carefully With a
Vacuum Cleaner
The Thermometer in the Theatre Will Show You That
It is 20 Degrees Cooler Than Outside

Screen Bulletins by the Exhibitor

There are many things done for the comfort, safety and pleasure of your patrons that they never hear about. A flush with a Radio-Mat daily will make them realize to what lengths you often go for their benefit.

Radio-Mats are indispensable for "tie-ups" and teasers.

10,000 Typed Daily!

Radio-Mat

THE WEATHER
Increasing Cloudiness and warmer
Probably Followed by Rain Tomorrow
Much Warmer Wednesday
NOTE: This Theatre is ALWAYS COOL!

Screen Bulletins by the Exhibitor

There are many things done for the comfort, safety and pleasure of your patrons that they never hear about. A flush with a Radio-Mat daily will make them realize to what lengths you often go for their benefit.

Radio-Mats are indispensable for "tie-ups" and teasers.

10,000 Typed Daily!

With all the advertising and publicity that is being given to individual motion pictures and people who have part in the making of pictures, it is surprising that so little attention is given to what is ordinarily called "institutional" publicity, designed to promote motion picture entertainment as such and to tell the public many pertinent facts which ought to be told about the houses in which pictures are shown.

A large part of the public, even of the picture-going public, still thinks of pictures as a sort of "entertainment" drama. To a considerable extent this trend of thought is encouraged by the low admission prices prevalent in this business. It is not surprising that people who are accustomed to paying three, four or five dollars for a seat in a legitimate house should feel that the motion picture show which sells for fifty cents or less must be entertainment of an inferior order.

To meet this impression, the motion picture industry as a whole must convey to the public certain facts about motion pictures and motion picture theatres. For example:

Motion pictures can and should offer a tremendously broader scope of entertainment than is possible with the legitimate stage. In respect to numbers of people, scenic values, costuming and the general lavishness of production, the motion picture is capable of things that would be utterly impossible on the stage.

Motion picture theatres, on the average, are far superior in construction, equipment, and all of the factors that make for audience comfort to the theatres presenting drama, vaudeville or any of the other forms of theatrical entertainment.

These points ought to be hammered home through every conceivable channel of publicity. Only by driving them into the public consciousness will motion picture entertainment come into the appreciation it deserves. Only by creating a definite understanding of these facts will the motion picture industry be relieved of the tremendous adverse pressure exercised by the professional reformers who today regard it as one of the most profitable of their agitators. Only in this way will the public be educated to a fair appreciation of motion picture values which will make possible the higher admission prices to which exhibitors are entitled.

If this sort of campaign had to be conducted through costly paid space in magazines and newspapers, it would be altogether beyond the province of the exhibitor. But it happens that the exhibitor has under his own control, from one end of the year to the other, one of the best possible channels through which such publicity can be handled with telling effect—his own screen.

Through screen bulletins devoted to the dual purpose of boosting motion picture entertainment, without mention of any particular picture, and bringing out pertinent facts about the motion picture theatre, any exhibitor can go far toward selling his customers—those who come occasionally and those who come regularly—on a new appreciation of the entertainment he is providing and the house in which he entertains them.

Relatively few exhibitors today have a fair appreciation of the potential value of screen bulletins used for this purpose. They can be used to create tremendously valuable goodwill in the business that will show in tangible increase of box-office receipts. And their use involves little effort, little cost and no complications.

To assist in this development of screen propaganda, Exhibitors Trade Review will publish, in its Modern Theatre Numbers during the next few months a series of articles outlining specifically how any exhibitor may utilize his own facilities in this direction. Copy for promotional bulletins will be provided and practical suggestions on local contests and stunts of various kinds that will be aimed, in every case, at strengthening the institutional standing of the theatre and increasing its hold on the people who ought to be regular patrons.

Watch for this feature in the Modern Theatre Number next month.

NEW EFFECTS IN SPOT AND FLOOD LIGHTING

The era of novelty presentations to stimulate greater movie attendance has become the vogue, and today we find more and more houses going in for special lighting and color effects. Colors stimulate the imagination. Why not put your patrons in a beautiful mood every time they leave your house? If you don't, they are bound to come again. One way to make more money at your theatre is to spend a little more money for the worthwhile apparatus, which will keep on working for you long after the initial expense has been earned at the box-office.

The Brenkert Combination Projector, used by theatres and motion picture houses, produces marvelous color effects, such as the passing of clouds in the sky, moonlight water ripple and other realistic panoramic effects which greatly enhance theatrical presentation. The Combination projector is easily and quickly moved in any direction, giving to the theatre owner results that have never before been obtained in spot and flood lighting with moving colors, as well as other features of scenic effect and lantern slide projection.

When using the projector as a spot and flood lamp, any size area can be illuminated from a full stage opening down to a one-foot spot with clear cut edges and an absolutely white light, or with a blending of colors. The projectors are manufactured in one and the general practice in de luxe houses is to install two of the double type, side by side in a booth, or if there is not sufficient room for two, one of the triple type.

Recent installations of the Brenkert have been made at the Piccadilly Theatre, New York; Palace, Lockport; Loew's Palace, Washington; Cataract, Niagara Falls, as well as many in the Chicago territory, which have been installed by dealers of the Brenkert Co.

Foot Comfort

Foot comfort is a prime necessity. Many theatres expend a great deal of money in their choice of rugs and carpets. As the years go by, this expense begins all over again, because constant wear has probably weakened the latter as well as having destroyed the fabric. Carpet and rug cushions are a remarkable aid in keeping down this overhead expense. The carpets and rugs invariably last much longer. Clinton Carpet Co., of Chicago, has built up a very fine clientele for their OZITE cushions.
PRACTICALLY every locality in the United States has its Heywood-Wakefield Seated theatres. There are many reasons for the wide preference for Heywood-Wakefield Theatre Chairs. Warehouses are conveniently located throughout the country. Theatre-seating experts are at your service, without charge, for planning your installation. Heywood-Wakefield Opera Chair designs are distinctive, practical, sturdy and varied. Whatever your seating problems, consult us freely, without cost or obligation on your part. Our 99-year seat-building experience is at your service.

HEYWOOD-WAKEFIELD WAREHOUSES:

Baltimore, Md. 113 W. Conway St.  Kansas City, Mo. 1310 W. Eighth St.
Display Floor, 174 Portland St.  New York, N. Y. 516 W. 34th St.
Buffalo, N. Y. Wells and Carroll Sts.  Philadelphia, Pa. 244 So. 5th St.
Chicago, Ill. 2653 Arthington St.  Portland, Ore. 148 No. Tenth St.
Display Floor, American Furniture Mart  San Francisco, Cal. 737 Howard St.

ST. LOUIS, MO., Sixth and O'Fallon Sts.
PROJECTION—

Better Equipment and Projection Pays

The slogan "Better Equipment and Projection Pays" should be adopted by every equipment dealer and manufacturer. This line should be run in all advertisements possible, on letterheads, bill heads and catalogues. If this were done results would be sure. It is going to take persistent effort to prove to the exhibitor that good screen results can be had with high class projectors and other equipment, and not with projectors or generators that have been in use years and years. Good projection means more dollars at the box office.

Much damage is done to films by the use of out-of-date projectors, so it is to be hoped that the projectionist has to use entirely too much tension. Projectors should be replaced every three years where they are run from eight to ten hours a day. Old projectors require so much repairing and attention after three years that it is false economy to secure any longer service from them, and you cannot secure anywhere near good projection with them.

Projectors and other equipment, such as generator sets, screen, high grade lenses and change-over devices can be purchased from any large equipment dealer on time payment plan, and you can purchase on very, very satisfactory terms. Don't purchase rebuilt projectors as they will never, never give you good screen results.

Good projection depends upon properly installed screen, projectors, correct size condensers and good objective lenses. The correct amount of light should be used to cover a certain size screen and that amount always depends upon plenty of amperage up to a certain point. A first class projectionist can tell when the picture is plenty bright, but he must have a first class generator set with control handle located on the front wall of the projection room so that he can vary the amperage for light and dark scenes. Other equipment and devices should be arranged in a convenient manner, then you can secure good projection on the screen.

Motor generator set should be installed in a room adjoining the booth.

New Rectifier for Low Intensity Arcs

The great popularity of the reflector type of arc lamps for motion picture projection has been responsible for the development of the Unitron motion picture rectifier for furnishing direct current for the reflector type arc lamps. This new device is claimed by its makers to constitute a simple, practical and very efficient rectifying equipment for furnishing direct current from an alternating current supply.

The new rectifier is manufactured in standard sizes to operate from 110 volts and 220 volts, 60 cycles, single phase alternating current. The amperage consumed from the 110 volt circuit is about 7 amperes, that from the 220 volt circuit only 3½ amperes. The maximum to the arc lamp is 13 amperes.

The absence of mechanical working parts is claimed by the manufacturers to constitute a trouble eliminating feature. The device is well constructed and should give the exhibitor and projectionist very pleasing results and long service with proper care.

Low purchase and operating cost, steady arc, absence of noise and vibration are the good features of this new rectifier. It is a much needed device for users of the new reflector arc lamps.

A Patching Light for Mending

The best patching light I have found is to mount a plano convex condenser in your rewind table with the flat side facing you and put in a 10 Watt lamp (properly boxed in metal) under it and you will have a very fine patching light, much better than using a plain piece of glass.

The Motso Mazda Adapter

The Monarch Theatre Supply Co., Chicago, recently sent me some data on their new Motso Mazda Adapter, and they inform me that this new Adapter is going over "big." The Adapter can be used in any of the projection machines now on the market, most any projectionist can easily install same in his lamphouse in a few minutes. This Adapter is entirely different from any other Adapter now on the market. The Monarch people also manufacture a Regulator for use on alternating current for the reducing of the 110-volts down to 30-volts and 32 amperes; it is well constructed and will give the exhibitor very pleasing results, and the price is RIGHT. The Monarch Co.,

(Continued on Page 54)
It's expected

“Eastman” and “Kodak,” in black letters in the margin, identify the genuine Eastman product—the film that carries quality through to the screen.

Eastman Positive Film assures the kind of photographic reproduction that audiences are entitled to—and expect.
PROJECTION
(Continued from Page 52)

or the writer will be pleased to send complete data on this equipment upon request from projectionists and exhibitors.

Bootleg Parts for Projectors

In certain districts there are some theatre supply houses that are selling what we call “Bootleg Parts” to projectionists. These parts generally look very good to the purchaser’s eye but when he tries and puts them on they are usually made under size or way over size, and they last only about HALF as long as the parts put out by the manufacturers themselves. I strictly advise against the use of parts that are NOT stamped with the maker’s name, they WILL NOT give you satisfactory results. The sprockets made by some of these parties are far from being true and their use in the projector will usually result in an unsatisfactory picture on the screen, and the intermittent sprockets will “undercut” very rapidly. Don’t use them, buy parts made by the manufacturer of your projector and play safe.

Whitewashed Wall Projection Screens

A smoothly plastered wall that has been carefully whitewashed with milk of lime gives good, dull white surface for a projection screen. It rubs off rather easily and cannot be cleaned. Of course a fresh coat of whitewash will renew the screen. It is very cheap and good. The projectionist should take care to carefully strain the whitewash, and to apply same very carefully so that a smooth surface will be the result.

In spreading the Kalsomine or whitewash on the wall one should use a soft brush and apply with the tip of the brush only. This will give a smooth finish and if one uses plenty of paint there will be no joints, but the whole will appear smooth and white.

I would recommend that two coats should be used the first time and only one coat thereafter.

Repaint or whitewash your screen about every three months. When a screen surface becomes dirty you lose much of your screen brilliancy.

Use a feather duster for cleaning your screen every week.

A clean screen means a brighter and clearer picture.

Be sure and paint a border of about five inches around the picture image, using a “dead black” paint.

As refinements in projection are being made—Transverter equipment anticipates these changes.

If your projection room is to be remodeled, get equipment and tell us your plans, and we will give our suggestions, entirely without obligation.

The HERTNER ELECTRIC COMPANY
Locust Avenue
Cleveland, Ohio U.S.A.
Where to Buy It

CATALOGS AND LITERATURE LISTED IN THIS DIRECTORY MAY BE OBTAINED BY WRITING TO THIS PAPER OR TO THE MANUFACTURERS. TO INSURE PROMPT ATTENTION WHEN WRITING TO MANUFACTURERS, ALWAYS MENTION EXHIBITORS TRADE REVIEW.

AILSE LIGHTS
The], Brooks Cm, 1741 Euclid Ave., Cleveland, 1, Ohio.
Exhibitors Supply Co., $25 South Wabash Ave., Chicago, Ill.
Kausolite Manufacturing Co., 8129 Rhodes Ave., Chicago, 11.
(1llustrated pamphlet on aisle lights)

ARTIFICIAL FLOWERS
General Flower and Decorating Co., 225 West 49th Street, New York.
Frank Netcher, 61 Barclay Street, New York.
(1llustrated catalog on artificial flowers)

BRENNER LIGHT CORP.
(1llustrated catalog on projection machinery, flood and spot lights)
(1llustrated catalog on projectors, and accessories and lamps)

Curtain Boards
Best Devices Co., 22 Film Building, Cleveland, Ohio.
(1llustrated catalog on motion picture equipment)

LAMPS, REFLCCTING ARC
Morellete, Inc., 600 West 57th Street, New York.
Warren Products Co., 261 Canal Street, New York.

LAMP ADAPTORS
Best Devices Co., 22 Film Building, Cleveland, Ohio.
(1llustrated catalog on projection lenses)

LENSES
Bausch & Lomb Optical Co., Rochester, N. Y.
(1llustrated catalog on lenses of all kinds)
(1llustrated catalog on lenses of all kinds)
Gundlach-Manhattan Optical Co., 17 Coleman Street, S. Rochester, N. Y.
Kohlmann Optical Co., 155 Steuben Street, Brooklyn, N. Y.
Projection Mfg. Co., 201 State Street, Rochester, N. Y.
(1llustrated catalog on projection lenses)

LIGHTING EQUIPMENT, SPOTLIGHTS, ETC.
Display Stage Lighting Co., 334 44th St., New York City.
(1llustrated pamphlet on stage lighting)
Charles H. Bennett, Cleveland, Ohio.
Best Devices Co., Film Bldg., Cleveland, 0.

COMMUNICATIONS, AUTOMATIC
H. W. Welsh, 278 West 44th Street, New York.

DECORATORS
American Seating Co., 8 E. Jackson Blvd., Chicago, Ill.
Maney Chair Co., Gardner, Mass.

CURTAIN CONTROLS, AUTOMATIC

DISSINGTASTS, SPRAYS, ETC.
Rochebro, Geo. Dowling Place, Rochester, New York.

DYES, LAMP
Bachmiller & Co., Inc., 428 West 37th Street, New York.

FILTER STOCK

FILM RACK STOCK
Grosch & Co., 1323 Vine Street, Philadelphia, Pa.

FOOT COVERINGS
Clint Carpete Co., Chicago, Ill.
(1llustrated catalog on carpet and rug cushions)

FRAMES, MIRRORS, ETC.
Stanley Frame Co., 729 7th Avenue, New York.

INSURANCE
Theatre Inter-Insurance Co., 137 South Wabash Ave., Chicago, Ill.

INTERIOR FURNISHINGS

LAMPS
Edison Lamp Works of N. J., Harrison.
(1llustrated catalog on lamps and illuminating accessories)

PROJECTIVE MACHINERIES, ACCESSORIES
Brenkert Light Projection Co., Detroit, Mich.
(1llustrated catalog on projection machinery, flood and spot lights)
(1llustrated catalog on projectors, and accessories and lamps)

SAFES, FILM, AND SHIPPING CASES
American Film Safe Co., 1800 Washington Blvd., Baltimore, Md.
Russakoff Co., 566 W. Chicago Ave., Chicago, Ill.

SCENERY
Theodore Kahn, 155 W. 59th Street, New York.

SCREENS
National Screen Co., Film Bldg., Cleveland, 0.

SHUTTERS
Double Disc Shutter Co., 270 Payne Ave., Cleveland, Ohio.

SIGNS
Cramblit Eng. Corp., 177 5th Street, Milwaukie, Wis.

SLIDES
M. S. Bush, 52 Chippewa Street, Buffalo, N. Y.

SMALL ELECTRICAL MACHINES
Moosbach-Eckardt Corrugating Co., Cincinnati, Ohio.
(1llustrated catalog on metal marquise, doors and latches)

STAGE RIGGINGS
Peter Clark, Inc., 534 West 39th Street, New York.
J. H. Welsh, 270 W. 44th St., New York.

SWITCHBOARDS, THEATRE
(1llustrated catalog on electric switchboards)

THEATRES FOR RENT
Wm. J. Smith & Co., 1467 Broadway, New York City.

THUMBACKS

TICKETS
Arcus Ticket Co., 352 N. Ashland Avenue, Chicago, Ill.

TIME MACHINES
Brenkert Light Projection Co., Detroit, Mich.

TIME MACHINES
Brenkert Light Projection Co., Detroit, Mich.

TRANSPORTERS
Hartman Bros., 1905 W. 112 St., Cleveland, Ohio.

VENTILATING
Typhoon Fan Co., 345 35th Street, New York.
MILLION TO BE SPENT ON NEW PORTLAND THEATRE

$35,000 Wurlitzer Installation Features Tremendous Project

PORTLAND, Oregon—Lease of a site at Salmon street and Broadway for a new $1,000,000 theatre and closing of a deal booking the talent of the Gus Sun theatre circuit—the largest in New York and the Atlantic states—Friday marked the beginning of a new phase in the Portland development of the theatrical interests of Ackerman & Harris, present owners of the Hippodrome theatre.

Sam Harris, one of the partners in the firm, announced the deal, and A. E. Doyle is working on the plans for the new house. It will be a 2,500 seat theatre, and the building in which it is housed will be a seven story structure with stores and office rooms as well.

Manager W. W. Ely, who announced the booking of the Gus Sun talent, will leave soon for the East where he will make provisions for the new changes. Selection of furniture and fixtures for the new theatre will be in his hands.

To Study Ventilation

One of the features in the new theatre for which Ely will arrange is the installation of a $35,000 Wurlitzer organ, one of the finest in the city.

During his trip East he will also go into further detail on the lighting and ventilating system.

"We have the best ventilating system in the Hippodrome," he said, "and I intend to profit by my experience with it and produce an even finer system of lights and ventilation for this new theatre."

Excavation on the site is expected to begin in a month. The lease on the present structure expires August 1, 1926, and by that time it is expected that the new theatre will be ready for occupancy. Pantages theatre will occupy the present Hippodrome building through purchase.

Leased for 35 Years

Ackerman & Harris own 24 theatres on the coast and book entertainment in 100. At present they are building in Fresno, Oakland, Los Angeles, San Leandro and Haywood, Cal., five theatres which will cost an aggregate of $3,000,000. No one of these theatres, according to Harris, is so elaborate as the one to be built here.

The site of the Portland house was owned by Keller & Boyd, and has been leased for 35 years to Ackerman & Harris.

* * *

News of the Architectes


Theatre contemplated at 9th and Main sts., Richmond, Ind. Archa not selected. Owner, City Securities Co., 156 E. Market st., Indianapolis.

M. P. theatre at Cleveland and Myrtle aves., Columbus, Ohio, being built by Archt. J. Edgar Ouscal, 180 E. Broad st. Owner, New Linden Amusement Co., 5 W. Long st., 1 sty., 50x100.


Archt. C. W. & C. L. Rapp taking bids on theatres, stores and cap. hotel at s. w. corner Hyde Park Blvd. and Blackstone, 12 st. and cop., 275x275. Owner, Schoenstadt & Son, 118 So. Michigan, Chicago, Ill.

Archt. J. E. O. Fridmord, 38 So. Dearborn st., Chicago, Ill., taking bids on theatre, stores and offices at 4048 Sheridan road, $1,000,000, 2 sty., 128x194. Owner, Ascher Brothers, 506 So. Winabash ave.


Theatre being built at S. W. corner 17th st. and Broadway, N. Y. C. Archt., Thos. W. Lamb, 644 8th ave. Owner, Coolidge Theatre Corp., 50 E. 42nd st., N. Y. C. No date set for work to start. 2 sty., 120x100.

**

Exhibitors Trade Review
is a positive essential to every motion picture film laboratory and exchange

It’s unequalled performance has made it the standard machine for cleaning and polishing both negative and positive motion picture film.

"The first one is still in service"

DUPLEX MOTION PICTURE INDUSTRIES, Inc.
Long Island City, New York
Mack Sennett Comedies

Two Reels

4th Series, 18 in Series
Current and Coming Releases

Sneezing Beezers
The Iron Nag
Butter Fingers
A Rainy Knight

Are YOU cashing in on the wide-spread popularity of the Mack Sennett comedies?

Where the summer crowds gather on the beaches people say of a pretty girl with a stunning figure, “She looks like a Mack Sennett girl.” When editors want to dress up their picture pages with the prettiest girls obtainable, there you'll find the famous Sennett beauties.

Think of the vast publicity these comedies have had in the press and among the public. They are standard in quality, inimitable in style, fun and beauty.

How are you going to get the utmost out of them if you don't tell the public about them in your advertising?
The man
Who gets
A good meal
Only once in a while
Soon starves to death,

The exhibitor
Who gets
A good picture
Only once in a while
Soon flops,

There are
Plenty of companies
That can give
You
A good picture
Once in a while,

There is
One company:
PARAMOUNT
That can
And does
Give you
Good pictures
ALL THE TIME

Book PARAMOUNT
And feast
In the Land of Plenty!
The Next
Monthly Short Subjects Number
of
EXHIBITORS TRADE REVIEW

will be the first issue in October

IT WILL CONTAIN A WEALTH OF NEW MATERIAL DEALING WITH THE ADVERTISING AND EXPLOITATION OF SHORT PRODUCT, SUITED PARTICULARLY TO THE NEEDS OF NEIGHBORHOOD AND SMALL-TOWN THEATRES.

AS USUAL, EXHIBITORS TRADE REVIEW IS FIRST WITH A MONTHLY ISSUE DEVOTED TO THIS DEPARTMENT OF THE BUSINESS. WATCH IT DEVELOP—FOR YOUR BENEFIT—A WEALTH OF HIDDEN PROFITS THAT ARE WAITING TO CLIMB INTO YOUR BANK BALANCE.

Remember—
MONTHLY SHORT SUBJECTS NUMBER
EXHIBITORS TRADE REVIEW
FIRST ISSUE IN OCTOBER
SERVICE!

When Mr. Asher Levy recently opened the new Diversey Theatre in Chicago a Kinograms News Reel cameraman photographed the first audience to enter the doors.

Before The Spectators Had Left Their Seats They Were Looking At Their Own Pictures On The Screen!

So Mr. Levy, who believes in giving credit where credit is due wrote us the following ---

We have only the highest praise to offer for your services at the opening of our new Diversey Theatre, Chicago, when the motion pictures showing the first audience enter the theatre were projected on the screen one hour and five minutes after being taken. It was a remarkable feat in service and workmanship.

(Signed) Asher Levy

This same service is yours for the asking

BOOK KINOGRAMS
The News Reel Built Like a Newspaper

EDUCATIONAL FILM EXCHANGES, Inc.
Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President
Thank you, Mr. Chaplin. 
You know!

Charles Spencer Chaplin knows movie audiences. 
And he knows the Pathé News.

Of the features that you show, how many, do you know in advance, are sure to please your audiences?

Nine out of ten are a great big Question Mark.

But the Pathé News is certain to be a bright spot on your bill.

Don't keep it a secret. Advertise it.

Pathe News
What Max Graf did you can do, If you use Pathécomedies!

He was cold to the idea, at first
But it got the $ and he's sold!

What Mr. Graf Used:

From Mack Sennett--
A Harry Langdon Comedy, Two Reels
An Alice Day Comedy, Two Reels

From Hal Roach--
An Our Gang Comedy, Two Reels
A Hal Roach Comedy, One Reel

Pathécomedy

TRADE MARK
SNAPPY SHO
— that —
Secure Simoleons

“SHEIKS and SHEBAS”
COMEDIES
OF FLAPPER AMERICANS
(Released Every Other Week)
Made by McKnight-

EPISODE SERIAL
BEN WILSON and NEVA GERBER
IN
“THE MYSTERY BOX”
Full of Chills, Spills, Thrills, and Tense Suspense
(NOW READY)

EPISODE SUPER-SERIAL
NATIONALLY ADVERTISED
NATIONALLY EXPLOITED
“THE POWER GOD”
STARRING
BEN WILSON and NEVA GERBER
(FOR FALL RELEASE)

REleased THROUGH

VITAL
In Territories Not

DAVIS DISTRIBUT
J. CHARLES
218 West 42nd Street
RT SUBJECTS
— that —
Supply Satisfaction

"HEY FELLAS"!
COMEDIES
The Doin’s and Disasters of Young America
(Released Every Other Week)
Womack Productions, Inc.

TWO-REEL UNIQUE FEATURETTES
"FRAGMENTS of LIFE"
TALES TOLD WITHOUT TITLES
(FOUR NOW READY)
Produced By F. Herrick Herrick

SINGLE REEL NOVELTIES
"CINEMA STARS"
Intimate Glimpses of Film Favorites
At Home, At Work and At Play
(RELEASED ONE A WEEK)

EXCHANGES, Inc.
Already Under Contract
NG DIVISION, Inc.
VIS, II, President
NEW YORK, N. Y.
HARRY LANGDON
COMEDIES

Produced by
MACK SENNETT

Directed by
HARRY EDWARDS

Distributed by
PATHE EXCHANGES
Short Subjects for Showmen!

12 - "Adventures of Mazie"
12 - "Fighting Hearts"
13 - Standard Comedies
13 - Blue Ribbon Comedies
26 - Bray Cartoons

Follow the laugh line!
It isn't the fellow with the bass horn who makes all the music.
Nor does the largest brag make the most helpful trade paper.
But there's one thing about
Exhibitors Trade Review
That is worth bragging about any time, anywhere. It is what its name implies, an Exhibitor Publication, built from the ground up to help the theatre owner and manager.
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"DON Q SON OF ZORRO"

News From the Critics

"A swift picture with plenty of pleasing surprises and action. An ideal part for Mr. Fairbanks. No end of mirth. Outbursts of genuine merriment and a peal of applause at end."—N. Y. Times.

"As winning and exuberant a Douglas Fairbanks as ever you have seen. He is seen in a whirlwind of stunts and stunners."—N. Y. World.

"The finest tale of adventure that has ever been screened."—N. Y. American.

"The best picture Fairbanks has made. It has dash, charm, and an abundance of wit."—News.

"Doug's greatest production. It stands in a class all by itself as the most marvelous romantic melodrama ever produced."—Daily Mirror.

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford  Charles Chaplin
Douglas Fairbanks  D.W. Griffith
Hiram Abrams, President  Joseph M. Schenck, Chairman, Board of Directors
D.W. GRIFFITH

presents

SALLY OF THE
SAWDUST

with
CAROL DEMPSTER
and W.C. FIELDS

Adapted by FORREST HALSEY from a stage story by DOROTHY DONNELLY

"A Rogue Of a Movie"

"D.W. Griffith may have made better movies, but I doubt it. At least, this one will be universally liked. Gay and fun-streaked." — Daily News.

"Sally" is guaranteed to please both the young and the adults." — Daily Mirror.

"You'll love Sally, and if you don't, then there is something wrong with you." — Telegraph.

"There is sentiment to burn and, as a matter of fact, all is as it should be in this film." — Post.

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Now Booking

UNITED ARTISTS CORPORATION

Mary Pickford  Charles Chaplin
Douglas Fairbanks  D.W. Griffith

Hiram Abrams, President  Joseph M. Schenck, Chairman, Board of Directors
“Gold Rush” Breaks Records of 17 Years

“Charlie Chaplin’s ‘The Gold Rush’ broke all records since this house was opened seventeen years ago,” telegraphed Aaron Jones, of Jones, Linick and Schaeffer, to Hiram Abrams, president of United Artists Corporation, when this new Chaplin dramatic comedy opened at the Orpheum theatre, Chicago. “All I can say is that it is marvelous. Congratulations.”

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford
Douglas Fairbanks
Charles Chaplin
D.W. Griffith
Armill D. Marden, President
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See that date?

Remember it well for it is the release date of one of any year's biggest hits!

JOSEPH M. SCHENCK
presents

NORMA TALMADGE
in
GRAUSTARK

with EUGENE O'BRIEN
Story by GEORGE BARR MCCUTCHEON

A DIMITRI BUCHOWETZKI PRODUCTION

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

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The Front Page Picture Story!
Ramon Novarro in
The Midshipman
By Carey Wilson, Scenario by F. McGrew Willis
Directed by CHRISTY CABANNE

Road—Show—Size
Metro-Goldwyn-Mayer's

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Johnny Arthur, shy and pensive comedian, puts himself and his "trick" Ford over, in these scenes from "The Tourist," an Educational - Tuxedo comedy.

Popular Johnny Arthur, featured in Educational's series of two-reel Tuxedo comedies, brought the house down recently when this picture played the Rialto Theatre, New York.

"The Tourist"
An Educational Comedy Success
THE principal text, this week, is Short Subjects. How they can be converted to larger profit for every exhibitor. How we can get down to brass tacks and handle them, exploit them, advertise them as they deserve.

It's a large subject—one that involves a lot of pioneering. This month we get something of an idea of its magnitude. And in the monthly Short Subjects numbers that are to follow, the many and varied phases of the subject will be discussed, analyzed, illustrated.

* * *

OF THE week's interesting events, one of the foremost was the opening of New York's newest little theatre, the Embassy, showing "The Merry Widow." Gloria Gould on the job managing. Scads of flowers. A crowd that required vigorous police handling. Six hundred seats filled, with an audience well flavored with picture people and inclined, in spite of the heat, to applaud whatever might be applaudable.

Imagine, if you please, a chain of these small houses scattered across the country, playing the so-called "high-brow" product that is above the mass level, at $2 or thereabouts. What it might mean to the making of those "better pictures" we are always talking about!—the pictures that are too good to make money as they are handled today. But there is reason to question the selection of "The Merry Widow" as the sort of picture for such a house. Not because it isn't a good picture, judged by present standards. But because it is the sort of picture that, reduced somewhat in footage, ought to go well in the normal channels.

WHEN we come to talk of pictures that rank as works of art, "Siegfried," which opened at the Century, New York, a few nights ago, must be discussed with discretion. To pull the old line that "It's an artistic triumph that won't make money" is, for once, dangerous. For here is a picture so compelling that it seems likely to grip even an audience that doesn't know what it is all about. As to its artistic merit there can be no controversy. As to its popular appeal, we shall see what we shall see. But it is a picture. And it is, also, an opera, visualized via the screen. With a Wagnerian musical score, arranged by Hugo Riesenfeld, that is nothing short of marvelous for its beauty. If we were an exhibitor, catering to a fairly intelligent public, we would make an effort to get this one—boost it plentifully as something altogether different—and regard the whole transaction as an experiment. Possibly profitable, possibly not. But anyhow an experiment worth trying.

* * *

THERE can be no monopoly of box-office values. There's no reason why they should not turn up, in full measure, in an independent production. As they do, for example, in Truart's "Souls for Sables." In story value, cast and direction a picture that deserves special attention. One which indicates a sincere intent to deliver product that will make money for the exhibitor as well as a reputation for Truart. It is this sort of thing which will go far to put independent pictures on a high plane with the industry and the public.

Willard C. Howe
"Slow Motion" Boycott Confronts Connecticut

Connecticut Motion Picture Theatre Owners are faced with a boycott in "slow motion" as a result of a decision reached by the Motion Picture Producers and Distributors of America, to withdraw its films from the state and to supply only those theatres with films that hold contracts with its members.

This sweeping decision of the M. P. P. D. A. came after a conference with heads of the Connecticut Theatre Owners in New York, called to consider ways and means to fight the film tax law recently upheld in the state.

Will H. Hays, President of the M. P. P. D. A. issued the following statement:

"The Connecticut law which provides for a one-man political censorship of a method of expression and for a tax of a confiscatory nature is as unjust in its provisions and conception as it is impracticable in its operation.

"The exhibitors, producers and distributors are united and unanimous in their conclusions as to the impossibilities of the situation.

"It is a most unfortunate condition, placing an entirely unnecessary and expensive burden on the amusement of the people and placing in the hands of one man the determination of what much of that amusement shall be. It is a serious economic problem. There is left for the motion picture theatre owners, producers and distributors scarcely any option. Producers and distributors will carry out their existing contracts; they will immediately remove their exchanges for the distribution of films from the State of Connecticut; and for the time being they will not make further Connecticut contracts."

EXTRA SESSION ASKED

No contracts will be entered into by the members of the M. P. P. D. A. and any of the 165 Connecticut theatres. Some few of the theatres hold contracts that have at least four months to run but most of the houses will be dark before that time.

In the meantime the Connecticut M. P. P. T. O. will appeal to Governor Trumbull to convene a special session of the General Assembly of the state with the purpose of repealing the drastic tax law.

Advices from the Hays office in New York are to the effect that their lawyers will have the association's appeal to the Supreme Court in Washington ready by the time that court convenes in October. The appeal will have precedence on the docket.

The Connecticut Committee which visited New York to discuss the question with the Hays men consisted of Joseph W. Walsh, President of the State organization, Louis M. Sagal of the Poli circuit, Max Field, I. J. Hoffman and M. J. Fournier. Producers' representatives at the meeting were Major Thompson, F. B. O; E. W. Hammonds, Educational; E. M. Goldstein, Universal; Adolph Zukor and S. R. Kent, Famous Players-Lasky; William Fox, Fox Film Corp.; Paul Bennett, Pathé; Richard Rowland, First National; Nicholas Schenck, Metro-Goldwyn and D. W. Griffith, representing United Artists.

WILL H. HAYS states that the Connecticut is the result of a one-man censorship, created by the tax law.

The Independents will not step into the breach created by the withdrawal of the pictures of the M. P. P. D. A.

New Haven Exchanges have already started to close.

A Bridgeport exhibitor has closed his theatre and plans to reopen with stock.

First payments of the tax will be met by a reserve fund created by the Connecticut State organization.

Contract deliveries to theatres will be met by mail and express from Massachusetts and New York.

Previous to the meeting, when discussion of the boycott had been projected, Mr. Walsh, in Hartford, said: "I wish to state that we will do everything in our power to fight this movement of closing the theatres.

"We are serving the public. We have and will continue to give our patrons pictures, but it looks as if we would be forced into closing sooner or later.

"The bill, which later became a law, was aimed at the distributors. They have found a loop-hole and are now passing the back to us."

FUND RAISED

Subsequent to the New York meeting Mr. Walsh issued the following statement:

"Anticipating the confusion which will inevitably result when the exchanges are moved from New Haven and deliveries are made through interstate commerce carriers, and to enable the exhibitors to keep open and show the pictures they have already contracted for, the M. P. T. O. of Connecticut, the New Haven Film Board of Trade and the Boston Film Board of Trade have arranged to borrow sufficient funds for the payment of the tax by theatre owners on the films now in Connecticut under contract for exhibition there.

"After existing contracts have been completed, the exhibitors will leave to the district courts the question of which organizations to receive the funds and pay to the state tax."

Mr. Walsh went on to state that many of the state exhibitors will not come under the jurisdiction of this fund and that as a result they will be forced to close down immediately.

It is explained that the borrowed funds will be used by the exhibitors who are the first to receive films shipped from outside the state and who might not be able to meet the full tax alone.

EXODUS PROCEEDING

The exchange exodus from Connecticut has already started. The Franklin Film Exchange in New Haven has already closed its doors and shipped all film to Boston headquarters.

John Powers, New Haven Paramount manager, who attended conferences, received his orders to "close up shop" while in New York.

There are sixteen film exchanges located in New Haven. It is understood that all of them are rapidly taking steps to shut down.

Any thought the the Independents would hold themselves ready to step into the breach caused by the withdrawal of the films of the members of the Hays organization was put to rest when Frederick H. Elliott, head of the M. P. P. D. A., stated that the organization was engaged in making contacts for the exhibitors in the new state.

Mr. Elliott stated that the independents would not spend a penny to fight the law in the higher courts, but that it has $500,000 to use "to fight the political phase of the law."

Emphasis was given the independents' stand by the preparations made by Lester Tobias, head of the Yale Film Exchange of New Haven, the distributing machinery of the independents, to shut down.

POINTS OF CONTACT

Springfield, Mass., and Portchester, N. Y., are to be used as points from which to ship contracted films into Connecticut by parcel post and railway express, it was stated.

One Connecticut exhibitor has already thrown up the sponge, boycott or no boycott. He is Carlos Jose Reyes, owner of the Empire Theatre in Bridgeport. "It would not pay me," he said, "to keep open waiting the outcome of a doubtful proposition. I will start to renovate my house with a view to reopening with a stock company."

Mr. Reyes called at the various exchanges with whom he held contracts and asked for cancellations. They were granted.
"BIG U." STARTS
IT'S BIGGEST FILM

Buchowitzki Directing "The Midnight Sun"

Work has begun at Universal City on what is said to be one of the biggest spectacles ever contemplated for the screen. It is "The Midnight Sun," and is an epic of Russia in the days of Czar, and it is expected to be more lavish and spectacular than "The Hunchback of Notre Dame" and "The Phantom of the Opera." It is being directed by Dimitri Buchowitzki, the noted Russian director.

The production will be made with an all star cast. Three principals have been selected, Laura LaPlante, Pat O'Malley and George Siegmund.

The story has been adapted and scenarioized by A. P. Younger.

Work is now under way on the construction of a replica of the Imperial Russian Ballet of Petrograd, where many of the colorful scenes will be made. Buchowitzki is engaged on the details of production, of which he has absolute charge, assisted by a staff that includes several European army officers and noted experts, chief of which is Major General Theodore Lodjensky, formerly of the Imperial Russian Guard.

* * *

TITLE CHANGES

Robert T. Kane has changed the title of his initial First National picture from "Invisible Wounds" to "The New Commandment."

* * *

Edwin Carewe's new First National picture, hitherto known as "Joanna" will be assigned the new title, "Joanna With a Million." Production starts Sept. 20.

* * *

The title of the Richard Talmidge production now under way has been changed to "The Prince of Pep" instead of "DR. JIM" as was first announced.

* * *

Masters Adds to Staff

E. Lanning Masters, motion picture publicist, has added Arthur Kane, Jr., and B. A. Holaway to his Hollywood staff.

PRODUCTION IN ARGENTINA

THERE are no less than twenty-five motion picture film producers in Buenos Aires engaged in the business of making current events films and plays.

The current events films, known locally as "Actualidades" and "Re vistas," are largely of local interest only and are placed in the regular theatre circuits for distribution.

Twenty plays of fair local importance were filmed in Buenos Aires during the year 1924. These were produced by 14 different companies. In many cases the local company is organized for the production of only one picture, and the work is done cooperatively by the artists, using only make-shift studios.

Very little money is actually expended in the production of the Argentine film plays. Often the artists do not receive any pay until the play is in the circuit and bringing a return. However, practically all of them return a good profit as they have a local element of attraction. Although most of the artists are amateurs, the Argentine film industry has begun to develop a few "professionals" who devote all of their time to motion picture plays. The highest recorded fees paid to one of these artists was 1,500 pesos a week for the film and 10 per cent of the net profits.

ANOTHER McCARTHY

Charles E. McCarthy, Paramount publicity director, is a busy man these days answering phone calls from stars, directors and executives of the Famous Players-Lasky Corporation, who are offering him congratulations on the arrival of a baby daughter.

Mrs. and Miss McCarthy are doing nicely. This is the third time Mr. McCarthy has had that expansive feeling of being a father.

Davis Asks Full Speed

Vital Exchanges Must Have Product

J. Charles Davis, 2nd, head of the Davis Distributing Division, Inc., left for Chicago en route for the West Coast. His watch word will be: "Speed Up Production."

Mr. Davis will confer with producers who are making pictures for his company on the Coast, regarding scripts, casts and directors for coming productions. All of these matters are given Mr. Davis' personal supervision, and no picture is made if it does not have his okech on these points.

It is also Mr. Davis' intention to speed up production wherever possible so that the pictures which will be handled exclusively by Vital Exchanges may be ready for them at the earliest possible date.

Within a few days after his arrival Mr. Davis will be joined by Mr. David R. Hochreit, president of the Vital Exchanges, Inc., who is making the trip to California for the specific purpose of meeting the individual producers. With Vital Exchanges throughout the country in full swing next month, and with the speeding up of production due to Mr. Davis' visit, there will be no dearth of material for immediate release.

REMBUSH SIGNS ALL ARROWS

Frank Rembush, president of the Motion Picture Theatre Owners of Indiana, who operates and directs the policies of seventeen theatres in that state, closed contracts with Frank Zambreno for all of the twenty-four first run pictures that constitutes the Golden Arrow Franchise for the season of 1928-29, through the Indianapolis exchange of the Progress Pictures Company.

* * *

JOE WEIL PROMOTED

Joe Weil has been appointed exploitation director of Universal Pictures Corporation.

* * *

LOEWS, INC., DECLARES DIVIDEND

The Board of Directors has declared a quarterly dividend of fifty cents per share on the capital stock of the company, payable September 30th, 1925, to stockholders of record at the close of business September 12th, 1925.

E. A. Eschmann, Director of Distribution for First National Pictures, Inc., is in the geographical center of this photograph which includes every branch and district manager of the company from every corner of the United States. The occasion of their get-together was the annual sales meeting of First National at the Hotel Roosevelt, New York.
Noted Quartette Will Pass on "Movie Season" Essays

Dr. S. Parke Cadman, president of the Federal Council of Churches; George Barr McCutcheon, president of the Authors' League of America; Richard Washburn Child, former United States Ambassador to Italy, and Alice Duer Miller, noted author, make up the board that will judge the essays submitted in the National Greater Movie Season Contest, according to an announce- ment by Will H. Hays, president of the Motion Picture Producers and Distributors of America, who has sponsored the Greater Movie Season campaign.

The contest has been conducted by prominent newspapers throughout the United States, to select the best essays on what the Motion Picture Means to Me," or "What the Motion Picture Means to My Community."

The three national prizes, to be awarded by the judges, are a trip for two around the world on the Red Star liner Belgica; a trip for two to Miami, and a trip for two to Los Angeles.

Forty-two newspapers participated in the contest and reports indicate that approximately one hundred thousand essays were submitted to the newspapers. Local prizes of great value were offered by the newspapers and exhibitors committees in each city where a contest was conducted.

The winner, chosen by an organized body of exhibitors for a Greater Movie Season Campaign next year has been made by the Motion Picture Exhbitors' League of St. Louis.

According to a wire received by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., from Joseph M. McCutcheon, president of the Exhbitors' League of St. Louis, a special meeting of all St. Louis exhibitors was held last week to discuss the results of the Greater Movie Season Campaign. These exhibitors, after the intensive drive put over by St. Louis, decided that Greater Movie Season shall be made.

Although this is the first official action by an exhibitors' organization, general managers of companies from Los Angeles to Atlantic City and from Atlanta to Seattle have reported unanimously that their Greater Movie Season Campaigns are giving the theatres the best August they have had in years and have made definite statements that the exhibitors want a Greater Movie Season drive every year.

The Los Angeles, Washington, Tulsa and Minneapolis campaigns opened on August 15th. With the Motion Picture Theatre Owners of Western Pennsylvania, Inc., D. A. Harris, president, backing the campaign, Pittsburgh opened its season on August 24th.

Oklahoma City is advertising now the season which will open there on September 7.

Requests for the campaign book and for the publicity service furnished by the Hays Offices, are coming in.

The companies that are selling Greater Movie Season accessories report that orders still are coming in.

The Pittsburgh Greater Movie Season campaign, according to reports, is advertised bigger than three circuses. The surrounding towns are helping in this.

A feature of the Tulsa campaign was an eight page Greater Movie Season section issued by the Tulsa Tribune.

Charles W. Hewes, general manager of the Louisville campaign, reports that five hundred taxicabs in Louisville are carrying streamers reading "Greater Movie Season. Let's Go."

The co-operation of the taxicabs in Louisville is equaled in Spokane by the co-operation of the local railway companies, according to Ray A. Gromacher. All the street cars carried on their front fenders large banniers reading: "Greater Movie Season—Now Go by Street Car."

The banner championship of the United States seems to be held by the Los Angeles Greater Movie Season campaign, of which Edgar Y. Brown is general manager.

The committee included sixty huge banniers stretching the streets of Los Angeles.

GOLDWYN DONATES $1,000 FOR PRIZE

Samuel Goldwyn has started his own prize contest. He has announced that to the person suggesting a suitable vehicle for Ronald Colman to play London in the play to be directed by George Fitzmaurice and released by United Artists, he will pay the sum of $1,000.

This message was broadcast from the Goldwyn offices to all newspapers, and the contest is scheduled to end only when the right story has been selected.

Those who enter the contest have the whole field to work from. Jack London plays and personalities will be considered. The only requirements are that the story must suit the two leads. In case more than one entry submits the winning title, the prize will be divided.

WILSON TO CUT OUT DISTRIBUTION

The Siring D. Wilson Company will probably reorganize in the near future, eliminating its distribution activities and confining itself to production.

The Wilson company has made one feature, "The White Mice," for which releasing arrange- ments have not been arranged as yet. It also produces and distributes a number of cartoon comedy series, some of which are done in color.

Sam Sax Sets Three Gotham Feature Films

With the completion of "The Part Time Wife," the fifth of a series of twelve Gotham Productions released through the Luma Film Corporation, Sam Sax announces the titles and order of the next three.

Number six will be "The Shadow on the Wall," from the book by J. Breen, which is a mystery melodrama with Harry Allen in the lead and Greigh, Palmador, leading the cast. This is now in production and will be ready by September 15th.

The seventh production has been definitely decided upon as "One of the Bravest," an original feature written by James J. Tynan. Ralph Lewis has been chosen to head the cast. Preliminary production work and casting is now being done and the production will be started on September 1st.

Negotiations are now under way to arrange for the use of a large travelling circus for the final round of the eight Gotham release, which is a circus story entitled "Hearts and Spangles."

With the completion of these releases the Gotham program will be 75 per cent completed and production plans call for the entire schedule to be completed and prints and accessories in the exchanges six months ahead of schedule time.

NEW RAY PICTURE READY TO SHOW

"Some Punks," the first of the Charles Ray series for the Chadwick Pictures Corporation, is now ready for release. Editing on the production was completed.

The story was written by Bert Woodruff, who also plays an important role in the picture, and Charles E. Banks. Jerome Storm, who has directed many of the early success- ful Ray pictures, was also responsible for this series. "Some Punks." Duane Thompson plays the star and the cast includes Hallam Cooley, George Fawcett, William Courtright and Fanny Midgley.

FOUR F. B. O. HEADS LEAVE NEW YORK

J. I. Schnitter, vice-president of F. B. O. in charge of production, and John Brownell, west coast scenario man, left on Friday, August 21st, for a six weeks' trip to the Coast studios of the company to supervise production activities for the 1927-28 program.

Paula Gould, general manager for Film Booking Offices in the East, left for a three weeks' trip to the Coast studios of the company.

Lee Marcus, general sales manager of Film Booking Offices, left on a tour of the southern exchanges. Mr. Marcus will visit New Orleans, Dallas, Oklahoma City and Mem- p

9 INDEPENDENTS IN ONE STUDIO

California Plant Works at Capacity

Independent producers are displaying an activity that has been unprecedented in Hollywood. In the California Studios alone nine units are producing, establishing a new

"The Big Adventure," with Herbert Rawlin- son and Grace Darby, is under way; they are being supported by Vola Vale, John Darby, James Gordon and Carlton Griffin. This is the second of twelve productions which will be issued.

Rawlinson is also working at the same time at the California Studios in the "Flam- ing Fire" serial that is being directed by Bob O'Brien; it is being supported by Vola Vale, Lucy Darby, James Gordon and Carlton Griffin. This is the second of twelve productions which will be issued.

Harry J. Brown Productions, with Harry Brown directing, is shooting "The Danger Quest," a South African drama with Reel Smith and Ethel Smith leads and a specially selected cast consisting of David "Red" Kirby, J. P. McGowan, William Franey, Fred Kohler, Joseph McCray, White Howard, the cowboy, and Daniel Keyes.

William Russell is starring in his own production, "Big Pal," with Jack Adolph directing. In the cast are Julianne Johnson, Mary Carr, Mike Bennett, Hayden Stevenson, Frank Herney, Henry Barrows. A feature of the production is a fight for the beautiful champion, being directed by Jack Jeske, who is directing a Gold Medal comedy featuring Jack Cooper and Jack Richard- son. Ione Marlowe, sister of June Mar- lowe, has the leading feminine role.

Samuel Bischoff is producing an H. C. Witwer comedy, "Classics in Slang," with Charley Delaney, Ed Phillips and Char- lott Todd as leads. The comedy is an opposite the star and the cast includes Hallam Cooley, George Fawcett, William Courtright and Fanny Midgley.

No. **

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CARR AND SIDNEY
"PARTNERS AGAIN"

Team Will Appear in Goldwyn Film

Samuel Goldwyn, whose annual "Potash and Perlmutter" film has assumed the proportions of a motion picture institution, is making important preparations to produce the latest of the series, "Partners Again." He has announced that once again Alexander Carr and George Sidney will appear in the roles made famous in the writings of Montagu Glass. Thus the new title will possess a dual significance inasmuch as these stars appeared in last year's opus, "In Hollywood with Potash and Perlmutter." Mr. Glass is now in Hollywood, lending the benefit of his wit and wisdom to Frances Marion who has taken time off from her own producing activities to assist "Partners Again" to the screen. Miss Marion performed a similar service on last year's picture, "The Gentleman from Hawaii," as previously announced, will direct the picture on the completion of the cutting and editing of "Stella Dallas," this being King's first Samuel Goldwyn production and under his recently signed long term contract.

**

CORTEZ OPPOSITE BEBE

Ricardo Cortez will play the chief male role of "Martinique," opposite Bebe Daniels, the largest production put under the charge of William K. Howard since he signed a long term directorial contract with Paramount. This is the first picture Bebe Daniels has made on the West Coast in three years.

**

"PARISIAN NIGHTS" HONORED

"Parisian Nights," a 1928 Gold Bond production which began its career at the Capitol Theatre, New York, was selected by Pantages, Los Angeles, to celebrate the theatre's twenty-fifth anniversary. When the film, in which Elaine Hammerstein and Lou Tellegen are co-starring and which was directed by Al Santell, director of "Fools in the Dark" by Al Poor in the play, the following wire was received at the Home Office of F. O. F.: PANTAGES, Los Angeles.

723 Seventh Avenue, New York.

We are indeed pleased to state that our selection of your production "Parisi

"Parisian Nights" for your twenty-fifth anniversary picture has proven that our judgment of this picture was correct. We have played it every day since the opening day. Regards.

**

M-G-M SIGNS ABRAMS

FRENCH DIRECTOR

Leon Abrams, author of "The Masked Bride," Mae Murray's new starring vehicle for Metro-Goldwyn-Mayer, and former director in France, has signed a long term contract with the Culver City studios to direct films.

"The Masked Bride" is being directed by Christy Cabanne, with Francis X. Bushman in the leading male role opposite the star. Roy D'Arcy has an important role in the picture, and the cast includes also Ford Davidson, Pauline Neff, Andre Cheron, Chester Conklin and Fred Warren.

**

Buster Keaton herewith gives a demonstration of what constitutes the subtle and delicate touch in things artistic.

SEATTLE TO GET PRODUCTION CO.

Lewis H. Moomaw, Associated Exhibitors' producer and director whose "The Checkboard" proved an outstanding success of last year, was recently a visitor in Tacoma, Washington, for the purpose of investigating the studio possibilities of the H. C. Weaver Productions, Inc.

The producer, under the guidance of Peter L. Shamray, head of the laboratory and other divisions of the Weaver enterprises, toured the entire plant, and it is reported that Mr. Moomaw was so well pleased with the studio equipment and the great film possibilities of the surrounding scenic locations that he will probably make some of the four features which he has contracted for Associated Exhibitors at the Tidelock Beach, Tacoma, studio.

"Under the Rouge," Moomaw's second Associated Exhibitors picture, is now ready for release. The story was written by Moomaw himself and features Tom Moore and Ellyn Percy. Other important members of the cast include Berton Churchill, Claude Lemay, Anne Devereaux, Claire de Lopez, Chester Conklin, William V. Morgan, Eddie Phillips, Carmelita Geragh, Tom Kelly, George O'Brien, Sallie McEntee, Peggy Prevost, William Dills and Stanley Blystone.

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"BLACK CYCLONE" PRAISED

"Black Cyclone," the Pathe feature starring Hal Roach's quixote star, Rex, has received unusual praise from Charles W. Piquet, general manager of the Pinehurst Theatre Company, operating the Carolina Theatre in Pinehurst, North Carolina.

"Without any mental reservation I am pleased to advise you that my patrons heartily join with me in pronouncing 'Black Cyclone' one of the best screen entertainments that has ever been shown in the Carolina Theatre," wrote Mr. Piquet to Pathé.

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"THE FRESHMAN" RECOMMENDED

"The Freshman," Harold Lloyd's latest Pathé feature comedy, is listed in the current issue of "Photoplay Guide" as suitable entertainment for all types of audiences.

TEXT BOOK USES PRODUCTION STILLS

Fox Pictures Used to Illustrate History

Probably one of the most striking advances in visual education is the increasing use of scenes from motion pictures to illustrate school textbooks on American history. It is a sign not only of the growing use of mass media methods of recording historical events but indicates that educators everywhere realize the importance of the motion picture industry as an aid to the teaching of incalculating knowledge.

One of the latest school histories issued makes effective use of scenes from motion pictures illustrating the text. Several scenes from photoplays, produced by Fox Film Corporation, are published in the "School History of the American People," compiled by Professor Charles R. Robbins of the University of Iowa in collaboration with Elmer Green.

The chapters devoted to the stirring events of the Civil War are illustrated with a scene from "The Warrens of Virginia," the William Fox motion picture, showing the Confederate soldiers in camp.

Another milestone in the territorial expansion of America is pictured by an impressive scene from "The Iron Horse," one of the Fox masterpieces, showing the linking of the American railroad system (1869) by George M. Custer. Several scenes from the Pathe picture, "21,"阳台 from "The Fall of the Roman Empire," a novel by Harold McGrath, have just been bought by the Warners, is another novel being considered for stage purposes.

PLAY PRODUCTION FOR WARNERS

Warner Bros. are planning to invade the play producing field and with that object in view are buying the dramatic rights to many of the novels and plays now being purchased for next season's schedule.

The first two stories being considered for a Warner Bros. "Woman Tamer" by Stanley Shaw and "The Florentine Dagger," a mystery story by Ben Hecht." Bitter Apple," a recent novel by Harold McGrath, has just been bought by the Warners, is another novel being considered for stage purposes.

CHAPLIN WILL STAR

Edna Purviance, leading woman in many of Charlie Chaplin's earlier comedies, and star of "A Woman of Paris," his first serious dramatic production, left for Europe on the steamship Mounteagle.

On her return she will have starred in a number of productions to be made at the Chaplin studios under supervision of Chaplin himself; the director's name to be announced shortly.

FOREIGN RIGHTS

J. G. Wainwright, managing director of the firm of J. G. Wainwright, of London, has acquired for the United Kingdom and Continental Europe the two reel comedies Joe Rock is producing during the coming year.

Mr. Wainwright also consummated arrangements with J. R. Bray by which he will handle the exclusive distribution of two new Bray subjects in the same territory.

The Japanese rights for the two new series of Bray Cartoons consisting of thirteen new Unnatural History cartoons have been sold to U. Ono of Japan.
New Talking Films
From Switzerland

A NEW TYPE of talking motion picture will probably make its appearance in the United States this fall. The patents and pictures are controlled by the Tri-Ergon Co., Ltd., a Swiss corporation already well financed and which has the proposition well projected in Europe.

Triergon Films is the brand name of the new pictures and the acoustic process employed is the result of seven years' experimentation on the part of J. Masselle, H. Vogt and Dr. J. Engl. The company manufactures both films and acoustic apparatus, although it is said that one of the standard makes of American projectors successfully brings out the sound properties of the film.

The Triergon process has already been extensively tried out in Germany and with such good results that the Ufa Company has acquired the rights to the process for the German speaking countries of Europe. No other rights have been disposed of by the Triergon Co.

EXPERT'S REPORT

G. Popkofer, who has gone into the Triergon process fully furnishes the following report on it:

"It is well known that for many years attempts have been made to solve the problem of the acoustic film by the aid of the gramophone. These efforts, however, did not yield any satisfactory result, in spite of the fact that no less a person than Mr. Edison occupied himself with the matter. Apart from the defective reproduction of speech and music by the gramophone, the temporal concordance of picture and sound, i.e., the synchronism, was not obtained. Very often, the artist on the screen had already closed his lips before the last tones were audible from the gramophone horn.

The Triergon system does away with the gramophone. The cinematographic picture and the phonogram here form an organic unit, both being photographed on the same reel. At the outset there were considerable technical difficulties experienced in carrying out the Triergon system, seeing that it was intended to transform the feeble energy of the sound-waves into electrical impulses. These electrical impulses had to be transformed into light, i.e., light had to be converted into electricity and the latter into sound, so that the same tones issue as are heard by the human ear when making the record.

Although the older arts of telephony and photography had already given birth to a number of valuable apparatus, such as microphones, electric amplifiers, loud speakers, etc., it was gradually found that the existing apparatus were insufficient for the talking film. Hence a large number of special technical problems had to be solved anew. Large sums of money, considerable inventive and technical skill and valuable time were expended with this objective.

"First of all a new and properly working microphone had to be created for making the sound record, the so-called (Kathodophone). The kathodophone works on an entirely new principle by which the sound exercises a direct influence on the electric current, being conveyed to an iron path which is switched into the electric circuit. As this new kind of microphone does not possess any mechanically moved parts the disturbing self-frequencies, which can hardly be avoided in the case of ordinary microphones are eliminated.

THE AMPLIFIER

"The second special task was the creation of an electrical amplifier of the same quality as the kathodophone. The difficulty of this task can be gauged by the fact that all the various sound frequencies had to be amplified equably a hundred thousandfold, whereby, as is known, the human ear needs between 5000 and 20000 frequencies a second.

"The third stage in the development of the new film was the production of the so-called ultra-frequency lamp, a recording lamp sensitive to sound, which transforms the vibratory electric current into rhythm of the arriving sound-waves into a trembling luminous patch which illuminates the film. The usual sources of light, such as incandescent and arc-lamps, were absolutely useless for this purpose.

"After this preliminary work the production of the picture-sound film could be proceeded with; i.e., to capture all the sounds and tones simultaneously with the picture being screened.

"The perforation of the acoustic reel is the one universally used, so that the apparatus can also project ordinary films. This has a certain advantage when projecting both kinds of film, i.e., "dumb" and "talking" ones, at the same performance.

SECRETARY ROBINSON TO SEE "MIDSHIPMAN"

Arrangements have been made at the Culver City studios to entertain Assistant Secretary of the Navy Theodore D. Robinson on September 23. The Assistant Secretary is coming to view the "Midshipman," Ramon Novarro's first starring vehicle for Metro-Goldwyn-Mayer, by request of Secretary Weeks.

UFA FILM OPENS AT THE CENTURY

"Siegfried" Opens On Grand Opera Scale

The Ufa film "Siegfried," described as a "music photodrama" was shown in New York City for the first time Sunday, Aug. 23, when it opened at the Century Theatre for a six-week run. This is the first time that a motion picture has been projected in the Century, hitherto the home of spectacles and musical comedy extravaganzas. The Century holds 3,000.

F. W. Wynne-Jones, acting for Ufa, is presenting the picture in New York and its future disposition depends on the success of its presentation at the Century. If business warrants the picture will probably be road-showed on a scale of 500 to 800. The admission price commensurate with that in effect at the Century.

The film is an elaborate spectacle based on the Nibelungen Lied and the Norse Saga, the same sources from which Richard Wagner derived his music for "Ring of the Nibelungs" and related operas. Hugo Reisenfeld, managing director of the Rivoli, Rialto and Criterion theatres in New York, arranged the music, drawing upon three of Wagner's works for his theme.

A full symphony orchestra under the direction of Josiah Zuro, of the Reisenfeld stafl, accompanied the film. From housing to presentation thereof, the picture is inclined toward the class of opera. The prices range from fifty cents to $2.20.

One third of the house was given away at the opening performance, while 1,200 were turned away. Subsequent performances revealed long lines at the box offices of the Century although the house was not filled. "Siegfried," however, appears to be the type of show that will build.

GEORGE BLAISDELL IN PRODUCTION

G. GEORGE BLAISDELL, former editor of Exhibitors Trade Review and at one time director of Motion Picture World, announced the incorporation of Beacon Films Corporation, a California corporation, which will produce independent pictures in the United States. The company is headed by Robert Anthony Dillon, author, as president and Mr. Blaisdell as Secretary and Treasurer.

The first production of the new company is in work and is "The Flame Fighter," a ten episode serial production starring Herbert Rawlinson. It will be released by Rayart Pictures.

CURRENCY CONTROLLER AT M-G-M

Colonel J. W. McIntosh, of Washington, D. C., United States Controller of Currency, and President Coolidge's chief lieutenamt in the program of national stabilization, recently gained his first view of movieland when, as the guest of Louis B. Mayer, he was taken on a tour of the Goldwyn-Mayer studios, following a luncheon given in his honor and attended by Los Angeles financial leaders and picture notables at the studio cafe.

SHIRLEY MASON IN "LORD JIM"

Shirley Mason was signed to play the leading feminine role in Joseph Conrad's "Lord Jim," for Famous Players-Lasky.
NEW CREATORS
AT F. B. O.

The urge for the development of new creative talent in picture production now shows itself at the F. B. O. Studio in Hollywood where General Manager B. P. Fineman, is sponsoring five new directors and leading men.

These are Tom Tyler, new star, and his directors, James Gruen, former Los Angeles newspaperman and Robert De Lacey, former cutter; Larry Kent, new juvenile appearing opposite Albert Vaughn, and James Wilkinson, former head cutter at F. B. O., co-directing the Albert Vaughan series with Ralph Ceder.

"It is a sort of financial cowardice that has prevented the incubation of new ideas and new blood to any appreciable extent heretofore," says Mr. Fineman. "It is natural enough, in a way but it is unfortunat. Producers have been afraid to "gamble" with untired talent in almost any line, and have waited for talent to prove itself before accepting it as such.

"I believe personally that the time for that sort of business conservatism is at an end. It is as archaic as Sanskrit."

16 UNITS WORKING
ON F. B. O. LOT

Six F. B. O. companies and ten independents are at work at the F. B. O. Hollywood studios.

Among the more important F. B. O. pictures now in the course of completion are "The Last Edition," Emory Johnson's big newspaper melodrama, "Three Wise Crooks," Evelyn Brent's new vehicle, "Heads Up," the latest Lefty Flynn-Harry Garson picture; "Ridin' the Wind," the most recent Fred Thomson picture under the co-direction of Del Andrews and Al Werker; Dick Talmadge's "Dr. Jim"; "Let's Go Gallagher," featuring Tom Tyler, the new star, which is being co-directed by James Gruen and Robert De Lacey; and "The Adventures of Muzzy," Albert Vaughan's two red reel starring series.

Douglas McLean's is one of the outside companies which has just started work at this studio, beginning "Seven Keys to Baldpate." Other independents who are busy include the Hoffman Company, the Sanford Productions, Howard Esterbrook Productions, Spitzer-Jones Pictures and Larry Senon.

LILLY'S RESIGN

ST. LOUIS, Mo., August 29.—It is reported from Hannibal, Mo., that Mr. and Mrs. C. W. Lilly have resigned as managers of the Star, Broadway, Orpheum and Park theatres of that city.

Independent Ranks
Almost Doubled

In his first formal report, submitted to the Independent Motion Picture Association of America, Frederick H. Elliott, general manager, revealed that the membership of the organization has grown 45 per cent in two months.

When Mr. Elliott was elected to office June 15th, the association had 71 members, 20 being in the picture-producing end, and 45 exchanges. On August 15th there were 103 active members and two Associate members. The active list now shows 25 producer-distributors and 78 exchanges.

"To the best of my knowledge," said Mr. Elliott in his report, "this is the largest by far of any organization within the industry as regards corporate membership."

At the last meeting of the I. M. P. A. the Krane Mfg. Co. was elected to Associate membership and eleven active members added to the rolls. These are: Freedom Film Co., Buffalo; Home State Film Co., Inc., Dallas; Independent Film Service, Inc., Dallas; Oklahoma Specialty Film Co., Oklahoma City; Standard Film Exchange, Inc., Pittsburgh; Oklahoma Independent Film Service, Inc., Oklahoma City; Lande Film Co., Pittsburgh; Renown Pictures, Indianapolis; Capitol Film Exchange, Indianapolis; Midwest Distributing Co., Milwaukee; Arkansas Specialty Film Co., Little Rock.

A large part of the meeting of the Association was taken up in consideration of the Connecticut tax situation. Mr. Elliott, who has been in close touch with the situation since the injunction hearing which resulted with a disastrously for the industry, submitted a proposal for special action by the Independents, and his suggestion was unanimously endorsed. His report of conditions was confirmed by Lester S. Tobias, of New Haven, regional director for the I. M. P. A.

I. E. Chadwick, president, will appoint a special legislative committee to consider the situation.

EMBASSY THEATRE
OPENING

NEW YORK'S newest Broadway picture palace, the Embassy, in the Palace Theatre block on Broadway, opened to the public August 26 under the personal direction of Gloria Gould, socialite, and the auspices of Metro-Goldwyn. Eric Von Stroheim's Metro-Goldwyn-Mayer production "The Merry Widow" with Mae Murray and John Gilbert was the attraction. The picture will remain at the Embassy for an indefinite run.

The Embassy seats but six hundred. A reserve seat policy will prevail at all times. The scale tops at $2.20.

A notable gathering of screen, stage and society people attended the premiere. No less than 1,000 on Broadway, will watch the career of the Embassy with particular interest due the various innovations it presents.

HUTCHINSON BUYS
AMERICAN STUDIO

Promises Production Revival in Santa Barbara

SANTA BARBARA, Cal., Aug. 28.—Possible revival of motion picture production here has been encouraged by a sort of the American Film Company's studio at State and Mission Streets, the Hutchinson Film Corporation of Maryland, of which S. S. Hutchinson, former head of the American, is president, purchased the studio for $150,000.

Mr. Hutchinson has stated that the revival of production here has been handicapped by dissenting directors of the American Film Company. Now that the property is in his hands, he states, efforts will be made to re-establish Santa Barbara as a production seat.

The American Film Company contributed "Flying A" and "American Beauty" pictures to the old Mutual Film Corporation. It also produced the serial "The Diamond from the Sky," wartime emergency closed the studio in 1917.

LUCILLE CALLED JOAN

Joan Crawford is the name which has finally been selected for the exceedingly attractive young woman who has hitherto been known on the screen as Lucille LeSueur. Miss Crawford's most recent appearance was in "Pretty Ladies," the Monta Bell production based on the story by Adela Rogers St. John, which is now playing throughout the country to big grosses.

SOUTHWEST SOLD
BY SAM SAX

Sam Sax closed for the distribution of twelve Gotham productions in the Southwestern States of Texas, Oklahoma and Arkansas with Jack K. Adams of the Home State Film Co. Inc., with offices in Dallas, Little Rock and Oklahoma City.

The contract was made during Mr. Adams' visit to New York and immediately following he left for Dallas to inaugurate a special advertising and exploitation campaign for the Gotham pictures.

Mr. Adams took with him to Texas prints of the first three releases, "The Overland Limited," "The Police Patrol," and "A Little Girl in a Big City." He intends to release these immediately and to follow them up at the rate of one or more a month for the remaining nine.

"EL PASADO" COMPANY IN MEXICO CITY

F. M. Sanford, president of Sanford Productions, now male "El Pasado" has taken his company to Mexico City for exteriors, which will be in keeping with the scenes called for in the original play.

Wiffled Lucas is directing "El Pasado" while a strong cast including Bryant Washburn, Gladys Brockwell, Herbert Rawlinson, Gaston Glass, Hector Sarno, Barbara Ten- nant, Gene Crosby, Marshall Ruth, Lila de Golconda and the director himself, is interpreting the leading roles.

Interiors have been filmed at the F. B. O. studios in Hollywood.
W E S T E R N  U N I O N
T E L E G R A M

NEWCOMB CARLTON, PRESIDENT
GEORGE W. K. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT
165 W FQ 9
WASHINGTON D.C. 2005 AUG 3 1935

R. C. ROBIN
PATHE EXCHANGE INC
916 G ST NW WASHINGTON

BLACK CYCLONE OPENED RIALTO THEATRE WASHINGTON D.C.: EXCELLENT BUSINESS
VERY FAVORABLE COMMENTS LOOKING FORWARD KWOK OUT WEEK REGARDS

J. V. CARNEY
MANAGING DIRECTOR RIALTO THEATRE

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Read! Heed!

Hal Roach

Black

with Rex

Story by Hal Roach
Directed by Fred Jackman
RECEIVED AT

OMAHA NEBR 31

HARRY SCOTT

FEATURE SALES MGR PATHE EXCHANGE INC 35 WEST 45 ST NEW YORK NY
BLACK CYCLONE OPENED AT OUR SUN THEATRE TO TREMENDOUS BUSINESS TODAY
MANY TURNED AWAY AUDIENCE APPLAUGED FEATURE FREQUENTLY BOUND TO HAVE
RECORD BREAKING RUN CONGRATULATIONS TO ROACH AND PATHE REGARDS

RALPH GOLDBERG.

WESTERN UNION TELEGRAM

PRESENTS

Cyclone

the Wild Horse
SHORT SUBJECTS—What are their Possibilities?

ARE THERE Hidden Profits in Short Subjects? Are the comedies, the newsreels, all the little features, being handled to produce the maximum of box-office income, to develop to the maximum that popular interest which yields steady business?

Recent investigations by Exhibitors Trade Review have shown that Exhibitors disagree widely on these questions. Some say that they are utilizing Short Product to the utmost possible advantage. Others declare that feature pictures claim all their effort. But one note is present wherever the subject comes under discussion: The thought that every exhibitor needs more help in connection with this class of product. Help in every phase of it. And particularly in exploitation and advertising.

Hence this Number of Exhibitors Trade Review, featuring Short Subjects. The first of a monthly series that will provide a wealth of material covering every angle of the subject. There will be a school of advertising and Exploitation, with a faculty of experts. And a thoroughly practical collection of helps, each month, some of them built around particular pictures and groups of pictures, others of general application.

Every exhibitor is invited to join in this move. If there are hidden profits here, let’s dig them out. Let’s utilize the Big Little Features to broaden our campaign for a larger public and a broader appreciation of motion picture entertainment as a whole.

Here is a letter received recently from Max Graf, of San Francisco, which tells the whole story from the exhibitor viewpoint:

Editor, EXHIBITORS TRADE REVIEW,

Gentlemen:

The numerous articles on advertising and featuring the short subject which have been given considerable space of late have interested me in no small way.

Is it not true that the major portion of the really big exhibitors of today have the short subject to thank for their present day success?

As near as I can recall, Mr. John Kunsky, who is now one of America’s foremost exhibitors, can trace the first link of his chain of theatres, to the little Royal Theatre on Monroe Avenue, in the city of Detroit, which in the day of its prime was devoted to the showing of one and two reel subjects. There are hundreds of other exhibitors whom I could name, who can recall the same condition in their own cases.

If this is true, it was possible for these hundreds of exhibitors to lay the foundation of a successful business on short subjects which were terribly crude ten to fifteen years ago, then why in the name of common sense is it not possible to again make the short subject, which is today built like a feature, the attraction of any program?

I am delighted to say that my experiments in this regard have been highly successful, more especially the All Comedy program.

About four months ago I was approached by Walter Kofeldt, manager of the local Pathe Exchange, on the subject of putting on an All Pathe Comedy show day and date in my two first run theatres in San Francisco. That was merely an experiment on which I will admit I was dubious but which I finally agreed to try out on a percentage basis. Frankly I did not think that Pathe would get enough out of their portion of receipts to ever want to talk to me about another such program again. We ran the show a week, did so much business that we held it over for a second week and paid Pathe just about twice as much on a percentage arrangement, as I feel certain I could have bought the picture outright.

Since that time, I have run a second Pathe All Comedy show which did more business than the first.

It is my intention some day in the not far distant future to have a theatre devoted exclusively to the presentation of short subjects, because it is beyond the experimental stage.

Most cordially yours,

(Signed) MAX GRAF.

What Mr. Graf says is directly in line with what many progressive exhibitors, large and small, are saying. If they are right, we can afford to put some real effort into building this department of the business. That effort must be co-operative and constructive.

What are YOUR ideas?

WILLARD C. HOWE
EDUCATIONAL HUMOR
(Upper left) Walter Here in a Christie Educational Comedy "Off His Beat." (Top) Mr. and Mrs. Lou C. Hutt and a trophy from "Wild Roots of Hormuz." (Upper right) E. E. Cockeyon the rise in "Pleasure Bound." (Above) Billy Dooley, New Christie star does his stuff. (Left) Star of Educational-Jimmie Adams Comedies. (Right) Dorothy Crook of Christie Studio.

Shorts—Now and After

A S THE 1925-1926 season gets further under way the signs are increasing that seem to point to this season as the best for Short Subjects since the long feature picture came into vogue. Exhibitors Trade Review begins publication of its Short Subjects Numbers at a time when this special effort is likely to prove of greatest value to its exhibitor readers because exhibitors themselves are everywhere awakening to the possibilities of better business and greater profits through the proper handling of Short Subjects.

And on this question of greater profits hinges the whole question of better exploitation of Short Subjects. All that has been said about Short subjects as their value to exhibitors, comes to less than nothing if, in actual practice, the Short Subject cannot be made to bring added dollars to the box-office.

Here, then, is the most hopeful sign, for exhibitors have been proving to themselves more and more during the last few months that there is greater profit to be made through the careful selection of Short Subjects to build up the program and then wise exploitation of them so that the patrons know about them as well as about the longer feature pictures. Even the All Short Subject program—the comedy carnival, jazz comedy night, novelty night, etc.—has been taken out of the realm of experiment by the ever-increasing number of programs made up entirely of one and two reels subjects that are being arranged, exploited and shown profitably in all parts of the country. The program built around the Educational Pictures Special, "Ballo's Race to Nome," and run by the Central Amusement Company in all its fourteen large suburban houses in New Orleans during the last month, is just one example out of many showing the possibilities of profit for the exhibitor in the briefer pictures. The longest picture on the program was in two reels, the two-reel special being the chief attraction on a bill that included a two-reel comedy, the single reel color subject, "Hope Hampton in Paris Creations," "The Voice of the Nightingale," another colored picture from the Fables in Color group, and the original Third Dimension picture, "Plastigrams," a novelty less than a reel in length.

And on all sides, too, we find more exhibitors making added profit by advertising and exploiting their Short Subjects in addition to (Continued on Page 26)

Riesenfeld to Make Award for Best Short Subject Soon

IN THE course of a few weeks Hugo Riesenfeld will present the gold medal he promised last September for the best short subject film made during the ensuing year. It bears on one side a beautiful design symbolical of the motion picture industry, planned by the well known artist, Claude Millard. Standing in relief is the figure of a woman holding in either hand the Greek masks of comedy and tragedy, linked together by a half unwound reel of film. On the reverse side will be engraved the name of the winner, together with the date of presentation.

"Within the short space of twelve months there has been a growing abundance of good short subject films," says Riesenfeld. "To a manager of a motion picture theatre they come like manna from heaven. For years exhibitors have been pleading for interesting one and two reelers to round out their programs. Only rarely did they come across one that was worth while. I am not referring to short comedies and cartoons. There has always been plenty of those. The dearth existed among intelligently and carefully produced short dramas, pictures with historical interest, scientific films, novels and scenes with novel twists.

"The awakening seems to be at hand. During the past year numbers of new producers of short films have cropped up. There seems to be a growing realization of the enormous possibilities in this field. Not that exhibitors are being overwhelmed with excellent material from which to make selections, but they no longer have to spend days and even weeks finding a single short film."

Riesenfeld is not selecting the prizewinner himself, but is leaving it in the hands of a committee of eight prominent exhibitors. At the presentation, the winning film will be shown.
Short Releases Necessary for Perfect Program Balance

By J. CHARLES DAVIS, 2nd.

FOR a great many years the Motion Picture Theatres suffered from a lack of suitable short subjects, novelties and dramas. This was after the feature films as we now know them had come into existence.

The trend was all toward long pictures, some of which had more or less dramatic value and the program of that day was made up of a feature and a news reel. Sometimes a magazine or a scenic reel was available.

Comedies for regular release on which the exhibitor could count as a balance for his program were practically unknown until five or six years ago. No one made them except Mack Sennett, and his famous "Keystones" were insufficient to supply the market and the demand. The producer of a short subject, whether a comedy or otherwise, had nowhere to turn for his releasing arrangement, and consequently was not willing to gamble his time and energy against a possible or rather an improbable release arrangement.

THEN came Educational with its idea of an exchange system to handle nothing but short subjects. It had its troubles, but it also had financial backing and ultimately was able to make its ideas stick.

Today the need of a comedy, of a novelty reel, of cartoons and of news reels to balance the feature is well recognized. For the past four or five years the production of comedies, real and alleged, has increased to the point where the exhibitor can get plenty of subjects two thousand feet long. Unfortunately for him and his audience, they are not always comedies. On the novelty end he fares very much better. There are today quite a number of good cartoon reels, and the public as a rule enjoys this, mainly because they don't know how it is done. Pictorial reels, and the so-called magazines have reached a high degree of quality and are very popular in the theatres.

Until recently, the independent market has been unable to supply a consistent product in the comedy and short subject field. When the Davis Distributing Division, Inc., was organized the fundamental principle, was to secure for exhibitors "better pictures for less money." This meant not only features but short length novelties. We were fortunate in arranging with C. B. McKnight of the McKnight-Womack Productions for "Hey Fellas!" and "Sheiks and Shebas" Comedies. We have a long term contract with them and are releasing a series of 26 of each brand annually. This gives the exhibitor a regular supply of a comedy a week that contains genuine fun and laugh provocative situations. The "Hey Fellas" depict the doin's and disasters of young America. Like any healthy group of youngsters they are up to tricks and forever doing things in a way that you and I did them when we were children.

THE "Sheiks and Shebas" shows the haps and mishaps of the Americans of the so-called "Flapper Age." This is a subject that has not previously been covered, except in an occasional feature film and the exchanges throughout the country report unusual success with these comedies.

To supply the need for the unusual, we secured a series of 2 reel novelties which tell their stories entirely without subtitles. These featurettes are being produced by F. Herrick-Herrick, and have proved, by the bookings received, that they are an instantaneous success.

To fill the niche for the single reel novelty, we have contracted with F. H. Staub for 52 "Cinema Stars." This series shows the stars of the film, at home, at work and at play.

We have under advisement, another series of single reel novelties but I am not yet able to make any announcement, as the deal is still pending.

WITH all the above short product, the independent exhibitor is able to obtain excellent material to balance his feature program during the coming year.

More and more, as times goes on, it is my firm conviction that the short subject and the short feature will be, and become an integral unit in every theatre program.
And Now—

Box Office Titles Only

FOX officials point out the pains their company is going to in order to get good box-office titles for every one of the short subject productions.

"The necessity of having box-office titles for the one and two-reel productions is obvious to all who have followed the campaign of short subject producers and distributors to induce them to properly exploiting their short reel bookings and giving them a fair amount of attention in all publicity, advertising and lobby displays," he said, adding:

"If exhibitors are going to boost our short subject films we must supply them with the material, and the first step in this direction should be good titles with box-office drawing power. For this reason we have a slogan which is always considered when a short subject title is in question, and this slogan is:

"TITLES FOR THE MARQUEES.'"

"Analyze our titles and billings and you will find that any of them, placed in advertisements, publicity or lobby displays, will induce curiosity and make the readers of them wish to go further and see the film."

"An excellent example of this is the Fox two-reeler based on O. Henry's short story, 'Failure.' Imagine O. HENRY'S 'FAILURE' in lights or boldface type and put yourself in the position of Mr. or Mrs. Average Citizen reading it. Their curiosity is naturally aroused as they contemplate the name of America's immortal writer and the title word, the common bugaboo of every normal man or woman. It is in reality an irresistible com-

FEATURING the recent announcement by Fox Film Corporation giving the release dates for its initial group of one and two-reel films for the 1925-26 season, is the real box-office value of every one of the titles of the little feature films.

- Consider 'A Parisian Knight.' This title simply exudes color, humor and mystery. Then attach 'from the story by Richard Her- dina Davis,' and you have another combination as intriguing as the first.

- Go further and analyze the title The Peacemakers, one of the Mabel Herbert Urner series based on her nationally known newspaper stories, The Married Life of Helen and Warren. Every family has its quarrels and the advent of outside peacemakers is as inevitable as tin can on a picnic ground. Therefore the universal appeal of the title 'The Peacemaker' with any catchline suggestive of newlywed quarrel.

- Now take the titles of the one-reeler Fox Varieties and you will see the same idea of box-office titles is one of their valuable features. For instance, 'Cuba Steps Out.' Is there anyone who cannot visualize 'the Pearl of the Antilles' in all its gay colors dispensing pleasure and at the same time supplying a needy world with its useful crops of sugar and tobacco. 'The Sky Tribe,' simple as it is, conveys to the mind something myster-

Fox News Reel Makes Sensational Gains

FOX NEWS and big theatres naturally go together. That is the thing that accounts for the remarkable growth of Fox News during the last year and its appearance upon the screens of the leading motion picture houses throughout the country. First, as always in the big Broadway theatres, Fox News has become a regular part of the program in such houses as the new Davis million dollar Grand Theatre in Pittsburgh, Shea's Hippodrome in Buffalo, the Saenger Amusement Company, New Orleans; Rubin and Finkelstein in Minneapolis and Jensen & Von Herberg in Seattle.

The remarkable growth in circulation of Fox News during the year is a mark of the great progress that this news reel has achieved. Its editorial organization has branched out to include such men as Truman H. Talley, director in chief, who has strengthened his staff by securing John J. Spurgin, former editor of the Washington Post, and well known in newspaper circles, as chairman of the editorial council.

The camera organization has been strengthened in the United States and throughout the world. Fox News has more staff men in Europe than any other newsreel. In addition it has men in Australia and in South America who have editorial training as well as camera training and who are sending to New York the most interesting assortment of motion picture negatives ever gathered.

As a result the year shows many remarkable beats and scoops for Fox News. First with the Kentucky Derby after an airplane flight and struggle through a terrific storm. Shortly after it, again aided by airplanes, the pictures of the English Derby were put aboard ship far ahead of any competitor reel and were first seen in Fox News in theatres throughout America. These are only examples of the sort of enterprise that has put Fox News first in the news field.

(Figure) A William Fox Imperial Comedy, "On the Go."

(Figure) Hallam Cooley and Kathryn Perry in Fox Short "A Business Engagement."

(Below) Earle Foxe in "The Big Game Hunter" Van Bibber Series.

Intimate Close-up of England's King, one of the reasons for Fox Newsreel popularity in aborigines, and 'Toiling for Rest' will immediately stir some emotion in any man, woman or child who would flee from the daily grind of school, factory or office.

"The same goes for the remainder of the titles on the first group of short subject releases and those that will follow. Some of the other titles we have selected are: 'The Sky Jumper,' 'The Wrestler,' 'Shoes,' 'Trau-

ments in Arcadia,' 'On the Go,' 'Sweet Ma-
rie,' 'Love and Lions,' 'The West Wind,' "In a China Shop," 'My Own Carolanne,' With Pencil, Chisel and Brush, 'White Paper,' "The River Nile,' 'A Business Engagement,' and 'All Aboard.'"
The Short-Subject
—and the Greater Movie Season

By ELMER PEARSON
Vice-President and General Manager of Pathé Exchange, Inc.

EVERYBODY who is in any way connected with the motion-picture
business should be a walking, talking enthusiast for the Greater
Movie Season. The committees have made plans so ambitious, so
complete and at once so comprehensive as to embrace the co-
operation of every member of the industry to the end that every
person in the United States will feel impelled to attend the movies.
It is a great movement destined to achieve great success and to
result in great benefit to all.

During this gigantic campaign the public will lend an attentive ear to all the
good things we have to say about the theatre and motion-
pictures. So much has been said about dramatic and feature-
length productions that a really interesting subject with an ele-
ment of newness for everyone to
E

PROUDLY expose is the truly re-
markable progress made in the
short-subject field.

Two-reel comedies, as an example,
are today planned, cast and produced with just as much care as the
most elaborate features. Preview after preview is held until
nothing but the most entertaining ingredients, from a comedy stand-
point, are permitted to remain in the final picture submitted for re-
lease.

Such producers of short-length
comedies as Hal Roach, Mack Sennett, Christie Brothers, ct al, prop-
erly feel just as proud of their accomplishments in the business of
making pictures as any feature-
length producers. As a matter of actual
fact, anyone who can successfully produce
genuine comedy for the screen can make
successful dramatic pictures, but very few
dramatic producers can make successful comedies.

A visit to any theatre where good comed-
dies are being screened will convince any-
body that the comedy is equal in enter-
tainment value, and very frequently su-
perior, to anything else on the bill. Does

WILLIAM SMALLEY—
WELL KNOWN EXHIBITOR
SAYS:

"Our Gang" THE Feature of His Show!!

"I have featured many an 'Our Gang' over
a seven reeler.
—Short Subjects are the Short Cake and Cherry
Pie of the Smalley Circuit.
—I would like to have one dollar for every
weak feature I have bolstered up with a short
subject.
—I have found that it not only pays to spend
money in advertising, but to go the limit on
exploitation."

not stand to reason that there must be
a great lure to anything that the public likes
and that it would profit the box-office
greatly to take advantage of these attrac-
tions by advertising them?
There are thousands of people who at-
tend the theatre largely because of the
Pathé News. Why be content to advertise
only the Pathé News? Why not specific-
ally advertise the various news items
found in the issue? For instance, why not make

"A Runaway Taxi," another of the novel
third-dimension films known as Ives-Leven-
thal "Stereoscopiks" will be released by
Pathé on September 6th. Pictures of this en-
tertaining series already being shown are
"Zowie!" "One-Eyed," and "Lunch-Cy."
The latest "Stereoskopik" is a thriller. The wild
ride the spectator takes in the taxi
would be thrilling in an ordinary film but
when shown in a picture that gives depth and
perspective the effect is startling.
Kansas City Theatre Featuring Shorts For Child Patrons

All other things being equal, let me have my pick of the short subjects and I don't care what my competitor has as a feature.

That is the attitude of Adolph Eisner, manager of the Circle Theatre, Kansas City, and former president of the M.P. T.O. Kansas City. Incidentally, Mr. Eisner in three weeks has built the Circle Theatre from a miserable "flog" to a money-making house—and each week shows a larger net income.

"It amuses me to see an exhibitor worry and fret about a feature picture and end with: 'Throw in comedy.' Therein lies the reason for so many short nights for exhibitors on Friday when school children make up a majority of the audience. However, careful selection of comedies should by no means be confined solely to Friday night.

"Did you ever stop to think that after an exhibitor has built up a reputation as a hustler in his community his patrons naturally are inclined to accept his judgement of features as good or bad? They also have the same attitude towards his competitor down the street. What happens when a family is undecided as to which theatre they want to attend? It usually is the children who cast the deciding vote—and children vote for good comedies every time.

"Although my newspaper advertising is limited on the present suburban house which I have charge of, I have found it to be a good idea to pass out a few handbills on Friday, playing up the comedy and giving it about 80 per cent of the space on the bills, mention the feature down in some corner. Of course, in my newspaper advertising, I give the 'edge' to the feature a little, as things must be balanced night for night.

"Don't merely insert the name alone of your comedy in small type in your newspaper ad. Also, don't be contented with allowing some 'stock' line to accompany your picture. Give your comedy a headline, or lines, in conjunction with the advertising of your comedy frequently will result in increasing your nightly attendance beyond all expectations.

"In exploiting my comedies I use one-sheets on either side of the ticket booth. That's where the children are going to look. They like flies, so they congregate around the bright lights. I have four-sheet boards in front of the canopy, visible from the street, but the youngsters like to gather in close, which accounts for the cases to each side of the ticket booth.

"I find that, as a rule, one slide on Thursday night concerning the feature for the following night is sufficient for adults, but do not be mistaken about one slide being enough to satisfy the children that there's going to be a good comedy on Friday night. The more you impress the merits of the comedy upon them the larger attendance you will have.

"As to short subjects, I generally give 10 per cent of my advertising space to news reels, educational films and short dramas. It pays to do so. All persons are not interested in your feature each night. Some of them would much prefer to come after your feature had finished showing, having interest only in the comedy or short subject. It's a fact.

"Many times I have had patrons tell me that they had seen my feature at a first run house down town, but that they had come for the sole purpose of seeing my comedy.

Comprehensive Short Program Announced By Universal

Always one of the strongest factors in the Short Product field, the outlook for one and two reel pictures to be released by the Universal Pictures Corporation during the coming twelve months put that company in an enviable position as regards Short Product. Not only by the excellence of the product, but also by reason of the wide variety of pictures to be released, Universal is well equipped to furnish the industry with comedies, westerns, and serials.

The 1925-1926 Universal Short Product includes 52 two-reel Century Comedies, 52 Bluebird or one-reel comedies, six exceptional serials, 52 two-reel Western pictures released under the brand name of Mustang pictures, a series of twelve Gump comedies, two re-riters, and a two issues weekly of the International Newsreel. With this array of product, Universal officials confidently expect to have the greatest year ever experienced by that firm in the widespread representation of its short product.

Universal shorts show great improvement all along the line. The Century Comedies will have a banner year. In the first place, the year's output includes a series of twelve Buster Brown Comedies, adapted from the R. F. Outcault's famous cartoon comics. This series is proving immensely popular and the Century Film Corporation has more than established itself by the extent of the big first run houses that are signing up for the series.

Also, Century's two comedians, Wanda Wiley and Edna Marian, have come into great favor in the comedy field during the past six months. Each will supply twelve two-reel comedies to the year's release schedule. Also, Eddie Gordon, Al Alt and Charles King, who are making the remainder of the Century releases, are well established as fun-makers.

In addition to its regular one-a-week releases, Century also will put out a novelty two-reeler, "Little Red Riding Hood," featuring Baby Peggy and Peter the Great, the popular dog star. Peter plays the role of the wolf and supplies great exhibition value to this featurette. "Little Red Riding Hood" is more a novelty than a comedy, but it can be used either as a comedy or as a feature of the Universal serial or Adventure Picture releases for the coming year are regarded as exceptions in every way. The number of serials has been reduced to six of ten chapters each, so that the minimum care and attention could be given to each one in production and to avoid conflicting bookings.

"Perils of the Wild," the first, is based on the famous book, "Swiss Family Robinson," and is being made with an all-star cast, including Jack Mower, Margaret Quinby and Joe Bonomo. It is being directed by Francis Ford, and has just been released, the first chapter having reached the screen August 17th.

"The Ace of Spades" is a rugged Western serial built around the great land rush days in Oklahoma territory, one of the most thrilling events in American history. William Desmond makes an ideal hero for this hard-riding action picture. Miss Sedgwick, long a Western

(Continued on Page 31)
FOX DEFENDS EXHIBITOR HANDLING OF SHORTS

IN THE midst of all the shouting and driv-
ing incident to the “educational” cam-
paign on the part of producers and dis-
tributors to impress exhibitors with the im-
portance of their one and two reel bookings
comes a refreshing statement from Fred C.
Quimby, short subject sales manager of Fox
Film Corporation. Mr. Quimby, who has the
reputation of being one of the most advanced
short subject men in the business, shows in
a convincing manner that exhibitors are not
enlightened. Mr. Quimby is a long shabbily
handled of the little features.

Mr. Quimby, as a result of his recent 10,000
mile trip on short subjects throughout the
field, shot, and on many more, he
brought up for consideration many oth-
ers that, although vital and important, have
been overlooked or passed over generally.

"Just after my return to New York from
my tour of the country," said Mr. Quimby,
"I remarked to a number of trade editors that
one of the interesting facts I observed was
the progressiveness of exhibitors in general
as regards exploiting short reel films. At
that time I even said that many exhibitors
were far ahead of us in realizing its impor-
tance, and taking full advantage of it.

"Take the programs of our motion picture
theaters and compare them with the offerings
of the showmen of any other entertainment
branch. You would find the presentations at
the movie houses so vastly superior that the
comparisons would be hardly believable. And
the men who build up these incomparable
programs are not overlooking any bets. Give
them the product and they will sell it to
their public. Selling entertainment is the one
thing they know how to do, and they do it.
They know the value of publicity, word of
mouth and newspaper advertising, exploita-
tion stunts, attractive lobby displays and
showmanlike presentations a whole lot better
than their critics.

RECENTLY an exhibitor said to me: 'My
short subject presentations constitute 50
per cent of the entertainment value of my
program, although in many instances they
take up only one-third of the time. And I
think you will find that reasoning will go for
most progressive exhibitors. For this reason
it is easy to see why we do everything pos-
sible to advertise the little features.'

This, Mr. Quimby said, commented on the
additional value received from advertising short subjects such as Fox News,
F. G. STOLTE, manager of the Capitol
Theatre in Des Moines, is a firm believ-
er in the great value of the good short sub-
ject as a program builder.

"The average picture goer likes good short
subjects along with his feature picture," Mr.
Stolte says. "Many a heralded world beater
super-special feature proves to be a dud as
far as the public is concerned and yet, if
they get some especially satisfying short sub-
jects and some good music numbers they are
going to leave the theatre in a pleased state
of mind, and that means a whole lot to the
exhibitor.

"My patrons seem to be particularly
pleased with a good scene or other fine short
musical setting, either by the organ or the
orchestra. If a short subject is worth show-
ing to particular patrons it is worth adver-
tising, and I always mention them by name
in my newspaper advertisements.

HOWEVER, the short subject must be
short, and I often trim them down to
suit my requirements. I do not believe a
scene, for instance, should run over five
to seven minutes, unless it is a particularly
interesting one."

Three good explanations for Harry Lang-
don's phenomenal rise, and coming million
dollar contract with Pathé Exchange, Inc.

progressive showmen booked all the news
reels and made up their own composite reel,
with Fox News more than managing to hold
its own in the final make-up of the composite
reel.

A NOTHER thing that pleased Mr. Quimby
was the ever increasing number of exhib-
itors he found were booking novelty reels.
He said he found reels of the type of Fox
Varieties an integral part of almost every
progressive theatre he visited and that the
sales of the Fox Varieties attested that their
reception was more than cordial.

Mr. Quimby said he was gratified to find
that exhibitors in general appreciated the ef-
forts of producers to raise the standard of
the short subjects and were willing to pay in
keeping with the product. He said he found
many exhibitors who agreed with him that
the total film rental at least one-third should
be allotted to the purchase of the little fea-
tures.

The fact that Mr. Fox has spent and is
spending millions of dollars on his short sub-
ject pictures and is going to untold lengths
to secure the best possible humorous material
is appreciated by exhibitors. As a conse-
quence Mr. Quimby found a majority of
those on whom he called in a receptive mood
to close for the Fox short subject product
100 per cent.

The plans of the Fox company to aid the
exhibitors properly to exploit their short
subject attractions were explained by Mr.
Quimby. They are a thorough and should be producive of excellent
results.

IN THE first place, complete press books
will be issued by the Fox company with each
two reel series. These books will be alike,
except in the number of pages, as the books
now issued with the starring features and su-
preme attractions produced by the company.
They will be complete in every detail with
synopses, cuts and mats, publicity stories, re-
views and exploitation suggestions. For
lobbies and out-door advertising the Fox
company will get up excellent one sheets of
real magnetism which will be the work of a
recognized specialist. In addition to this
there will be an ample supply of stills for
newspapers and lobbies. In fact, all acces-
sories but the larger sized lithographs may be
had by exhibitors booking the Fox two-
reelers.

For Fox News and Varieties attractive
stock and current issue one sheets and slides
will be available.
BIG “U” SCHEDULE
VERY COMPREHENSIVE

(Continued from page 20)

star of the first water, is excellent in the leading feminine role. This serial is being directed by Henry McRae, a veteran serial director. It will reach the screen October 12th.

“The Scarlet Streak” is a thriller based on the startling Death Ray now widely discussed by scientists and military authorities. It is from the story “Salavge” by Leigh Jacobson. In Jack Daugherty it has a star who rapidly has risen to the first magnitude in the past year or so. This is another Henry McRae picture. Pretty Lula Todd is the chief supporting player. It will be released beginning December 21st.

“The Winking Idol” is another William Desmond picture, directed by Francis Ford. It is an alluring story told in the Aztec country of the Southwest. It will reach the screen February 21st, 1926. It was written by Charles E. Van Loan.

“The Radio Detective” is a great radio story written by that master maker of detective stories, Arthur B. Reeve. It will be made with an all-star cast, including Joel Bonomo. This serial will be directed by Henry McRae and will have a great Boy Scout tie-in. It is scheduled for release April 19, 1926.

The final serial to be released by Universal during the current season will be “Strings of Steel,” a great epic of the telephone development, written by Philip Hurn. It will be an all-star picture directed by Francis Ford and will be released June 22nd, 1926.

The Universal Bluebird Comedies, one-reelers issued once a week, are made with three proven comedy stars. They are Neely Edwards, formerly of the comedy team of Neely Edwards and Bert Roach. Arthur Lake is the hero of Universal’s “Sweet Sixteen” Comedies, one of the series in the Bluebird Brand, and Charles Puffy, a new comedy find who gained reputation as a comedian in Europe.

The Gumps Comedies, two-reelers released one a month, are a continuation of the highly successful twelve Gump Comedies released last year. They are made by Sam Von Ronkel in connection with Universal, and are released as a special comedy series.

International Newsreel is entering upon its biggest years. Edgar B. Hartrick, general manager of the newsreel company, predicts. Additional steps are being taken to assure a continual supply of interesting news pictures and added facilities have been acquired for handling important news events. Internaional is putting a countrywide exploitation campaign behind the newsreel this year.

Universal has adopted a new policy in Western two-reelers. Instead of one or two stars making these pictures, no less than six stars are now engaged in making two-reelers for the current Mustang release schedule. These stars are mostly graduates from Universal’s widely famed Ranch Riders. Among them are such expert horsemen as Fred Humes, Eddie Cobb, Jack Mower, Pee Wee Holmes and Ben Corbett. One woman Western star is included in the list—Torie Sedgwick, long a popular figure in Western pictures.

The Universal Mustang pictures are released one a week. They form a valuable adjunct to a comedy feature, and are strong enough to feature in a short product program.


Schnitzer Reports Full Speed

VICE-PRESIDENT J. I. SCHNITZER and East Coast Scenario Editor John Brownell have arrived at the Coast Studios of F. B. O., and report that the four comedy units at the F. B. O. studios are functioning at full speed, while Walter Lantz of the Bray Studios in New York is turning out two series of animated cartoons for the distributing company.

Ralph Ceder, just returned from a short vacation, and with Alberta Vaughn, Larry Kent, Kit Guard and Al Cooke, has started on the third episode of “The Adventures of Mazie” series titled “—Or What Have You.” “The Adventures of Mazie” consist of twelve episodes, and ran as short stories in Top Notch Magazine. Nell Martin, author of the stories, and Doris Anderson, continuist, are working with Mr. Ceder on the adaptations.

Work on “Fighting Hearts,” another series, will be started next week. “Fighting Hearts” is being written expressly for F. B. O. by Sam Hillman, well known humorist. Larry Kent, the young juvenile who was recently signed to a five year contract by the company, and who is supporting Miss Vaughn in the “Mazie” series, will play the lead in the new comedies.

The Joe Rock units, who are producing two series of twenty-six comedies for the distributing company, are also busy. The first two of the Standard Fat Men series, called “Tailoring” and “Three Wise Goofs,” are already completed. Fat Karr, Tiny Alexander and Kewpie Ross are featured in the Standard Fat Men comedies. The catchline, “A Ton of Fun,” is being used in the publicity, advertising and exploitation of these subjects.

The first of the Blue Ribbon comedies, “Lame Brains,” another Joe Rock contribution, featuring Alice Ardell, a young Parisian girl who, it is prophesied will be one of the screen sensations of the year, has also been completed.

Walter Lantz, of the Bray Studios, who acts in conjunction with the cartoon characters he creates, has finished two of the twenty-six cartoons he is scheduled to produce for the distributing company.

Alberta Vaughn, refreshing comedienne, starring in the “Amazing Mazie” Series for Film Booking Office.
Central New York Fast Taking to Short Subjects

William Smalley Favors Full Feature Exploitation for Shorts

Albany, Sept. 5

MOTION picture exhibitors in the three cities of Albany, Troy and Schenectady, N. Y., and likewise in several of the surrounding cities are fully awake today to the possibilities of short subjects as box office attractions, and as a means of building up the bank account. In place of the apathy of a year ago, which existed in all three cities, the exhibitors are today keen and alert, and are going a step farther each month in spending money in bringing to the attention of the public the short subjects that are contained in their programs.

William Smalley, of Cooperstown, who has built up a chain of fifteen theaters during the last few years, and who is one of the foremost exhibitors in Central New York, is a firm advocate of the short subject as an office attraction. In fact, Mr. Smalley goes so far as to say that a good part of his success has been in presenting a well-balanced program of entertainment and that when the short subject demands first place in advertising and exploitation, that he does not hesitate to give it such in the electric lights, on the billboards and in the newspapers. Mr. Smalley plays the short subjects in every one of his towns and uses slides, photographs and one-sheets to the fullest extent. As Mr. Smalley says, the short subject has brought him good business and why shouldn’t he encourage it.

L. L. Elliot, with two theaters in Hudson, N. Y., is another exhibitor in this part of the state who goes after the short subjects hard, and who is firmly convinced that they have brought him business in the past and will continue to do so.

When Rae Candee of Utica booked the Lewis-Munn wrestling pictures, an educational release, a short time ago, he gave them twice as much space as his feature, knowing that his house would be packed to the doors, and such was the case.

The Mark Strand group of houses in Albany, Troy and Schenectady, ably managed by Uly S. Hill, an old timer in the business, does not hesitate to use an Our Gang comedy in the electric lights of the marquee when it is particularly good. Mr. Hill is the type of an exhibitor who carefully analyzes a situation from the business angle, and when he finds that short subjects mean additional dollars in the box-office and attract business over the feature, he goes after them in a way that leaves no stone unturned.

The Pathé Exchange in Albany has a policy in connection with its short subjects, calling upon the exhibitor to give them fair show in the newspaper advertising. In other words, if an exhibitor spends $500 for his feature, and $50 for his short subject, then the short subject is entitled to one-sixth of the total newspaper display. This is working out to the advantage of the short subject in giving it its proper place.

* * *

COMEDIES ON BROADWAY

Educational Pictures have gotten away to a fine start on Broadway, New York, with pre-release comedy showings during the month of Greater Movie Season. Recently the Rialto Theatre was showing the first of the new series of Tuxedo Comedies featuring Johnny Arthur, "The Tourist." This week the first picture in Educational's new group of eighteen Mermaid Comedies, "Pleasure Bound," with Lige Conley, is at the Rialto.

I WANT TO BOOST SHORT SUBJECTS

By CARL LAEMMLE
(President of Universal Film)

I consider myself one of the best "boosters" for Short Product in the industry. I have always "boosted" for Short Product and will continue to "boost" for it. I am a Short Product "booster" because I know the value of one and two-reel pictures. My sales reports tell me how great this value is.

I have heard a lot of talk from year to year about the decline or rise in Short Product; about the trend in public opinion away or towards short length film, but most of this talk goes in one ear and out the other.

My Universal booking reports show that Short Product is ALWAYS in demand.

There is another lesson which we have learned over the years. That is, that fluctuations, in Short product sales are not influenced to any great extent by so-called periods of demand for short pictures, but by the quality of pictures themselves. When you make a good two-reeler, you sell it widely. If you make one not so good, you do not sell it so well. The Short Product market is a stable one, and depends only upon the box-office value of the pictures offered. There are no short cuts to supremacy in the field and no demand of a let-up in short picture popularity.

Make good shorts and you'll sell them. That is the policy upon which the Universal conducts its Short Product department. That, and its corollary, which is "Make better shorts and you'll sell more."

On the basis of this well proved policy, Universal is driving along with a constant ratio of improvement. Each comedy, each western featurette, each serial that is made, is made with an honest effort to make it better than the one which preceded it. This system of constant improvement has done wonders for our Short product. It has kept Universal Shorts always up to the mark, and it will continue that way, as the months go by.

In its programs of Short Product, Universal has worked along the lines of giving the exhibitor a well balanced array of one and two reel pictures, from which he may select a short product program to go with his feature picture, or from which he may make up an all-short product program. In experimenting with this, we have found that a one-reel comedy, a two-reel western, a serial, a two-reel western feature, a newsreel and occasionally a special two-reel series, sometimes comic, sometimes dramatic, often a combination of both will attract the showman's interest. That's why we release a Century Comedy, a Bluebird Comedy, a Mustang Western, the International Newsreel, an Adventure Picture or serial and occasionally a two-reeler such as the Gump Comedies, every week.

Our plans for the future are simple. We will hold to this schedule, making better and better pictures, for it, and following the Gump Comedies with one or more other good series. As long as there are moving picture screens there will be a demand for good short subjects, and the better they are the more demand there will be.

FINLAYSON "EN ROUTE"

Jimmy Finlayson, comedian in Hal Roach comedies, sailed from New York recently on the Baltic for London, through Europe, and will spend some time in England and France.

He will report to the studio for work on or about September 14th. Two of his recent releases were "Into the Grease," and "Yes, Yes, Nanette."
LET'S START WHOOPING!

By EDWIN MILES FADMAN,
President, Red Seal Pictures Corporation.

I think it is up to the short-subject producers to rise and give three cheers for the Trade Review for its new policy of giving us one issue on shorts a month. The incredible seems actually to have happened!

Here we have been laboring, trying new things, hunting all over the world for novelties, making cartoon comedies, putting science into the films, recording history, doing all the thousand and one things that the thousand and one makers of short subjects have been interested in. Have there been any tremendous shots of joy? Has anybody whooped his seat with "Shout!"? Well, yes, but the shouts and the whoops have been comparatively few and far between.

That is, in all fairness, until a year or so ago. Now the whooping and the shouting grows perceptibly, and some exhibitors have even gone so far as to slap us on the back. Many of us will remember when the kick in the back was a little more customary.

What happened? Well, briefly, this is it. A few exhibitors began discovering that a short subject could be made more than just a couple of reels to fill in with a feature. It even happened that several times a so-called "short subject" ran away with the so-called "feature."

So gradually the news came to exhibitors. They learned what the public had learned long ago. Only the public didn’t have any particular way of putting its feelings over. The exhibitor began to suspect that if he had several decent short subjects on the bill — one, for the sake of example and publicity, "Ko-Ko Song Car-Times" or an "Out-of-the-Inkwell" — the audience might even be satisfied at a show where the feature was hardly a feature.

And then the newspaper reviewers joined in the chorus. Once or twice they mistook, caught a short subject as he was waiting for the all-important feature. He liked it. What is more, he said so, right out loud, over his own signature.

And then the trade-papers began to realize that maybe Max Fleischer meant something at the box-office, just the same as Gloria Swanson and Theda Bara. And then the exhibitor began reading about them. And he began wondering whether he couldn’t go over the $3.50 a day he was allotting for his shorts. He might spend $5,000 on an all-week feature and he still didn’t feel he could spend more than $22.50 for his short subjects.

But this year, we haven’t been insulted so much. The exhibitor is beginning to feel that there is a better percentage due his short subjects. And here, at last, is a trade-paper realizing that this field is worth more than two pages out of a hundred.

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“Classics In Slang” Series Under Way

Hollywood, Sept. 5.—Samuel Bischoff, president of Bischoff, Inc., and the California Studios of Hollywood, who recently returned from a tour of the exchanges and exhibitors of the country and will produce thirty-six comedies and six feature productions. His production units are in full swing in the California Studios.

Bischoff is concentrating on the production of twelve H. C. Witwer “Classics In Slang,” twelve Biff comedies and twelve of the Gold Medal variety. The second of each of these series was completed last week and production work has been started on three more.

The newest of the Witwer series bears the title of “Account of Monte Cristo," a travesty on the famous “Count of Monte Cristo.” Charles Delaney, an aviator in the world war who was seriously wounded in battle and who was a noted athlete before he entered the struggle, has the lead in the Witwer classics, that of McCracle, the good natured pugilist. Eddie Phillips is again his wise manager and Charlotte Morgan is the ingenue.

Under the direction of Lou Carter the Biff Comedy, “Holly-wouldn’t” is now in preparation with a cast that includes Johnny Sinclair, Billy Jones, Charles King, Dorothy Dort and others. In this production Sinclair has already done some hair-raising stunts on the edge of the roof of the thirteenth story of the Taft Building in Hollywood. It is estimated that 20,000 persons watched his antics with great suspense.

News Reels Taking Their Place in All Theatre Programs

By FOREST IZARD

(Managing Editor Kinograms News Reel)

It is my personal opinion that the vague of the news reel on the exhibitor’s program will be more in evidence during the coming season than ever before. The enormous popularity of the tabloid newspaper is in itself proof enough that the public likes to visualize news rather than read about it. Also they would rather be entertained by news than wade through heavy masses of type in order to get a mental picture of what the story tells.

I have just returned from an extended trip abroad in countries where up to now the news reel has held a small place on the exhibitor’s program. This state of affairs has already begun to change and the foreign exhibitor is being forced by public demand to give the news reel the importance and dignity that it deserves.

Kinograms to keep pace with its increased business, early this year obtained the services of an associate editor of J. V. Fitzgerald, for ten years connected with the New York Morning World, and for several years city editor of the Washington Post. Later Herbert E. Hancock joined us in a similar capacity. Hancock is so well known in the news reel field as organizer of Fox News, over which he reigned as director in chief for four years, that he needs no introduction to exhibitors or others in the trade.

With the aid of these two brilliant editors we have been gradually expanding our staff so that within a few months there will be no country in the civilized globe uncovered by a Kinogram news reel camera man. Already our scope is enormous, reaching into Asia, South America and several remote districts, besides fully covering Europe, Mexico and Japan. In the United States and Canada our staff is about complete, and numbers cameramen whom we consider unrivaled in their fields.

Kinograms’ aim for the forthcoming season will be news with entertainment value at all times. The day of the dry or hackneyed news reel subject has passed. Pictures of lively interest, fresh and crisp, interspersed with a sparkle of humor if possible, are what the public crave. And this is what Kinograms aims to supply during this greater Movie Season.

California Studios, Hollywood, the home of H. C. Witwer “Biff” Gold Medal Comedies which are distributed through Bischoff, Inc.
The Big Little Feature

By W. Ray Johnson
President of Rayart

THE Big Little Feature,” as some theatre owner aptly named the short reel portion of his bill, is in my opinion just as important as the feature on the bill for any theatre, big or small.

Too little attention is paid, especially by the smaller theatre, to the short reel portion of its program. There is no reason why the short reel should not prove as attractive and interesting a feature on the bill as the feature itself. Properly selected and balanced into the bill very often the short reel is the one that stands out among many a mediocre feature.

Never in the history of motion pictures has there been so consistently good a line of short reel material as there is on the market today. Pictures like the “Our Gang” Comedies cannot help but pull people into your theatre.

The serial too is an important factor in the development of the community or neighborhood house. But the exhibitor should be careful to book a serial that is clean and wholesome because you must remember that the serial is the big thing with the youngsters and for that reason they should have the best. My company now has in work on the coast under the direction of Robert Dillon a ten episode serial called “The Flame Fighter.” The hero is a fireman, a type dear to the heart of every youngster. And we are making it a point with this serial to be sure that nothing goes into the picture that will lead the imagination of these youngsters astray. In fact we are building into the story beautiful sets, plenty of romance, heart interest, and comedy action so that the story will prove just as fascinating to the grownup as to the kiddies.

Play up the short reel part of your bill 50 per cent as strong as your feature and you will find that your box office receipts will take a jump.

Big Business Assured For Educational’s New Season

Many of the big circuits throughout the country are already signed up for the use of Educational Pictures throughout the 1925-1926 season, and with the closing of negotiations now practically completed with a number of others, Educational’s representation in the great circuits will be rapidly approaching a 100 per cent mark.

In the Balaban & Katz contract, which covers every one of Educational’s nine series of two-reel comedies, its ten groups of single reel subjects and the news reel, Kinograms, the theatres participating are the five great B. & K. houses in Chicago, the twenty Balaban & Katz Midwest Circuit houses, the large centers of Illinois, and twenty Blank houses in Nebraska and Iowa, as well as the twelve Lynch theatres booking through the B. & K. offices.

The twenty Blank houses are booked to run 100 per cent of the entire Educational one and two reel output and the news reel. The twenty Midwest Circuit houses and the twelve Lynch theatres are booked almost 100 per cent.

In Wisconsin the eleven Saxe theatres will run the Educational comedy output and the news reel 100 per cent. These theatres include six in Milwaukee, among them the Strand, Merrill and Wisconsin, and one each in Oshkosh, Green Bay, Marionette, Janeville and Kenosha.

Two score theatres in Greater New York City are included in the arrangement recently made by the New York Educational Exchange with the Loew Circuit in that city. The Gordon Circuit and the Gray Circuit, comprising thirty-nine towns in Massachusetts, New Hampshire, Maine and Vermont, were taken over by Famous Players following the completion of the big Educational Pictures contract with Loew. The additional contract for Educational Pictures has now been completed for all these representative theatres.

An idea of the magnitude of the looking arrangements, many of which are 100 per cent deals and the others of which approach 100 per cent, can best be secured by considering the large program of Educational Pictures scheduled for the new season. These comprise six Hamilton Comedies, six Lupino Lane Comedies, six Bobby Vernon Comedies, six Jimmie Adams Comedies, eighteen Mermaid comedies, ten Christie Comedies, six Tuxedo Comedies, and six Juvenile Comedies, each in two reels, and among the single reel product — twenty-four Cameo Comedies, twenty-six Felix the Cat Cartoons and twelve issues of Lyman H. Howe’s Hodge-Podge. The news reel, Kinograms, is issued twice a week.

Another group of irrepressible youngsters featured in “The Fire Flies,” a “Hey Felles” Comedy, a Davis Distributing Division release.

“Laugh and Relax” Campaign for Shorts Starts in Chicago

CHICAGO, Sept. 5.—Emphasis is being placed on short subjects, at all Chicago exchanges these weeks. The necessity of new forms of advertising to be worked out by theatres was a subject which office managers here dealt with at length. Patrons of theatres should know just what is on at their favorite theatre, which they want to see, before they go. The tendency is more and more for the housewife and family to look up the bills at theatres in advance, so exchange men believe the time has come for creative advertising.

Pathé, for instance, is meeting this want on the part of the public, by issuing with their comedies, press sheets to be used in advertising the films. The press sheet contains an attractive copy all ready for the public, and, it is pointed out, the theatre owners need not go to any expense or trouble in preparing their own copy to run in the subject. The press sheet does it for them.

Some of the Chicago theatres have agreed to use a proportionate amount of advertising with the short subjects. In comparison with the long feature. The copy for this advertising matter is being prepared by some of the larger houses at present and soon will be available to the theatre owners who want it.

Other theatre men in the residential districts are making plans to feature comedies by a new method of newspaper advertising. The plan includes purchasing a campaign of “Laugh and Relaxation.” It is pointed out that the tired business public is always pleased with the chuckle that brings forgetfulness of worry, and they are thus starting with the statement that every show has the laugh that brings relaxation.

Kinograms Meeting News Reel Competition

STRIKING evidence of the increase in popularity of the news reel among exhibitors is given in a statement that the offices of Educational Film Exchanges, Inc., showing that of the contracts for Kinograms expiring during the intensive selling months of the Spring and Summer seasons have reached the enviable record of 98 per cent. In addition, it is announced, new business for the coming season had reached, on August 1, an increase of 38 per cent over last year.

This means that Educational’s news reel is keeping virtually all of its old customers, in spite of keen competition in the news reel market. The renewals, according to figures furnished by Harvey Day, Kinogram Sales Manager, represent more than the past part the big exhibitor circuits particularly in the Middle West and the South. New business in the Middle and Northwestern territories shows a tremendous increase.

Kinograms, it is stated, has been firmly established in the East for some time, and has been concentrating its sales campaigns in districts south and northwest of Chicago, where Mr. Day has been spending a great deal of his time. The results, according to the figures given, have proved most gratifying.
NEW FOX SHORTS
START 1925-26 SEASON

FOX Film Corporation contributed effectively to opening of the photoplay season with a schedule of short subjects which competently fill the need of exhibitors for advanced screen entertainment and attractiveness. The initial short releases which head the schedule of discriminating picture presentations live up, in every particular, to the promising announcements of the producers.

In "The Big Game Hunter," one of the Van Biber Series picturing the Richard Harding Davis-Charles Dana Gibson type. It was released August 16th.

"A Business Engagement," scheduled for release August 30th, is the first of the Helen and Warren series of the Fox schedule for the new year. Adorning Kay's story with Hallia Colly, who play the leads in this amusingly human portrayal of the newlyweds is true to life in their performances. Mabel Herbert Urmer is the author of these delightful comedies of marital difficulties.

The Fox Varieties subject for the opening season was "The West Wind," a novel conception of dramatizing the elements. It is the first of a series of adventures in all parts of the globe in search of romance and scientific exploitation. August 23rd is the release date of "The West Wind."

* * *

RED SEAL ANNOUNCES
95 SUBJECTS FOR 1925-26

CO-INCIDENT with the announcement of Edwin Miles Radman, President of Red Seal Pictures Corporation, of a list of ninety-five subjects for 1925-1926, the company moved to larger quarters at 729 Seventh Avenue, which will house both the main office and the New York Exchange. The move was necessitated, because of the fact that Red Seal had far outgrown the quarters at 160 Broadway.

Of the ninety-five subjects, only one, "Evolution," is a feature, being five reels in length. This film, an Urban-Kinetro Production, has already done notable business at the Rialto, Rivoli and Loew houses in New York, in Frank Newman's Rialto, Los Angeles, and other important towns where it was pre-released.

The other subjects, all featurettes, include thirteen "Out of the Inkwell" cartoon comedies with Ko-Ko, the famous clown created by Max Fleischer; thirteen "Marvels of Motion," in which Fleischer uses the famous "Novograph" process, thirteen other creations of Fleischer, "Ko-Ko Songs Cart-Tunes," in which the clown leads the audience to sing old favorites, are also on the program. An 18-piece orchestra goes with each of the "Cart-Tunes."

The balance includes thirteen "Come of the Sea," twelve "Animated Fairy Cartoons," by Marcus, the famous cartoonist of the New York Times; "Thru Three Reigns," a two-reel historic film covering the reigns of Queen Victoria, King Edward and King George; "Flirting with Death," a two-reel ice-thriller; and "The Silvery Art," a two-reel skiting special.

Emanuel Cohen, editor of Pathe News and Pathe Review, has returned to his home office in New York, after a five-weeks' tour of the country for the purpose of perfecting improvements of Pathe News and Pathe Review service to exhibitors.

The trip just completed was, accordingly, in line with Mr. Cohen's practice of keeping in continuous touch with his field personnel. At conferences with his staff came men of Chicago, Minneapolis, Butte, Seattle, Portland, San Francisco, Los Angeles, Denver, Oklahoma City, Des Moines, Omaha, Kansas City, St. Louis and Detroit.

"One of the most fruitful features of my recent trip was the opportunity I enjoyed to meet important exhibitors in all sections that I visited. I was enabled to meet hundreds of important theatre owners and managers and discuss with them audiences' reaction to the various types of subject matter incorporated in our news reel. Wherever I went exhibitors expressed their appreciation of the high standard of service maintained by both these reels. The Pathe News was especially singled out, and its many scoops and records for service during the past year favorably commented upon. The recent scoop on the Santa Barbara earthquake was an example in point. Theatre owners everywhere remarked on the excellent service they had had on the earthquake pictures.

"The matter of distributing news reels is also a work that requires close personal observation and understanding if the news reel is to secure the utmost in efficient service to the thousands of Pathe News customers throughout the country. In fact, I am fully convinced that every producer, irrespective of the field of his operations, should visit branch exchanges and observe their methods at first hand. It would give them assurance that their product is receiving a thorough and efficient attention. The Pathe branches have a thorough grasp on conditions in their territories and have analyzed the causes that affect the values of the News and Review.

"It is my firm belief," concluded Mr. Cohen, "that the outlook for Pathe News and Pathe Review for the coming season is the most promising we have ever faced. The degree of enthusiasm for these subjects I found in the branches and among the exhibitors shows that both of them are growing remarkably in popular appeal."

Here's how they put across Pathe's Third All Comedy Circus Week in San Francisco recently.
SAYS—

ADOLPH EISNER
Manager The Circle Theatre
Kansas City.

"Don't merely insert the name alone of your short comedy in your newspaper ad. Likewise, don't be contented with allowing some 'stock' line to accompany your comedy. A single clever and original line, or lines, in conjunction with the advertising of your comedy will result in increasing your nightly attendance beyond all expectations."

F. B. O. SCREENS COMEDY

In order to get prints of Joe Rock's new comedy, entitled "Tailoring," into the F. B. O. exchanges as speedily as possible, the negative was sent by air mail from Hollywood to the Consolidated Film Laboratories in New York. The cost of transporting this two-reel negative was $84.92. It saved three days in transportation and will enable prints on this subject to get to the F. B. O. exchanges two weeks before release date so that the sales force can screen this new type of comedy for their prospective theatre customers.

* * *

NORVIN HASS MANAGER
RED SEAL L. A. EXCHANGE

Norvin Hass, formerly of the Pathe office, has been appointed branch manager of Red Seal in Los Angeles, according to an announcement by Edwin Miles Padman. His new headquarters will be at 915 South Olive street. Mr. Hass is well known to Coast exhibitors, having been with Pathe for the past four years in the same territory, where he has made a host of friends.

The Red Seal subjects for the coming season, ninety-five of which were announced last week, have been contracted for by West Coast Theatres, Inc., and Grauman's Metropolis, Los Angeles.

THE NEWSPAPER CAMERAMAN

ASSISTS MRS. COOLIDGE
PLYMOUTH, Vt., Sept. 5—Experimenting recently with a German-made camera given to her by a friend, Mrs. Coolidge soon found she knew little about it. The President, who was with her in front of the family homestead, spied "Dick" Sears, a Boston movie man whom he has known for years, now staff camera man with International News Keel, standing behind the dead line.

President Coolidge appealed to Mr. Sears for help and after the photographer had loaded the camera with film, he coached Mrs. Coolidge as she took several pictures of the President. As a reward, Mr. Sears was permitted to take pictures with his own machine of her doing this.

* * *

WESTERN DINKY-DOODLE

The first of the new Dinky Doodles to be made for F. B. O. release will be titled "The Bad Man." It will be a barstool on the "shoot 'em up" Westerns, and Walter Lantz promises that his cartoon character, Dinky Doodle, and himself, will outstunt Tom Mix and Bill Hart. F. B. O. will release this subject in October. The last of the previous series of Dinky Doodles, "Just Spooks," has been completed and will be released September 15th.

The "woman"—Katherine Grant gets a full face. The man, Charlie Chase, only half face. The Director,—oh well! he's only a director for these Pathe stars.

WEST COAST, SOUTHERN ENTERPRISES AND ASHER SIGN "BUSTER BROWN"

H. H. Herbel, sales manager for Century, reports that the West Coast Theatres Inc., one of the largest circuits on the Pacific Coast, has completed arrangements with D. S. Mitchell, Universal exchange manager in Los Angeles, for booking the Buster Brown Comedies in all of the big West Coast theatres in and around Los Angeles.

The Buster Brown comedies are a new venture by the Century Film Corporation, the Sterns having obtained full screen rights from R. F. Outcault, the noted cartoonist, for the reproduction of his famous newspaper comic strip, "Brownie." The Century comedies are not cartoon comedies, however, but are being made with regular screen players.

The first two comedies of the series of twelve were pre-released in various key centers and are meeting with extra-ordinary success. Contracts recently were signed for their showing by the Southern Enterprise houses in the South, and by the Asher Brothers houses in the Chicago territory.

* * *

Jack White Says Every Comedy a Feature

"Our slogan this year will be 'Every comedy a feature production,'" is the statement of Jack White, producer of Jack White Productions and the comedy genius in charge of productions at the Educational Studios Los Angeles.

"There has been too much discrimination in the use of the word 'Feature,'" continues Mr. White, "stating that this slogan has been applied to the longest picture on the exhibitor's program regardless of the quality or its entertainment value.

"Mere footage does not make a feature. The story was exploded two years ago at the time when directors were making subjects in ten and twelve reels. A feature is the outstanding item of the program, whether it is one, two or ten reels. Entertainment value is the sole standard of value or quality.

"This year's product of the Educational Studios will be all 'features,' for they will be outstanding points of merit on any program. With our increased stage space, electrical equipment and other facilities at our command this year, we are in a position to make better productions than ever before. The increased facilities and equipment have already affected a considerable cutting down of production costs, which would enable us to get better comedies at the same cost, but in addition, we are spending more on this year's production than ever before, for we are determined to live up to our slogan, 'Every comedy a feature production.'"

* * *

TOLHURST MAKING PATHE SERIES

Louis H. Tolhurst, the noted scientist who is world famed for the remarkable results in making cinema-microscopic studies of the minute life forms of living creatures, is filming a new and exclusive series of studies for the Pathe Review, under the title of "The Magic Eye," the first of which will be a feature of Review No. 39, released in September.

"Seeing Things" is the title of the first Tolhurst release. "Sun Power," the second of the series, demonstrates the sun is to some degree the source of all energy. "Walking on Water," the third subject, shows in marvelous close-ups how skating bugs and other tiny insects ski over the surface.
Many Money Makers in Big "U" Press Books

A most comprehensive and beautifully engraved press book on the Universal series, "The Lucky Six Serials," containing complete advertising, publicity and exploitation campaign suggestions for your particular use of exhibits at short subject shows. This press book is in every way the equal, if not the superior of any similar book put out for a feature, and it should prove invaluable to any exhibitor who wants to know how to reach out for every available means of making his short subjects a 100 percent attraction.

The Lucky Adventure Pictures, in the order in which they will be produced by Universal for the season of 1925-26, and in the order of which they are treated in the press book, are, first, "The Nest," with an all star cast including Jack Mower, Margaret Quimby and Joe Bonomo, based on the famous book, "Swiss Family Robinson." The serial contains great adventure stuff, the exciting exploits of the famous Swiss Family Robin-son, pirate atmosphere, wild animals, South Sea Islands, melodramatic climaxes, and a wonderful series of pictures for young and old.

A full line of accessories has been prepared in the book and includes such exhibit helps as six sample newspaper advertisements with illustrated cuts, a series of catch lines, punch lines, lobby suggestions, and street ballyhoo, Boy Scout party, envelope stunts, window tie-ups and library, letters to parents, great bear stunt, parrot contest and many other tried and proven exploitation angles.

There is a whole page of newspaper readers and stories with illustrations for bringing them into the box-office, particularly for Saturday and Sunday runs, when large gatherings of children can be expected most often at serial showings.

Number 2 in the series is William Desmond in "The Ace of Spades," a thrilling Western action drama based on the Oklahoma land rush. With a cast including Mary McAleer, Clark Comstock and A. Smith. This is a two-fisted, hard-hitting Western serial featuring one of the biggest money getters in the serial business. There are eight newspaper sample ads with cuts and for exploitation helps there are suggestions for school tie-ups (the subject of the serial is a historical one) such as school co-operation, essay contest and map-drawing contest. Other help include cowboy parade, ad punches, newspaper window, boys' clubs, hidden map, reward, hiring birds, real estate tie-up, libraries, buggy ballyhoo and cachinels. Follows, too, a series of newspaper stories and illustrated cuts and they range from three column stories to small paragraphs and teaser announcements.

Third comes Jack Daugherty in "The Scarlet Streak," a mystery adventure serial written around the international sensation, the death ray. This topic has received millions of dollars of front page publicity and everyone will want to see the film. Some of the exploitation stunts include a bakery tie-up, letters to engineers, a Scarlet Streak Club, street ballyhoo, cuts of the death ray ma-

(Continued on page 38)

Fine Series on Pathe Subjects

Attractive little ads that help you sell all your features are illustrated in the Pathe press book on Mack Sennett's comedy, "Butter Fingers," featuring Billy Bevan. The mats on all these line drawing ads are free and can be obtained from the Pathe exchange. Your newspaper ads are the samples by means of which the movie-goer is induced to see what you are playing. Comedy ads are to your advertising what the comedy is to your show.

In addition there are brief and breezy stories for your local editor in the press book on "Butter Fingers," and also illustrated one and three sheet posters; slide and lobby display of photos. Don't forget the trailer, which can be obtained from National Screen Service, Inc.

"Cold Turkey"

The press book on this Sennett comedy starring Alice Day carries a suggestion for an "all comedy program idea," with ready made attractive newspaper copy for advertising such an idea. The mats for these ads are furnished free. Pathe has created another ad, known as "cornelocks," which are several reproductions of newspaper cuts on these comedies, with a sticker back. They are perforated and when separated are used to form part of any simple ad in your local paper to which you may wish to use. They make it easy to advertise a vital part of your program. Tear one off, wet it, and stick on your regular add.

Harry Langdon Comedies

Interesting information about exploitation of Mack Sennett's most popular star are the features of the press book on "Lucky Stars," one of his late comedies. Unusually decorated and hand-painted posters and slides are shown. It is a series of cornelocks, those unusual little ads of a size and shape to fit your needs. They'll go in any layout. Mats are furnished free.

Hal Roach Comedies

Press books are available on "Innocent Husbands," with Charley Chase; "Our Gang," in that very unusual comedy hit "Mary, Queen of Tots," and Glen Tryon in "Madame San Jane." Jack Spratt could eat no fat, his wife could eat no lean—and the same thing applies to movie fans. Mrs. Spratt may be satisfied with the sob stuff, but Mr. Spratt would walk a mile for a good laugh—and he pays for the tickets. The cornelocks will make it easy for you to tell everybody about all of your show. Feature stories that will be welcomed by your editor are given and a choice selection of handsome posters and photos.
Press Books on "Biff" 
Subjects Real Help

Three of the H. C. Witwer "Classics in Slang," a series of twelve two-reel comedies with all star casts, being distributed through Itchaff, Inc., are now ready and press books issued. The titles of the first three released are "Mac's Bath," "Battling Romeo" and "Taming of the Shrewd." In the cast are such players as Eddie Gribbon, Mildred June, Joseph Swickard, Dot Farley, Sheldon Lewis, Ernest Wood and others.

The press book also deals with the series of twelve Top Notch Slapstick Gold Medal Comedies with all star casts of such players as Chester Conklin (Walrus), William Frawey, Millburn Moraute, Stella Nova, Jack Henderson, Frank Rice and Fatty Alexander. The first two now ready are titled "Assorted Nuts" and "Play Ball."

In addition, it contains information on one-"Mystery Box" two-reel knockabout "Biff" Thrill Comedies, produced by Van Pelt Brothers. The first two productions are ready, "Six Miles to Go" with Cliff Bowes and "Agent," with Al St. John. Other players in this series include well known comedians.

Newspaper, jottings and program copy, comedy catchlines for program or ad, synopses, news notes, newspaper reviews and stories, and newspaper set-ups for ads, are treated in the press book. Accessories furnished include one sheets, three shots, four sheets, one column scene cuts on each comedy, 11 x 14 lobby displays and 22 x 28 lobby displays, and an assortment of scene cuts that flash the comedy story.

"Mystery Box" Book Solves Exploitation Problems

A very complete and attractive press-book of fourteen pages in size has been issued by Davis Distributing Division, Inc., on their big serial, "The Mystery Box," written by Ben Wilson and Neva Gerber. It is a Ben Wilson Production, story and direction by Alvin J. Neitz. Page 1, is the story of the serial and the cover page, a full illustrated page that is being furnished on Chapter 1 of the serial, titled "The Fatal Box." They are peppy, punchy posters, hand colored one, three and six sheets. The next page depicts four different hand colored slides for separate chapters of the serial, each one with a thrilling still. A colored laminer that is a hummer is also displayed.

Then follows two pages of hand colored 11 x 14 lobby photos on Chapter 1, and a series of eight 11 x 14 lobby on Chapter 2, "A Tragic Legacy." The next page describes the list of stock accessories, such as 24 sheets, slides, banners, trailers and heralds for each episode. Exploitation stunt, throwaways, ad cuts and scene cuts are also given. Follows a three page publicity slip section on the serial, chock full of short advance stories and scene cuts, advance feature stories and scene cuts, short reviews, tear paragrapgs, etc.

Next is given directions for ballyhooning the opening chapter and a series of episode titles. There are three more pages on trailer and additional exploitation, a page sample ad cuts furnished; a page of post card suggested campaign, one following the other; a page of illustrated circus heralds, and finally, a page of illustrated 24 half page poster, to be used as your cut-out. The book is in two colors and a handsome and informative piece of work that will make the playing of this serial a profit-making event for exhibitors.

Four Page Books on Educational Subjects


The press sheets contain paragraphs for your program, exploitation stunt, live newspaper stories, electro and mats free, one, two and three from the story of Arthur B. Travee, illustrated ads, catchlines for newspaper ads, and the following accessories: Hand colored slides, four-color one-sheet posters, lobby cards, duo tint 11 x 14 lobby cards, publicity and star cuts and mats.

Universal Sheets Right Up to Standard

(Continued from Page 37)

The next one is called "The Radio Detective," with Fay Wray, creator of the famous character, Craig Kennedy. It was written for and dedicated to the Boy Scouts of the World, "Play up the Boy Scouts" and "Get the Scout in," tie-up with all the new radio appliances, and the radio angle still, and clean up with the greatest of all radio shows. Excellent suggestions are in the press book for further exploitation.

And finally, there is "Stirrings of Steel," starring Jack Daugherty. This serial is based upon the hardships and struggles of a adventurous engineers who spanned the country with telephone wires half a century ago. It is a fascinating story and offers great tie-up possibilities with telephone companies, educational displays, essay contests, etc.

No exhibitor should be without this press book if his audiences demand serials. And every audience will want serials such as these, six to be produced by Universal.

SOME SPEED BABY

Driving the Christie speed boat "Baby Mine" in the hydroplane races at the annual Santa Barbara regatta recently, Verna Stedman(savedInstanceState) of the Los Angeles Christie Comedies, earned the unique distinction of being the only woman driver in the races, but also qualified for the title of Champion Girl Motorboat Racer on the Pacific Coast.

She is one of the leading sportswomen in the picture profession, and several years ago won the title of the champion diving girl in pictures. She took to motor racing when Al Christie built the 151 type hydroplane "Miss Sunshine." In the Santa Barbara regatta Christie sailed the racing sloop "Camick."
MUSIC MASTER SERIES
REAL ENTERTAINMENT

SOME of the finest and most popular short subjects ever produced and distributed are the famous Music Master Series by James A. Fitzpatrick, of Fitzpatrick Pictures, Inc. The series comprises one reel subjects of incidents in the lives of famous composers, the reels being accompanied by full orchestrations for piano and organ solo parts, especially arranged and synchronized by Hugo Riesenfeld.

Because music has become indispensable to the cinema, Fitzpatrick undertook the production of this series, to emphasize the motion picture theatre’s achievement in bringing great music within the understanding and appreciation of all people.

The composers’ lives upon which the one-reelers are built are Schubert, Mendelssohn, Foster, Beethoven, Liszt, Chopin, Handel, Wagner, Mozart, Verdi, Haydn, MacDowell and six more to follow. The Wagner reel is playing this week at the Rivoli.

In addition to the Famous Music Master Series, Fitzpatrick is getting out another series early in the coming spring, to be known as the Famous Melody Series. The idea of the series is to group all the famous heart tunes of each country, using the original documents wherever possible. Folk songs of Ireland, England, Scotland, Spain and America will be included in the series.

NEW WANDA WILEY READY

“Won by Law,” a two-reel Century Comedy starring Wanda Wiley, has been released as the first Wanda Wiley comedy in Edward I. Luddy and was produced with an especially strong cast, including Bob Reeves, Lillian Worth and Frank Whitson. The two-reeler is filled with funny situations and good gags. It is being released through all Universal exchanges.

ROCK STARTS THIRD STANDARD

Joe Rocks’ trio of heavyweights comedians, “Fatty” Alexander, “Tiny” Larz and “Kew-Jee” Ross, or “A Ton of Fun” as they are collectively better known, are starting production on their third Standard Comedy. The action takes place in a beauty parlour where the trio will have every opportunity to upset things and create gales of laughter. When completed it will be released in November by F. B. O. The second picture will be released in October and is titled “Three Wise Goofs.”

Use Slugs for Shorts

ONE of the most essential aids to exhibitors in exploiting features, has been the use of slug and one column cuts to be used as teasers in newspapers and programs. This same idea should be effective with your short programs as well. If you are going to get all the possibilities out of your short subjects as you do with features, you don’t overlook a liberal distribution of these teasers, probably the most important advance exploitation you can give any film, long or short.

Distributors of short films are paying more and more attention to this phase of exhibitor helps. Make your patrons just as well acquainted with your comedies and novels, as far in advance as possible, as they are with features. They’ll watch for them and come to see them. What movie fan would miss an “Our Gang” comedy if he knew exactly when he could see it? Not one.

What lover of good music wouldn’t appreciate knowing when your theatre was running one of the “Music Master” series, or the Mack Sennett fans, when you play a Sennett comedy, and not one. Until they have taken it for granted that they’ll see something interesting in the short films whenever they go, but why not play up your best shorts and get all the possible business that might be lying around.

Walter Hiers Completes First for Educational

“Off His Beat,” the first of the new 1925-26 series of Educational-Walter Hiers Comedies, starring the noted comedian, presents Hiers in the role of a traffic cop.

Evelyn Francisco is Hiers’ leading lady. She has appeared in several Educational Christy Comedies, opposite Bobby Vernon and Neal Ramsay. Jack Duffy, who is noted for his characteristics of old men, also supports Walter, and plays the part of the head of the police band, and Bill Blaisdell has a good part, playing the role of Walter’s pal.

Archie Mayo, who directs the copelent Walter, was responsible for the direction of a number of his successes, including “Oh, Bridge,” “Fender Feet” and “A Rarin’ Romeo.”

Charles La Mont Engaged To Direct Lupino Lane

LOS ANGELES, Sept. 5.—Charles LaMont will direct the second Educational-Lupino Lane Comedy to be made at the Educational Studio in Los Angeles.

LaMont, still in his early twenties, is rising rapidly. He directed one Cameo Comedy and was then placed in charge of the Jeune Film company, and his most recent move, directing the famous English comedian and late star of the Follies, is proof of the confidence reposed in him by Jack White, the director-general in charge of production at the Educational Studios.

PREFERENCE IN ADS

WHAT percentage or share of your advertised program in local papers on features and presentations, shall your short subjects take up? Exhibitors are divided on this point, with an increasing number coming out for at least 10 per cent of the total advertising done in favor of shorts.

The managers of two of the larger downtown first run houses in Kansas City differ somewhat in their policy of advertising shorts. Bruce Fowler, of the Newman Theatre, usually likes to get in an explanatory insert on his feature just to the right and at the top of the advertisement, using larger black-face type in the lower right hand corner for the comedy or short subject.

ON the other hand, Samuel Carver of the Liberty Theatre always prefers the middle at the bottom for advertising his short subjects. He has the public in the habit of looking there for them. In any place, and in any event, the sooner you give the problem of proper advertising of shorts some real thought, the sooner will you build up a regular patronage for shorts as well as for features.

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Lloyd Hamilton Seen Without Make-Up

For the first time in twelve years on the screen, Lloyd Hamilton will be in a "straight" make-up, in a new Educational-Hamilton Comedy, now in course of production at the Educational Studios in Los Angeles.

Hamilton will play two characters. One, which is carried all through the picture, shows the big comedian in his regulation make-up—bearded cap, bow tie, etc.—and the other shows Hamilton as he appears off the screen in well made, correctly fitting clothes. The production is being made under the direction of William Goodrich.

BRAY'S MENAGERIE

With the acquisition of Ernest Corts, the nation’s foremost producer of animal shows, productions have secured the menagerie that this naturalist possesses at Buck Hill Falls. Walter Lantz, creator of Dinky Doodle cartoons, and his production staff are on location at Buck Hill Falls photographing the animal sequences which will form some of the major action in the first "Unnatural History" subject titled "How the Elephant Got his Trunk." This novelty is scheduled for release by F. B. O. on September 20th.

HAMILTON USES CAFE

The interior of the Montmartre, Hollywood's famous restaurant, has been reproduced for Lloyd Hamilton's first Educational-Hamilton Comedy to be made under the direction of William Goodrich.

This unique eating place is situated in the heart of the motion picture producing center and screens notables and characters from many studio lunch there regularly. Lloyd's story carries him as a country boy into this restaurant, where he meets many of the famous film folk of the town.

SCREEN SNAPSHOT NO. 25

An impressive array of screen stars are to be found in the latest issue of Screen Snapshots which Columbia Pictures releases. This issue, No. 2, has Mary Pickford, Douglas Fairbanks, Charles Ray, Lew Cody, Enid Bennett, Monte Blue, Wanda Hawley, Ruth Roland, Mable Normand, Jack Holt, Fatty Arbuckle, Mrs. Arbuckle, Jack Pickford, Virginia Banky, Forrest Stanley, William Desmond, Peggy Hamilton, Marilyn Miller and Hank Man.

JOINS CHRISTY STOCK

Miss Marian Andre, born in St. Petersburg, of Russian-French parentage, will make her first appearance at the Christie Studio in a Bobby Vernon Comedy for Educational release. Miss Andre has had considerable stage experience in revues and musical comedies prior to her entry into pictures.

Other girls in the recent foreign influx at the Christie are Stella Doyle from London, Jean Lorraine, of the U.S.A., but of French and Irish descent and Vola D'Arvil, from Paris.

BUSTER BROWN BARKS

Little Arthur Trumble, the child star who is playing the role of Buster Brown in the series of comedies being made by the Century Film Corporation built around the cartoon character originated by Outcault, is suffering from whooping cough. Century reports. However, he will very shortly start on the third comedy of the series.

Film Booking Offices will soon release a two-reel burlesque of the famous masterpiece of Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde." The burlesque, called "Dr. Pyckle and Mr. Pryde," and Stan Laurel is the comedian who burlesques John Barrymore's famous role.

Joe Bonomo, Universal Serial Star, "pulled 'em in" with his strong-man stuff at the De Luxe, Los Angeles. The stunt won a prize from Universal for Manager Jed Duell.

Novelty Stunt Wins Laemmle Short Exploitation Prize

As the climax of an exploitation campaign, which won for Mr. Jed Duell, manager of the De Luxe Theatre of Los Angeles, California, the first prize of $100.00 in the nineteenth week of Carl Laemmle's Contest for Serial Exploitation, a spectacular "strong man" street ballyhoo was arranged by Duell. This live-wire manager resorted to one of the strongest and most reliable of showmanship angles—that of putting on a spectacular feat of human strength, to exploit the opening of Universal's "The Great Circus Mystery," featuring Joe Bonomo, at the De Luxe Theatre recently. Duell arranged to have Bonomo in person, known to be one of the "world's strongest humans," pull a circus wagon loaded with children to the door of his house. The wagon was prominently plastered with banners of the picture, and the stunt drew every kid in town to the front of the theatre.

Duell opened his campaign eight days before the serial was due to arrive with a trailer and advance slides. Two ballyhoo clowns carrying hoops lettered with the theatre's announcement of "The Great Circus Mystery" worked throughout the week and distributed 4000 hucksters. They also announced a children's costume contest at the opening matinee of the new chapter play and did cartwheels and handspins on the stage much to the delight of the kid patrons.

Fifty circus balloons were released—ten at each of five schools—on the Thursday before the opening Saturday. Each balloon carried a pass good for admission to all episodes of "The Great Circus Mystery" and as they sailed away there was a young stampede among the kids.

The two and a half ton circus wagon used in making "The Great Circus Mystery" was borrowed from Universal City and stationed in front of the theatre two days prior to the opening, signs placed upon it announced the personal appearance of Bonomo at the opening chapter. Through a tie-up with the transfer company which hauled the wagon from the studio to Los Angeles, a photograph taken of the two waggons was used in the transfer company's advertising. This same vehicle is the one Duell pulled loaded with children.

Since no circus is complete without balloons and peanuts, the De Luxe went one step further and provided Eskimo pies as well. These and the balloons were donated by an ice cream company.

Now Is the Time
To Make Use of
EXHIBITORS TRADE REVIEW
National Tie-Up
and
Exploitation Sections
on short subjects
Ask For Reprints

"SWEET SIXTEEN" COMEDIES START

Production on a series of "Sweet Sixteen" Comedies has started at Universal City under the direction of Zion Myers. Arthur Lake and Eddie Clayton are featured in the series. Scott Darling, new Universal supervisor of comedies, is working with Myers on the production of the series.
A Comedian Plus A Beauty

In the words of the after dinner toast master, "We wish to introduce to you, gentlemen, a man who requires no introduction, a man who has been making the peopul laugh and go into hysterics with his funny antics and super-comedy situation on the screen, etc., etc.—Mr. Lloyd Hamilton."

Cheers, while Mr. Hamilton rises, takes off his cap, or puts it on, or what have you, and starts: "Unaccustomed as I am to public speaking—"

But all kidding aside, what would Hamilton tell you exhibitors if he had the opportunity to address you in person? That's not so hard to surmise or to gather from divers statements he has made in the past.

He would tell you that your box-office receipts are directly proportional to the popularity of the players you show; that the popularity of these players depends to no mean proportion to the amount of publicity you give them through your advertising in the newspapers and your tie-ups.

That would be a man's sized message to you, Mr. Exhibitor, and full of wisdom. Lloyd Hamilton can give you a product that will please your patronage. Help build a patronage around him. You are the one who will profit the most out of your efforts.

A ND suppose Miss Dorothy Seastrom were also a guest of honor at this "mental" luncheon; what would she have to tell you? Just about the same thing.

Miss Seastrom would tell you that she has been recognized as one of the leading beauties in Hollywood, and that newspapers throughout the country are acclaiming her as such.

Then she would tell you that she believes in advertising, especially through the medium of window tie-ups, such as are arranged by this department of Exhibitor's Trade Review; that she will put herself on record, for the purposes of these tie-ups as recommending such nationally famous products as "Cutex," the "Meadowbrook" hat; "Pyrolin," "Pepsodent," the "Marmon" car and others which are explained in this section.

Now, you don't find every well-known actress on the lot that will do as much for you, Mr. Exhibitor. But she does not ask your thanks, or even appreciation. You can take it or leave it alone.

But we, here, who time and time again have had the great value of such tie-ups proven to us, say to you "USE THEM. Use all you see here and if you can think of more ideas, send them along to us and we will help you work them out."
"There Was An Irishman and a Jew—"

DUST OFF YOUR "SRO" SIGN

SEE that poster down below on this page? Here’s how to use it for a full house everytime you play a Hamilton comedy. At the same time it will increase the value of your newspaper ads about tenfold.

Get this poster displayed in nearby automobile service stations. Ford owners will inquire. Or if they don’t they will at least keep the matter in mind long enough to get the significance of what is to follow.

Distribute five or ten tickets to Ford owners in this way: While a Ford is parked, attach a free admission to your theatre to the steering wheel. The ticket is to look like the kind big men with the brass buttons hand out.

NOW get this: these admissions are good only on the days when a Lloyd Hamilton comedy is playing. That’s simple, isn’t it? These men who get your tickets will look to your announcements in the newspapers for the playing dates.

Then, when the day comes, and the line of Fords is parked outside your theatre, make sure that a newspaper reporter is around to check up on them. A couple of banners would not be out of the way, either.

Or maybe it was a Dutchman and a Chink. Anyway, these two were two exhibitors whose theatres were within a block of each other. They had the same size theatres and showed the same kind of pictures.

Both of them made money,

One of them made a whole lot more than the other. Especially on certain days when the feature picture was “not so good.”

Why? We’ll tell you.

The patronage of the losing house always went or did not go depending upon whether or no the feature was worth while. That’s the way it is in most houses. They showed a news reel, and they had music, and every day a real good two-reel comedy.

But nobody ever thought of it. And so the box receipts rose or fell with the quality of the feature.

WHEREAS, in the winning house, the patrons were educated to know all about two-reel comedies, and they knew star comedians like Lloyd Hamilton by name; and they knew that Dorothy Seastrom was very beautiful.

So that when that theatre would add to its newspaper ad in full sized type “Lloyd Hamilton in his latest two reel comedy hit,” the feature lost half of its importance.

Now how was that brought about? That’s easy. This second exhibitor made use of window tie-ups and newspaper ads.

HAMILTON NIGHTS ARE CAR NIGHTS

CARRYING the idea suggested in the first column a bit further, another fashion of tie-up automobile presents itself. You will require some co-operation from the newspapers and automobile dealers in this; but since these will also derive some benefit, you will experience no difficulty in getting it.

The idea is this. On every occasion that you are showing a Lloyd Hamilton picture, you will allow some one particular brand of car owner two free admissions. For example, suppose it were decided to make the Star car the choice for next Thursday night. Get up a card similar to this below

---

Hamilton Nights Are Car Nights

Every Owner of a Star Car will be Allowed Two Free Admissions to the Globe Theatre

Thursday Night Is Hamilton Night

Bring Your Car

---

Get these posters placed in the windows of the Star sales rooms. The Star dealer will be glad to make up the card (or Buick, or Nash, etc.) At the same time, you ought to send little readers to your newspaper on the general idea, leaving it to the chosen car company to supply the weekly readers on their role.

If you want to make doubly sure that the newspapers give you plenty of cooperation, suggest to the editor that you are willing to feature an announcement in your lobby to the effect that “Hamilton Nights are Car Nights, etc.” and that full details are to be found in the Daily Blaze. This means additional circulation for the paper and assured space for you.
Barber Shop "Cords"

Tonsorial parlors have replaced the old bars for gossipping men. If you want to get the men in on anything at the present time, tell your barber about it, and then watch the news travel. Barber Shop "Cords" are very efficient tie-ups nowadays.

Slick Hair

Unruly hair is uncomfortable, and so men use "Polymol." Men are accustomed to ask for it by name. Every barber in the country has it on hand, ready for application. Men also purchase it in drug stores for home consumption, or rather, home use.

The company behind it is a live outfit, and have arranged some very attractive window displays. Get these displays for either your local barber or drug store, and arrange a window card after the fashion shown herewith, and you will have effected a worth while tie-up.

If, on the other hand, you find that Polymol has given way to Sta-comb or some other product in your town, use that product instead. The tie-up is there just the same.

KEPT DOWN WITH POLYMOL

A poster that can find space in barber shops or drug stores. It is very easy to make up, and its cost is almost negligible. Use still 974-12.

Tonic, Mister?

You know the old line that the barber spoils every time you get a haircut. First he tells you about the weather, and then he tells you that your hair is falling out, and that you'll probably be bald in about two years. But he can save it for you—just one application of Westphal's.

Well, maybe he can, and maybe he can't, that's aside from the topic we have in mind. Whether he can or not, it still remains that Westphals is one of the most popular tonics in the market, and that a tie-up with it is sure to bring results.

For this product also, you can get the co-operation of both the tonsorial parlor and the drug store. Use the card in the lower left hand corner of this page.

Wildroot is another good hair product that has made a specialty of cooperating on window tie-ups with motion picture subjects. You are sure to find a Wildroot dealer in your town.

HAIR and HUMOR Always Worthwhile


WESTPHAL'S Hair Tonic

For the poster on the left, use still 976-36.

As Against

Shave 20¢
Hair Cut 40¢
Massage 50¢
Shampoo 50¢
Tonic 10¢

Lloyd Hamilton in scene from "Hooked"

DON'T GET "HOOKED"
You won't get 'hooked' when you see Lloyd Hamilton Comedies

SHOWING REGULARLY AT GLOBE THEATRE
The Showman Who Exploits His Short Subjects to Make ADDED PROFIT From Them Always Gets the Finest Backing on Educational

**YOU** are using Short Subjects as they should be used only when you are using them to build up Better Programs—and exploiting them to make Added Profit.

Fortunately for all concerned, more exhibitors are recognizing this than ever before—more Showmen are exploiting their one and two-reel pictures and making added dollars out of them than at any other time since the long feature came into vogue.

To all you Showmen who are having a part in the stimulus that is being given to Short Subjects, Educational Film Exchanges, Inc., renews its pledge of cooperation with you—that its obligation to you only begins, and does not end, when you book *Educational Pictures*.

*Educational Pictures* are nationally advertised to your patrons—consistent advertising in The Saturday Evening Post increases their pulling power at your box-office.

Short subjects have had a great deal of stimulus this summer. The coming season should show how much they can mean. With the exhibitor who uses them as they should be used.

DANNY in Film Daily.

A full line of accessories is available to help you advertise *Educational Pictures*—posters, lobby display cards, photographs, slides. Trailers on star comedies and specials can be had through the National Screen Service.

A press sheet on each two-reel comedy and each special contains information about the picture, newspaper stories and reviews, practical exploitation suggestions, one-column, two-column and three-column "ad" layouts and star and scene cuts. Mats for advertising and publicity cuts are FREE.

Educational backs up every Showman who backs up his Short Subjects. Your Educational Exchange will give you the fullest cooperation.

**Educational Pictures**

*THE SPICE OF THE PROGRAM*

Member, Motion Picture Producers Distributors of America, Inc.
Will H. Hays, President
Pictures

The first three comedies on
EDUCATIONAL'S program for the new season have been reviewed by the trade press. Judge for yourself what Educational Pictures will mean to you in 1925-1926 after you read what the critics say about them.

"THE TOURIST"
TUXEDO COMEDY
With JOHNNY ARTHUR

Here is the best two-reel comedy that has been turned out this season. It is a charming trifle, and there is every indication that in its star, Johnny Arthur, Educational has a real find. He is a delightful personality . . .

One of the best bits of business ever concocted—one that will set any audience howling—is the scene in which Johnny converts his car into a stove and cooks his breakfast on its various parts. It must be seen to be appreciated.

As if a real star and entertaining tale and excellent direction were not enough, there is added the presence in the cast of the most promising girl we have noticed on the screen in a blue, or even a red moon. She is Helen Foster . . . She is beautiful, she has poise—she is, in plain language, a wow. She helps to make "The Tourist" a real knockout that any house should welcome with open arms.—N. Y. MORNING TELEGRAPH.

This is the first of the series of Tuxedo comedies starring Johnny Arthur and if it is indicative of what is to follow, the series should be a profitable one for all hands . . .

William Goodrich has done a splendid job with the directing and the cast does the rest with the good story. . . . There is a touch of melodrama to it, great quantities of comedy and enough suspense to keep the interest at a high pitch.—M. P. NEWS.

"PLEASURE BOUND"
MERMAID COMEDY
With LIGE CONLEY
A ROARING COMEDY

This Mermaid comes through big on waves of laughter. It is one of the cleverest and funniest ever produced in this series. . . . the subtitles are as funny as the gags—which is a novelty in itself. At the fishing pier, the laughs come so fast you can't count them. Probably the funniest fishing scene ever filmed. . . . A scream—all the way.—FILM DAILY.

Here is an exceptionally good comedy with amusing situations galore—. a real comedy that will get laughs from any type of audience . . .—M. P. NEWS.

A corking good comedy. . . . Lige Conley is featured and does a splendid piece of work. Clever tricks with the automobiles and in the fishing sequences prove to be hilarious . . . This picture strikes a funny gait from the start and is maintained all the way. Book this one by all means.—EX. TRADE REVIEW.

Here is a real laugh-getter. Dealing with the misadventures of a family who set out on a fishing trip in a Ford, it is full of hilarious, highly original "gags."

—N. Y. MORNING TELEGRAPH.

JIMMIE ADAMS
in "Be Careful"

This is a comedy fairly bulging with humorous situations and some good slapstick and hokum. It is well acted by a competent cast and should go exceptionally well in the neighborhood houses.—M. P. NEWS.

This a lively-moving number that has a good quota of laughs scattered all the way through.—FILM DAILY.
Window poster or counter card suggestion for a tie-up with the Cutex manicuring preparations. The product is universally known and is carried by every beauty parlor and drug store in the country. It is a popular seller, and no trouble ought to be had in arranging for window space with the store keepers.

Commended by Miss Dorothy Seastrom Co-star in Lloyd Hamilton Comedies

GLOBE THEATER

Miss Seastrom Recommends

Star Gives Exhibitors Benefit of Her Preferences

NOT every day is the exhibitor fortunate enough to get the complete cooperation of a motion picture star to the extent that Miss Seastrom is offering. It is her desire to do everything that can reasonably be done in order to further the selling possibilities of the Lloyd Hamilton comedies.

She is fully aware of the great exploitation value of window tie-ups and has gladly loaned her name for use with several of the outstanding products that are sold in women’s stores and beauty parlors.

In the ensuing pages are many suggestions on the manner of using the material provided. It would be worse than taking so many banknotes and throwing them away for an exhibitor to pass lightly over these suggestions without making some attempt to use them.

Some of the posters suggested for use have been worked out in detail by the Exhibitors Trade Review, as for example, the poster tying up with “Cutex” shown above. Deft uses of the shears will form the still of Miss Seastrom in the fashion shown. The lettering is single stroke, and can be done well by any sign painter or card letterer with ease.

Overall size of this poster is approximately 10 by 12 inches. The word “Cutex” should be lettered in deep blue, the rest of the card being in black except for the name of your theatre which should also be in blue. Place this card in the middle of a display of Cutex preparations for the finger nails, and you will have as an attractive and efficient “salesman” for the Lloyd Hamilton pictures as any ballyhoo you could invent.

EVE’S APPLE

WHEN Eve took the apple offered her by the snake, she was given to believe she was beautiful. And in all the ages that followed, nothing has ever made her change her viewpoint.

Man in his wisdom, rather than argue the point with her, capitalized on it, and manufactured beautifying preparations. His wisdom bore fruit, and now we are able to go further and offer exhibitors tie-ups on these very preparations.

It’s a great life, but nevertheless, it’s the stuff that makes the world go round.

The manner in which this card is made is explained in detail in the article below. It is a worthwhile tie-up, for more than one reason, and we recommend its use highly.

If your local beauty parlor is not already supplied with complete window accessories on the Cutex preparations, write to Exhibitors Trade Review, mentioning the name and address of the shop, and the necessary material will be forwarded without delay.

Read the following pages for the manner in which other cards and tie-ups are treated.
A HAT WILL WIN A WOMAN

There is no doubt about it. One of the easiest ways to a woman's heart and purse strings is "via head gear." If you want to put over a real message to a woman, introduce the topic of hats here and there, and you may be fairly sure that some of what you are trying to tell her will be heard.

The Meadowbrook hat is nationally famous. Tie-up with it. If there is a millinery near you selling these hats, make arrangements for the window material on hand.

PUT ON YOUR SPECTACLES

Dorothy Seastrom Is a Person To View and Admire

Somebody threw a horseshoe into the Educational Studios when Miss Seastrom came around. She is easily acknowledged one of the most beautiful women in Hollywood. When she poses for some of these special photographs shown in this section, with a Meadowbrook Hat, or in a big Marmon car, or smilingly displaying her beautiful set of pearly teeth, people are going to stop, look, and listen.

And when you can get anybody to stop, look and listen in these hectic days, don't hesitate for a moment to tell them everything worthwhile telling.

This National Tie-Up and Exploitation Section gives you plenty to talk about. It'll put the words in your mouth, and show you all the accompanying gestures. But you will have to do the actual talking yourself.

A SMILE WILL GO A LONG WAY

Especially if behind the smile there is a perfectly matched set of pearly white teeth. Such as Miss Seastrom has. Arrange a card like the one shown above to tie-up with Pepsodent tooth paste. Every drug store in the country carries a full line of it. The window displays arranged by the manufacturer of this product are very attractive, and are usually kept on hand by all first-class stores. If however, the store with which you have arranged your tie-up has not this material, notify this department, giving the name and address of the store, and the material will be forwarded.

A FEAST FOR THE EYES

Miss Dorothy Seastrom and Her Marmon Car

As resplendent as the pearl in its natural setting is Miss Seastrom in her Marmon car. And she recommends it highly, too. The photograph shown in the accompanying poster layout was posed specially and will be received with open arms by all dealers who sell the Marmon cars.

In the making of this poster, we should advise that you get the cooperation of the automobile dealer, and arrange for a better than usual display.

THE over all size of the card should be made to measure approximately 18 inches high by 22 inches wide. A blue card, suggesting the favorite color of the Marmon sport model, would be best adaptable to the layout. The lettering would go well in whatever the other colors of the car might be.

With a card of these dimensions, and nicely lettered, it would not be at all out of the way to place it on an easel, right along side of the car, either in the show window or on the floor.
Bobbed Hair is "Passe"

**NEWSPAPER NOTE: Only three out of the one hundred entrants for the annual beauty contest at Atlantic City this year wear their hair bobbed.**

And when your patrons see the beautiful head of long, straw blond hair on Miss Dorothy Seastrom, they’ll realize where real beauty lies. Yes, sir! Mr. Exhibitor. She’ll create a furor, and at the same time, she’ll create again the opportunity for plenty of newspaper talk on the advantages and disadvantages of bobbed hair. You can’t get that chance every day in the week, so grab it up, and play it big while you can.

**Seastrom Fans Will Contest**

Splendid Opportunity to Start a Regular Following for Star

Miss Seastrom is going to get a host of followers. Each day there are more and more fans rooting for her. Girls are already trying to imitate her manner of doing up her hair.

You might just as well cash in on this new popularity. Next time you play a Hamilton comedy, give Miss Seastrom a good play in the advance ads. Say something about her hair, and offer some little suitable prize to the girl or woman whose hair most nearly approaches that of Miss Seastrom.

You will be striking the sense of vanity in the women then, for they are ever eager to display that which is their greatest beauty, and the others are always ready to attend these shows to "pass judgment."

**Attractive Windows on Inecto Rapid Ready**

**CORKING TIE-UP WITH POPULAR PRODUCT ON REQUEST**

The company that manufactures Inecto Rapid, a popular hair dye also knows how to put up an attractive window display. This display will be sent to your nearest beauty parlor upon your request. Use the stills of Dorothy Seastrom shown in the layout at the top of this page to effect your tie-up with the Lloyd Hamilton comedies, following the style used in other posters in this section for your copy matter.

If you want special copy written for this tie-up, make your request upon this department of Exhibitors Trade Review, stating your problem briefly and concisely.

**Woman's Crowning Glory—Hair**

**TIE-UP WITH BEAUTY PARLORS AND HAIR PREPARATIONS FOR THIS**

You can also treat the long hair feature as something that Miss Seastrom and nothing more, for it is entirely possible to get into difficulties with barbers and such others who are deriving revenue from hair cuts.

Under such circumstances simply feature the fact that Dorothy Seastrom's hair is beautiful, and that it fits her particular manner of style to wear it long. Appreciate the fact that there are some women for whom bobbed hair is just the thing.

Get up a little newspaper story on the subject that one hair is the same as the other, only differing when seen worn. Then you can arrange with a local hair dresser to pick some outstanding fashions of hair dress in your town. Offer a prize for the most original.
It's Pyrolin

SCENE FROM HAMILTON COMEDY FITS IN PERFECTLY FOR WINDOW TIE-UP WITH PYROLIN

PYROLIN is a recently perfected product that has won instant recognition among the women folk. Used mostly for toilet articles, like combs, brushes, hand mirrors and the like, its clean appearance has allowed it to take the place of many other less desirable finishes.

A national advertising campaign in newspapers and magazines has made everyone acquainted with the product. Now when it is displayed in a window of a beauty parlor, drug store, novelty store or department store, it requires no further introductions. And for that reason, the tie-up arranged on one of the scenes in Lloyd Hamilton's "King Cotton" is all the more effective.

Pyrolin products are not very expensive, and you might well be able to arrange for the dealer to contribute a comb and brush set as a prize for one of the "hair contests" explained on a previous page. This will make a very acceptable prize, and will allow for additional value in the tie-up.

* * *

THE PYROLIN POSTER

"When Winter Comes"

WHEN WINTER COMES, the ice skates are resharpened and the young and old get out again on the expansive stretches of frozen lakes. It is then that the real icy air keys up the nerves, and makes one long for a big rosy glass of honest-to-goodness apple cider.

Every refreshment station on the lakes, or even in the closed skating rinks sells cider. It is the favorite drink of skaters. It therefore behooves you not to miss this opportunity to bring before this group the story of the Hamilton comedies. The still above lends itself easily to exploitation necessities. Just a few words of explanatory captioning are required.

Post Cards Pay

PERSONAL HAMILTON PICTURE CARDS USED FOR MAILING LIST

ON the right of this article is a reproduction of a picture card which can be very well used in notifying your patrons of coming productions and such. The cards can be bought in quantity at very moderate prices. The back of the card has room for the address and the regular space for a message.

There is a great deal of value in these little personal messages to your regular patronage. Exhibitors who are doing this sort of thing have gotten some dandy results, and we recommend a larger use of them. The copy must be very short. Just a line, like "next Thursday we will play so and so as well as a Hamilton comedy. Don't fail to come."
What the Well Dressed Man Won't Wear

LOYD HAMILTON, in his “working” clothes is a screamer. Yet any tailor will tell you that the clothes he wears are made of the best material, that the checkered cap that made him famous is made of expensive material, that his funny little bow tie is well made, that his shoes are fashioned of the best leather.

Then what is it that makes one start to laugh as soon as Lloyd Hamilton appears on the screen? Nothing, except that the clothes are misfits. And the only difference between him and hosts of others who wear the best of clothing, is that Lloyd Hamilton knows that his clothes do not fit. and even goes out of his way to find such clothes, whereas others are duped by tailors who do not know their business.

You have seen big fat men who sport themselves in nifty, pinch back Norfolk suits. Do they look any less ludicrous than Hamilton? There is an art to fitting a man, and there are many clothiers in the country who make a specialty of this art. Those clothiers will be glad to read this little article. They will be glad to make a window display using stills of Mr. Hamilton in the clothes “the well dressed man won’t wear, and what he will.”

There is also a full list of men’s necessities, like razors and such, which is discussed in the third column of this page.

**FASHIONKNIT TIES**

The still shown to the right of this group is a fine subject for the Fashionable Ties tie-up. We would suggest mounting this still in the fashion that has been shown in several of the other posters and cards in this section, and having it placed in a window display of the Fashionkit ties. All haberdashers and department stores carry this popular brand of men’s neckwear.

THE CLOTHES THAT MADE LLOYD HAMILTON

HE-MAN STUFF FOR LLOYD HAMILTON

LOYD HAMILTON is as ready as was Miss Seastrum to do all in his power to effect the numerous tie-ups arranged for exhibitors in this Tie-up Section. At the bottom of this page are two tie-ups, one with the Fashionkit Ties, an item of neckwear that has won merited popularity in every town and city. The other is with the manufacturers of Society Brand clothes for men.

Beside these are the “Personality Clothes” manufactured by Shirek and Hirsch of New York, the “Society Club” hats made by the Frank Katz Hat Co., of New York as well as the “Stay-Shape” hat made by F. Berg and Co., New York.

There is also a line of men’s necessaries like the Everready Razor Co., who also put out the line of Gem and Star razors.

You can see below that when Mr. Hamilton dresses in regular street clothes, he is a worth while show figure. For that reason any real “he man” product is a suggestion for a tie-up.

YOUR PROSPECTS

Every haberdasher, every clothing establishment, every tailor is a good prospect for this tie-up. It is by no means essential that a product of national renown be chosen, since the point is significant in itself.

G. G. G. CLOTHES

SOCIALY Brand clothes are as fashionable a number as is manufactured in the United States. For that reason it was selected to make the tie-up with Mr. Hamilton. There are numerous clothing establishments, one, no doubt, in your town, who will cooperate with you in making a display of this brand of men’s clothes. If, however, you cannot locate one of the G. G. G. representatives, use the best local brand.
Laugh and Relax

Here's a great stunt to pull with your local photographer

Laugh and Relax! Let that be the key note of your campaign to work up the interest of your patrons in Lloyd Hamilton comedies. One of the best ways to put over a laugh campaign is with your local photographer. First off, arrange for a display of Lloyd Hamilton stills, including the one shown here, to the right, in the show window or show case of the photographer near your theatre. With the photos you can get up a placard stating that your theatre runs Lloyd Hamilton pictures regularly. Then perk up the photographer's interest by announcing that you will hold a comic photograph contest, a prize to be awarded to the funniest photograph, and the stills to be placed on exhibition in your lobby. In the exhibition mount a plain poster on an easel, advising patrons to go to the photographer you have selected, to have the funny pictures taken.

There ought to be in each family among your patrons enough old-time tin-types and daguerreotypes to round out your lobby exhibition. Place the tin-types alongside of the new funny pictures to be taken, for comparison. This stunt ought to keep the crowds in front of your house continually. Get the local editor to run the winning picture in the paper.

Milady's Things

The finest are none too good for Miss Seastrom — playing in the Lloyd Hamilton comedies at the Globe Theatre.

Inspect Our Line
Of Milady's Things

Shh! DON'T BLUSH

What woman isn't crazy about clothes? And especially about lingerie? Take every store in your neighborhood that specializes in women's dry-goods and under-clothing and arrange for the use of part of their windows, whenever you will be playing a Hamilton comedy. Then send us your request for special window display material furnished by the VANITY FAIR SILK MILLS, who make beautiful ladies' undergarments, and we will have sent to you display material for the local windows. Draw up a window-card similar to the one shown above and insert it in the windows with the Vanity Fair material. The little time and extra effort required to put this over will be repaid by the additional draw of women to the box-office to see Dorothy Seastrom and her beautiful lingerie.

Are You "Kiss Proof?"

Women all over are joyously hailing the advent of a new brand of face powder which is Kiss-Proof, and cannot come off the face lightly, as do other face powders. It is manufactured by the Delica Laboratories of Chicago who put out the famous Kiss Proof Lip-Stick. The Lip-Stick window display material furnished by Delica has been used with success by exhibitors before in exploiting features and we will be glad to have sent to you the new display on the Face Powder for your use. Tie-up stills like the one pictured below, and other Lloyd Hamilton stills in as many drug stores and beauty parlors as you can and send for the Delica displays. Together they should help arouse interest in Lloyd Hamilton and Dorothy Seastrom.

Kiss-proof!

Lip Stick and Face Powder

Protection Against Mistle-toe

Above is a scene from the Lloyd Hamilton comedies, playing at the Globe.
HAMiLTON
COMEDIES

Presented by J. W. Hammons

In Most Cases the Real Feature of the Program

Here are six comedies that will make any show better. If you haven't played them, you're losing money till you do.

"Jonah Jones"
It struck the Chicago Theatre audiences just below the laugh line, and they carried their chuckles clear out into the street.
—Exhibitors Herald

"Crushed"
Lloyd Hamilton in "Crushed" is very funny. If the reader has ever been in a subway jam—but see the picture.
—New York Morning Telegraph

"Hooked"
A scream from start to finish.
—Reading (Pa.) Tribune

"Half A Hero"
Lloyd Hamilton is funny, and in "Half A Hero" he proves one of the most ludicrous comics of the season.
—San Antonio (Tex.) Express

"King Cotton"
Lloyd Hamilton becomes one of our first comedians in a comedy of the cotton fields of the South. —Washington (D.C.) News
A riot of fun. —Kalamazoo (Mich.) Gazette

"Waiting"
There are some exceptionally funny gags in the film, and Hamilton's drollery is way up in G.
—Washington (D.C.) News

For foreign rights address
FAR EAST FILM CORPORATION
729 Seventh Avenue, New York, N. Y.
Lloyd Hamilton
is a money-maker for every Showman

A tie-up on a long feature may be a fine stunt, but it is only good for a short time. A tie-up on a good short comedy series is good all year round.

Hamilton’s great popularity with the fans makes every tie-up suggested in this section worth real money to you.

If you will get back of Hamilton with these exploitation ideas he will save you from many a poor week when your long feature is not of the best; and he will make added profit for you any week.
Can you imagine a better still to use for a tie-up with a Hosiery display? A caption reading "You put your best foot forward when you wear A B C Hosiery," would be just the thing.  

TIE-UP WITH  
"Venida" hair nets. Their window display material is great, and the hair-net is just the thing with Miss Seastrom's long hair. Beauty parlors carry the line.  

TIE-UP WITH  
Houbigant cosmetics. A full line, including a wonderful assortment of perfumes. Any of the full figure stills of Dorothy Seastrom will answer the purpose. Suggested copy on request.  

TIE-UP WITH  
Vanity Fair Silk Mills, and their luxurious assortment of silk "undies" and hosiery. The window display material released by this company is of the most attractive kind, and is sure to bring results. The still above is good art matter for the hosiery.  

TELL HER WITH FLOWERS  
Using lines like these "Do you want to make up with your Sweetie?" "Do you want that girl's friendship?" "Do you want to show her your love." "Do you want to tell her you're sorry." "Tell her with Flowers," you ought to find no trouble getting this poster placed in the leading flower store in your town. It will work wonders for you.  

Silk Stocking Prologue  
No doubt you have tried this stunt at one time or other in conjunction with a feature showing. If you have, you already have some idea of how it goes over; and you can take our word for it, it will be just as big in conjunction with a Hamilton comedy. If you never have tried a silk-stocking prologue, then we have something in store for you.  

Here is the idea. Referring to the still shown at the top of this page, suppose that it were a scene on your stage, and then imagine that you allowed your curtain drop to come down far enough to hide from your audience's view everything but the dancing legs clad in their silk stockings.  

Now, in back of your drop is a long horizontal bar which these dancing girls can grasp, which must be strong enough to support the combined weights of the entire troupe. The bar is so manipulated by a set of pulleys that it can easily be raised or lowered.  

Here is your prologue. The girls step out (all you see is their legs). They go through their stuff. Then you begin to work the bar. For instance, the girls jump up into the air. At the same time the bar raises them above the level of the curtain exposure, with the result that it might take them, say five seconds to come back to the floor again. That's some jump, say we. Or say, while they are doing their steps, the bar raises them just a few inches off the floor. Can you visualize the comedy of the situation? Then, of course, for a grand finale, they take one big jump, and jump right out of the picture, as it were, for the bar takes them right out of sight.  

It's a lot of fun and you ought to try it. Never failed to get a big laugh yet.
WHAT IS A PRESS BOOK?

Can You Think of Any One Word That Could Best Explain the Need of a Press Book—Listen BUSINESS

THERE is no reason in the world why every exhibitor showing the Hamilton comedies should not have a press book. Educational has made special arrangements with all their exchanges in this matter. The Press Book is a service from Educational. It is a worthwhile service, as excerpts on this page will prove to you.

Intelligible Newspaper Readers Aplenty

EFFORT has been made to include in each of the press books on the Hamilton comedies some few newspaper readers that would strike the fancy of the editors. The procedure of getting these in print is well known to every exhibitor.

Here is one sample of the sort of copy that is all prepared for your use.

(November review for use after showing of picture)

Few comedians are so fortunate as Lloyd Hamilton in getting the style of comedy story or plot that fits them as well as does that of his latest two-reel Educational-Hamilton Comedy, "Jonah Jones," which is showing at the……..Theatre in addition to the longer feature.

Hamilton has perfected a character in comedy which is distinctly novel and one which he portrays to perfection. It is that of the country boy, well meaning, easily embarrassed, sympathetic and willing to help others to the degree that he is always getting into embarrassing situations. These situations are the backbone of his comedies and that he has created a real comedy character is proved by the universal success of his pictures.

In "Jonah Jones" he is again the country boy. He helps a beautiful society girl out of difficulties with the police and again aids her when she tries to escape marriage with a foreign count. The picture is filled with clever gags which keep the comedy moving at high speed.

In support of Hamilton is Dorothy Seastron, a newcomer to Hamilton Comedies and to pictures. Several old favorites, including Babe London and Dick Sutherland are also seen in the cast. The story and direction are by Fred Hibbard.

"Going East" (Hamilton - Educational). Here's a very clever comedy with a lot of new gags. Hamilton always tickles our patrons. His name on the program always brings 'em in.”

Jay E. Gould, Eagle Theatre, Montevideo, Mont.

Educational was a pioneer in the use of trailers for short subjects. Take advantage of them.

Trailers can also be used to great advantage in the windows of stores. It's great publicity for the store, and cooperation should be freely given, shown in this fashion, a trailer has twice as much kick as if shown in your theatre.

Free Mats

You can get this two column by one and a half inch "ad" mat free for the asking from your local exchanges. The same free service includes a big three column mat, and a one column, one inch mat. These are prepared for each of the Hamilton comedies.

Program Shorts Have Their Place

A n intelligent use of program shorts will more than repay you for the space they take and the trouble you need give them. Here are some few, taken at random from the press books on the Hamilton comedies.

Lloyd Hamilton the popular comedian, in "Half A Hero"—Two reels of solid laughter.

You'll laugh till your sides ache at Lloyd Hamilton as a traffic cop in "Half A Hero.”

Lloyd Hamilton, with beautiful Dorothy Seastron and a big cast in a two-reel comedy, "King Cotton.”

Big, bashful Lloyd Hamilton as the country boy in "Jonah Jones"—two reels of side-splitting comedy.

In addition to the feature—One of those Lloyd Hamilton Comedies, "King Cotton."—A regular deluge of laughter.

In addition to the feature, two reels of clever and hilarious comedy, "Jonah Jones,” with Lloyd Hamilton.

"What Others Say”

Each book has a selection of "What others say" about the Hamilton pictures. You could do well to make up an enlarged copy of some of these and place them prominently on display in your lobby.

"Jonah Jones (Educational-Hamilton Comedy)—my opinion of this comedy is that it's as funny if not funnier than any Chaplin I ever looked at and I have seen them all. In other words, It's a knockout.”

H. A. Schwahn, Eau Claire Theatre, Eau Claire, Wisc.
FROM 9:30 'TILL 10:00

The Half Hour That Oftimes Saves
What's Left of Your Show

Give the comedy an even break with the rest of your show, and you'll find that they will pay at least as big a dividend as any other part of your program.

YOU'LL find no tie-ups on this page. But you will find some straight from the shoulder talk on short releases. Exhibitors have been taking these shorts too much for granted. These two-reelers have been uniformly good, with an occasional comedy or novelty that was so exceptionally good that even feature reviewers had to make mention of them in the newspapers.

That has been the difficulty right along. Just like a plate of ice cream after a non-descript meal, or a tasty cup of coffee. It removes any ill taste that might have been forthcoming from the meats of the repast.

But just like a business-wise restaurateur, recognizing that his coffee or his ice cream is of exceptional merit will advertise the fact, and soon have people talking about it, so will the wise showman make the most of his comedies, and soon feel much relieved from the ever present apprehensions regarding the pulling powers of the feature picture he has programed.

Would it not be the height of folly for a good two-fisted fighter to depend on his right or left hand alone, except when he is pushed to the limit? People would much prefer to see a two-fisted fight right from the very outset.

GET wise to this, Mr. Exhibitor. You are putting on a two-fisted program. You have your feature and your short. The biggest theatres in the country have long ago recognized this fact, and are making the most of it. Read the newspaper ads of other theatres in your city and see how they treat the short subject. And that is only the first step.

Now comes the regular exploitation and tie-ups that heretofore have for some reason or other been allotted only to features. Again, they prove the full value. Patrons begin to ask for

(Co•tinued on third column)

MAKE a cut-out of a time piece like the above illustration suggests. You can use it year in and year out. The hands of the time-piece should be made movable, so that the time can be changed for every performance. A few days of this sort of exploitation, and you can rest assured that the last remaining person who makes up your patronage will come to look at your short offerings not as a time filler, but as a definite integral part of your program. Not until then will he appreciate it to its full capacity.

A HALF HOUR OF FUN
WATCH FOR NEXT WEEK'S ISSUE WITH ITS BIG TIE-UP SECTION ON

HAROLD LLOYD

IN

THE FRESHMAN

IT SHOWS HOW YOU MAY GET THE BIGGEST BUSINESS POSSIBLE FROM THE BIGGEST BUSINESS-GETTING ATTRACTION YOU EVER SAW

PRODUCED BY HAROLD LLOYD CORP'N. A PATHE PICTURE
Exhibitors Trade Review

The Big Little Feature

Soup to Nuts

Educational

2 reels

Henry mistakes his wife's sister who has come to pay a call, for the new cook. He scares the life out of her with his antics trying to catch a butterfly and also puts her to work in the kitchen. The real cook arrives and finds that she is his wife's sister and greeets her affectionately. His wife arrives, teaches him the error of his ways, and to make excuses to her sister claims her as the new butter. She needs for an old sweetheart to pose her for the husband for the evening. When the complications ensue the house finally catching fire. Hilarious attempts at rescue of the false husband and the wife's sister are made, with everything coming out O. K. in the finish.

Neal Barnes and Vera Steadman are the players featured prominently in this comedy and justly so, for their work is almost perfect. In addition the cast contains William Irving and Gale Henry, both old-time and effective fun-making tripoters. The comedy itself is perfect comedy construction with Barnes running away with the honors. Several good gags register well, one, the peeling of onions by Burns under water to prevent tears. He peels them under a showerbath, with his raincoat on. Another is the cutting up of bits of soap instead of bread, to wash with the soup which Burns serves to his life and rival. Burns' attempts at rescue when the house catches fire, are clever although making use of strong gags. Everyone will like "From Soup to Nuts.

Barrier Busters

Pathe

1 reel

"Barrier Busters" is the appropriate title for this Grantham Rice "Spotlight" in which it is shown that women are now keen competitors of men in the most strenuous sports. Miss Helen Wills the tennis star is depicted at practice meeting a number of men from a field meet at a well known girls camp in this country is also shown. Belle Biscatet the screen and stage star of the production performs her daily tasks. The races in the film are thrilling and in many incidents the race is won by a close margin thus arousing the interest of everyone.

No Father to Guide Him

Pathe

2 reels

Charlie is estranged from his wife because of his mother-in-law's ingratitude. Charlie loves his wife and above all his little son. His occupation is that of a milk wagon driver and in the early hours of the morning he climbs through the window and visits his son. The mother-in-law determines to put a stop to this and has a bodyguard for the boy. Finally she is arrested for child beating and hubby and wive are united through the efforts of their young son.

A Hal Roach comedy with a notable cast namely Charlie Chase, Katherine Grant, Josephine Crowell, Mickey Bennett and Duke Kahanamoku the famous swimmer. Although this comedy is not of the uproarious type it will please the average patron. The attempts of Charlie to save his son for the purpose of taking him to the beach will supply a goodly number of laughs. In one sequence Mickey loses his bathing suit. He convinces his wife that he should learn his suit and he will get dressed and return the suit to dad. All goes well until Mickey has to return the suit when the waves keep carrying it back to one beach. Finally, Charlie steals a dress and escapes from the water.

Exploited this as a Hal Roach comedy, play up the cast and stress the name of Duke Kahanamoku.

REVIEWED IN THIS ISSUE

The Klincky

Davis Dist. Div.

Spoon to Nuts

Educational Props and the Spirits

Educational

Gaging Sailing Uphill on the Gota Canal

Film Exchange, Inc.

Idylls of Norseland

Film Exchange, Inc.

Richard Wagner

James A. Fitzpatrick Films

The Big Game Hunter

Fox

With Pencil, Brush and Chisel

Fox

Barrier Busters

Pathe

No Father to Guide Him

Pathe

Ko-Ko Nuts

Red Seal

Perils of the Wild

Universal

Serial

The Party

Universal

Pleasure Bent

Universal

Dynamite's Daughter

Universal

Stranded

Universal

Sailing Upphill on the Gota Canal

Film Exchange Inc.

1 reel

A single reel novelty scenic which takes one on a beautiful trip from the squares of Stockholm to the old locks of the Gota Canal, through the unsurpassed beauty of Sweden, passing enroute many historical spots. Old and new locks seen along the route of the canal prove fascinating. The film ends up at the city of Gothenberg in a setting sun. The picture as a whole is fitted to feater programs, containing necessary elements making up a first-class short subject. Produced by A. Pam Blumenthal.

Ko-Ko Nuts

Red Seal

This "Out-of-the-Inkwell Cartoon" is clever and due for a few good laughs. One interesting scene is that in which Ko-Ko is depicted on the arm of the cartoon preparatory to painting his face with ink. Ko-Ko the celebrated clown is accused of being insane by his master. To avoid being put into an asylum Ko-Ko and his dog pose as keepers. The keeper leaves the asylum in charge of Ko-Ko. The inmates escape and Ko-Ko waits the return of the keeper. He finally arrives and Ko-Ko discovers that he is also insane. The two pals return to their master and give vent to their wrath by entangling him in a ball of yarn.

The Klincky

Davis Distributing Division

2 reels

Denny is confined to the hospital with "green apple-itis," but the kids answer his call of "Hey Fellows" and think that he can do well. Denny determine to escape and establish a hospital of their own with the new butter. They do everything, even making a dummy until another kid provides them with live material. Their patient escapes and they pursue him into a laundries shop, where they are manufacturing fire works. Their victim swallows some explosive and thereafter seizes fire-works. They run away with a can of nitro-glycerine which eventually blows up the hospital.

This is another "Hey Fellows" comedy which is just as funny as any of its predecessors. It will arouse the juveniles to ecstacies and amuse the grown-ups in any audience.

The contraptions used by the kids are wondrous inventions outrivalling those made famous by cartoonist Rube Goldberg. They are just the sort of things that small boys think up, and their appearance on the screen will carry your audiences back to the days of childhood.

One of the best shots is in the first reel where the kids gain access to Denny's room and proceed to play havoc. Little Jingo, the diminutive negro boy, finds a pile of pills that Denny has surreptitiously hidden, and swallows them with dire effects. The surprise of the pretty nurse at finding Jingo in the bed where Denny had reposed but a moment before is most humorous.

Exhibit the name of "Hey Fellas" and get the kids to parade with banner and posters. Play for the juvenile trade and run special matinees for the youngsters.

Perils of the Wild

Universal

Serial

First Three Chapters

The new serial, based on the story Swiss Story Robinson, first published in 1811, features Joe Bonomo, Margaret Quimby and Jack Mowry. If the first three chapters of this serial are any indication, Universal has a great box-office winner. The first episode especially starts off like a wonderful adventure feature with pirates, and the others are full of thrilling jungle stuff, wild animals, sea islands and forest fires.

A very good cast carry the story, with Claire Howland, Martha Hale and Gage Patterson among the important players. Episode Two is titled "The Lion's Fangs" and the third, "The Flaming Jungle." Francis Ford directed the picture and the story is by Isidore Bernstein. Crocodiles, lions, baboons, tigers and other wild beasts of the jungle abound, and the continuity of the story is well carried out. Conceived on a good fight with a shark. Film this serial as a good adventure—mystery—thrilling story with an all-star cast.

Idylls of Norseland

Film Exchange Inc.

1 reel

This one reel featurette is beautifully photographed and well edited, containing scenes of the customs and peoples of Scandinavia, seldom seen in this country. The producer received permission from the government to photograph Lap villages and old home-steads which have never been photographed before.

Gigantic glaciers and awe-inspiring waterfalls of Norway are seen at such close range that it is breath-taking to watch the scenes unfold. Films depicting the 16th Century are included in this film. An interesting short on any program. Produced by A. Pam Blumenthal.
**“The Party”**

Universal 1 reel

Arthur Adams, a youth just out of school, sells out to become a salesman. In his role, he is forced into the cheap districts to sell vanity cases. He disposes of quite a number to the tough element of girls. Later he gives a party to a boy and girl friend and the invitations are inadvertently sent to his business address list. The tough element shows up and breaks in on the party. The party breaks up and a good time was had by all—of the toughs.

Arthur Lake is the youth featured in this Buck Jones Production. The story given to him is a good one with lots of action and comedy interspersed. The episode of the arrival of his unsellable guests and their attempts at politeness and courtesy, which ends in the destruction of his party, is a laugh to anyone.

* * *

**“Dynamite’s Daughter”**

Universal 2 reels

"Lightning," a western girl, inherits her father’s ranch. She is a real girl and is loved by Buck Williams, a lovable rogue. On his deathbed he that she would track down the betrother of his daughter and will not marry Williams. A local mine superintendent, Sedley, holds out the pay of his miners and promises to go hunting with "Lightning" for her baby. Lightning precedes the gang to save him. The shoot-out on Sedley’s promise to make good, but he double-crosses them and Lightning grabs the edge of a cliff where he falls off and is killed.

Josie Sedwick, featured as “Lightning” and though presenting a hardened appearance, has a heart as tender as the picture to her selv. Good fast riding distinguishes the picture and for one of the old Mustang series, it will get by. Buck Williams is very hard some but hasn’t much to do. Of course, he gets the gal. Bill it as a western and use Sedwick’s name where she has a following.

* * *

**“With Pencil, Brush and Chisel”**

Wm. Fox “Variety” Film 1 reel

This unusually entertaining film shows the activities of the uniquely talented artist Emil Fuchs. He is shown as the model of "Modern Jumbo." He is apparently a favorite of Mr. Fuchs, as he also models her in clay and later in marble.

In addition to this work we witness Fuchs busy etching on copper and displaying to his interested students some of the art treasures he has accumulated during his years in the world of art.

This is well worth special mention and should prove a great pull with schools of art or sculpture.

* * *

**“The Big Game Hunter”**

Universal 2 reels

Van Bibber and his friends visit darkest Africa in order that Van may capture a species of rare birds for his genial chum, Peter, and who is called by the same name is raving havoc. Through a great degree of cunning, Van Bibber will captu- ture the Amazons, and he sets forth to do so with a battery of gunners. Peter becomes a chauffeur for their king. The lion becomes entangled in his nets and he captures it.

The Van Bibber comedies are always the life of any bill. The Big Game Hunter reaches even a higher pinnacle than the earlier releases of the series.

In the role of the bag-hunting hero, Earl Fox is great. His spirit is brawadocious, his little efforts to escape when once he understands the situation, and his accidental luck in capturing the lion are good for a thousand laughs.

A real lion hunter joins with the Colonel in betting on Van, and regrets his wager as the animal turns out to be a sportsman with his equipment of butterfly nets.

One of the best shots is that in which Van thinks the cannibal king is preparing to feast upon him, when in reality all His Highness wants is someone to drive his F.O.R. Detroit motor car. Another pippin is where Van delivers the assassin lion safely done in his nets, much to the amazement of all hands.

Exploit this as one of the famous Van Bibber comedies adapted from Richard Harding Davis and St. John Story, stories. Tie up with sporting goods stores.

* * *

**“Stranded”**

Educational 1 reel

Earl Hard, the animated cartoonist, has turned out another Pen and Ink Vaudeville cartoon for his animated character Props. The idea of utilizing vaudeville presentations for animation ideas is an excellent one if humorously worked out. However, this is worked out with such care, is so badly cut and the animation so jerky, that critical audiences will not like the film. The reel is composed of an act called "The Four Flamingos," and another, still spiritualist demonstration called "The Great Medium Well Done." Props, the stage hand is first called out of the pit and then, in the presence of a strong man of the acrobats and the maul him around sufficiently to make him quit. Then he is called for to release the spirits from a cabinet. While the Professor is in a trance Props picks his pockets of valuables but the spirit makes him give them back. Hard cartoon scenes are better than this one, and this must be one of his off-color days.

In some striking beautiful shots he is shown meditating over Lohengrin, and scenic scenes from the opera are projected upon the screen. In the end, just upon the eve of being good, the quartets of couriers arrive from Linz Ludwig of Bavaria with the glad tidings that the King has offered him a domicile in appreciation of his great genius.

This should have especial appeal for music lovers, and your best bet is to arouse their interest in your attraction immediately.
## Short Subjects Chart

### AMBASSADOR PICTURES CO.

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### AYVON FILM CORPORATION

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### CUMBERLAND PRODUCTIONS

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<td>Ambush!</td>
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<tr>
<td>Soul of the Cypress</td>
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<tr>
<td>The White Christmas</td>
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<tr>
<td>The Land of Eden</td>
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<tr>
<td>Neath the South Sea Moon</td>
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<tr>
<td>Hot and Cold</td>
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<tr>
<td>Jungle Rides</td>
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</tbody>
</table>
September

Page 61

1925

5,

Continued

Production Chart of Short Subjects

FILM EXCHANGE,
Honeymoon hiace
Snows of Many Years
An Alphine Paradise
Heroes of Long Ago
Lady

....

Bath

of

Land of William Tell
Top of the World
Title

Subject
Mt. Blanc, the Magnificent
Venice of the South Seas
Memories of Helvetia
Land of Heart's Desire ...
Mountains of Romance
Week End in Paradise
Trip to Happyland
Novelty Scenics

Niagara Falls from Aero

Where Firemen Grow Wings

Fighting Forest Fires in Air
Trout Fishing as a Sport
Novelty Dealing with Paper

Them

Nipping

in

Nipigon

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Released

Happen

MERIT FILM CORPORATION

Ludwig Van Beethoven

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Music
Famous Music
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Masters
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When Dumbells Aing
The Scientific Husband
The Honeymoon Limited
Darling

Papa's

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A High Jinx
Concerning Cheese
Steam Heated Islands
The Big Game Hunter
On

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Go

the

Fables Pic. Corp

Sherlock Sleuth

Roach Comedy
Harry Langdon
Grantland Rice
Timely Films Inc

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Sweet Marie
The Sky Jumper
Love and Lions

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Mar. Life, Helen

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Cuba Steps Out
The Wrestler

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White Paper

The Peacemakers

Imperial
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Varieties

Helen & Warren

O. Henry
Imperial
Varieties

Mar. Life,
O. Henry
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Apr. 15
Apr. 19

May 3
May 17
May 31
Apr.26

May

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Apr.26

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10

Helen & Warren

Fables Pic. Inc

Our Gang

Husbands

Two

One

Two Too Many
Never

on

Time
Hollywood

Horrible

Series

Two

The Dry Agent
Stake Struck Slim

The
Truo

Gob

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SliDpery

Husband

Old Timers
Series

Lies

Subject
Lightning Comedies
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Fables Pic. Inc

Harry Langdon
Roach
Educational
Timely Films

Inc

Fables

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Oct. 4
Oct. 11
Oct. IS
Oct. 18
Oct. 18

Topics of the Day
Play Ball No. 8
No Fathpr to Guide Him
Barrier Busters
A Runaway Taxi
Pathe Review No. 36
Rqr"vard Follies
Topics of the Day

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Hal Roach
Grantland Rice
Stereoscopik
Educational
Fables Pic, Inc
Timely Films, Inc

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RED SEAL PICTURES CORP.
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Old Folks

at

Home

Has Anv Body Here Seen
League of Nations
The Cure
The Storm
Ko-Ko in Toyland
Ko-Ko the Barber
Chief Ko-Ko
Ko-Ko Trains Animals
Marvels of Motion (Issue A)
Marvels of Motion (Issue B)
Marvels of Motion (Issue C)
Marvels of Motion (Issue D)
Marvels of Motion (Issue E)
Animated Hair Cartoons
'f Matches Struck
Peeps Into Puzzleland
Should a Husband Tell
The Zoo's Who's Who
Up the River With Molly
The Magic Hour
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Pic.

Timely Films, Inc

Good Bye My Lady-Love
Come Take A Trip in My

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Released

Fables

Mack Sennett
Mack Sennett

Fingers

Cold Turkey
Pithe Review No. 35

Big

Released

Inc

Grantland Rice
Educational
Timely Films, Inc

The Window Washers
Butter

Pic.

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Fables Pic. Inc

Roach
Grantland Rice

Mack Sennett
Our Gang

reels
reels
reels
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reels
reels

Length

Subject

The Lightning Comedies
The
iphtp'ne GomeHi^s
The Lightning Comedies

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2

Fables Pic. Inc

Don't Tell Dad
Mary, Queen of Tots
Seven Ages of Sport
Pathe Review No. 34
Tooics of the Day
Play Ball No. 7

Sept.20
Sept.20
Sept.20
Oct. 4

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2000

Roach

Drama

Ball

Length
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Drama

Over the Plate

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Length

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The Lightning Comedies
The Lightning Comedies
The Lightn'r"' Cirnedies

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The Lion's Share
Tangled Wives
Marriage

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Educational
Timely Films

Aug.23
Aug.23
Aug. 30

LEE-BRADFORD CORPORATION
Series

Grantland Rice

Mack Sennett

Daisy Bell

His Week-End
See Here!
Robbing the Rube

Comedy

Roach

Pathe Review No. 31
Topics of the Day No. 31
Play Ball No. 4
Bubbles
Madame Sans Jane
Sons of Swat
Pathe Review No. 32
Topics of the Day No. 32 .
Play Ball No. 5
Soap
Lucky Stars
Tame Men and Wild Women
Pathe Review No. 33
Topics of the Day
Play

Educational
Timely Films Inc

Drama

Bugville Field Day
Boys Will Be Joys

for

Comedy

Roach

Mack Sennett

Augl6

Nov. 1
Nov. 1
Nov. 1
Nov. 8
Nov. 8
Nov. '2
Nov. 29
Nov. '9
Nov.29

Varieties

Nile

Released
Mar.15
Mar. 29

Sept. 6
Sept. 6
Sept. 6

Imperial
Varieties
Imperial
Varieties

The Sky Tribe

Failure
Untitled
The River

& Warren

Van Bibber

Untitled

Fables Pic. Corp

a Grunting
Sneezing Beezers
Pathe Review No. 29 ....
Topics of the Day No. 29
Yes, Yes, Nanette
Play Ball No. 2

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Henry

Mar.

Aboard

Transients

Educational

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Varieties
Imperial

Life,

.

Kids Leave Home ....
Pathe Review No. 30
Topics of the Day No. 30
Play Ball No. 3
A Yarn About Yarn

.

Van Bibber

Carolina

Untitled
With Pencil,
All

.

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Drama

Daddy Goes

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Fox Varieties
Fox Varieties
Fox Varieties
Sunshine Comedies
Sunshine Comedies
Sunshine Comedies
Sunshine Comedies
Imperial Comedies
Imperial Comedies
Fox Varieties
Fox Varieties
Van Bibber

O.

A China Shop

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How

Topics of the Day No. 28
Pathe Review No. 28

INC.

Inc

Drama

Play Ball No. 1
For Love of a Gal

Varieties

Shoes

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Stereoscopik
Educational
Timely Films

When Men Were Men
Learning

Imperial

West Wind
A Business Engagement

The

Roach Comedy

Life Terrible

The White Wings Bride

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Subject

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Fables Pic. Corp

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Pathe Review No. 27
Topics of the Day No. 27
Sunken Silver No. 10

FOX— Continued
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Subject

Drama
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Ouch

Tee

Title

Released

reels
reels
reels

John
2
St.
of His. Romance.... 1 reel
Features Herbert Rawlinson 2 reels
A.

Whv
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Gems

Sunken Silver No. 9
Wine, Women and Song

Innocent

The Perfect View
From Mars to Munich
Where the Waters Divide
The Brainless Horsemen

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Length

PATHE

Length

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H. C. Witwer
Chester Conklin, B. Franey

Title

FITZPATRICK PICTURES,
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The Flame Fighter

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Classics

Criterion

6

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Subject
Music Masters
Music Masters

Author

Title

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Title

Ever

You"

12 Fables in Slang
12 Biffs Thrill Comedies
12 Gold Metal Comedies

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to

Trick Reels-Iris
9 Scenics
15

Northern Canada
We Parked in Ontario .... Toronto, Ct. of Amus. Parks
Title
Novelty Adventures
Spearing Lions _
Jungles of India
Tiger of the Stream
Lassoing Wild Animals
Dinner Time at the Zoo
A Path in the Woods
Toto of the Congo
4 Others
Quaint People and
Queer Places
Head Hunters of Borneo
Land Dyaks of Sarawak
Old China
Quaint Berne
Ragoon of the Mystic East With Nomads and Tartars
Land of the White Rajah
Sea Dyaks of Sarawak
Ruby Mines of Burma .... Customs of Calmucks
Land of the White Elephant Japanese Fishermen
Title
Wonders of Nature
Secrets of the Waters .... Way of a Sea Gull
Comrades of the Garden
Denizens of the Deep
Glimpses of Bird Life .... Peep Into the Pond
Feathered Friends
Nature's Choristers
Sidelights of Water Birds
Common Folk of Nature
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Hand Colored Nov. Spe

20 Screen Stars
6 Nov. "Did This

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Working the Scenery

The Magic Rag
The Land of Rivers

Length

NOVELTY EXCHANGE

IRIS

INC., (Continued)
12

Title

Do Your Remember

....

A Day With the Gypsies
Stratford-on-Avon

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Song
Song
Song
Song
Song

Car-Tune
Car-Tune
Car-Tune
Car-Tune
Car-Tune

(Out-of-the-Inkwell)
(Out-of-the-Inkwell)
(Out-of-the-Inkwell)
(Out-of-the-Inkwell)
(Out-of-the-Inkwell)
(Out-of-the-Inkwell)
(Out-of-the-Inkwell)
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Dec.27
Jan. 15
Feb. 1

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Mar. 20
Oct.15

Nov.15
Dec.20
Jan.20
Feb.25

Mar.20
Apr.20
Nov. 1
Jan. 17

Mar. 1
Mar.25
Apr.15
Sept.

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Sept.I5
Oct.15

Nov.22
Dec.27
Jan.20
Feb. 15

Mar. 1
Mar.25
Apr.15


RED SEAL PICTURES CORPORATION (Continued)

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<th>Length</th>
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<tr>
<td>Exhibitors</td>
<td>Magazine</td>
<td>Oct.15</td>
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<tr>
<td>Film Facts (Issue A)</td>
<td>Magazine</td>
<td>Nov.20</td>
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<tr>
<td>Film Facts (Issue B)</td>
<td>Magazine</td>
<td>Dec.25</td>
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RAYART PICTURES CORPORATION

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<th>Subject</th>
<th>Length</th>
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<tr>
<td>Artists Blues</td>
<td>Rayart Pictures Corp.</td>
<td>July</td>
<td></td>
</tr>
<tr>
<td>The Reid</td>
<td>Rayart Pictures Corp.</td>
<td>Aug.1</td>
<td></td>
</tr>
<tr>
<td>Midnight Knights</td>
<td>Rayart Pictures Corp.</td>
<td>Oct.1</td>
<td></td>
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<tr>
<td>Merry Widower</td>
<td>Rayart Pictures Corp.</td>
<td>Dec.1</td>
<td></td>
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<tr>
<td>Wood Sims</td>
<td>Rayart Pictures Corp.</td>
<td>Sept.15</td>
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</tbody>
</table>

SHORT FILMS SYNDICATE

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<th>Subject</th>
<th>Length</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1 Remember</td>
<td>Venturin</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>One Day in June</td>
<td>Venturin</td>
<td>2 reels</td>
<td></td>
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<tr>
<td>Desert Patience</td>
<td>Venturin</td>
<td>2 reels</td>
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<tr>
<td>Unknown Mother</td>
<td>Venturin</td>
<td>2 reels</td>
<td></td>
</tr>
<tr>
<td>The Lion Hunt</td>
<td>Adventure Series</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>The Phicomoon Hunt</td>
<td>Adventure Series</td>
<td>1 reel</td>
<td></td>
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<tr>
<td>The Cloud Cruiser</td>
<td>Adventure Series</td>
<td>1 reel</td>
<td></td>
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<tr>
<td>Thirty Years Ago</td>
<td>Old Fashioned Movies</td>
<td>1 reel</td>
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<tr>
<td>On the Road</td>
<td>Old Fashioned Movies</td>
<td>1 reel</td>
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<tr>
<td>Beware of Broncho Billy</td>
<td>Old Fashioned Movies</td>
<td>1 reel</td>
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<tr>
<td>Wild West Comes to Europe</td>
<td>Old Fashioned Movies</td>
<td>1 reel</td>
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<tr>
<td>Boston and New England</td>
<td>Technicolor</td>
<td></td>
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<tr>
<td>Center Island</td>
<td>Technicolor</td>
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<td>The Eighth Wonder</td>
<td>Technicolor</td>
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<tr>
<td>Betty and Her Bears</td>
<td>Novelties Series</td>
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SYNCHRONIZED FILM SONGS

<table>
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<tbody>
<tr>
<td>Yearning</td>
<td>Irving Berlin</td>
<td>350 feet</td>
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<tr>
<td>Will You Remember Me</td>
<td>Leo Feist</td>
<td>350 feet</td>
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<tr>
<td>You'll See You in My Dreams</td>
<td>Leo Feist</td>
<td>350 feet</td>
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<tr>
<td>Honest and True</td>
<td>Waterson, Berlin &amp; Snyder</td>
<td>350 feet</td>
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<tr>
<td>If You're Muddled</td>
<td>Waterson, Berlin &amp; Snyder</td>
<td>350 feet</td>
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<tr>
<td>Save Your Salary</td>
<td>Shapiro, Bernstein &amp; Co.</td>
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UNIVERSAL (Continued)

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<th>Title</th>
<th>Subject</th>
<th>Length</th>
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<tr>
<td>The Fighting Ranger</td>
<td>Western</td>
<td>Mar.11</td>
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<tr>
<td>Great Circus Mystery No. 10</td>
<td>Serial</td>
<td>4000</td>
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<tr>
<td>Great Circus Mystery No. 11</td>
<td>Serial</td>
<td>4000</td>
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<tr>
<td>Roaring Waters</td>
<td>Mustang Western</td>
<td>May 16</td>
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<tr>
<td>Fighting Ranger No. 2</td>
<td>Adventure Picture</td>
<td>May 15</td>
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<tr>
<td>Robin Hood</td>
<td>Mustang Western</td>
<td>May 15</td>
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<tr>
<td>In the Fighting Ranger No. 2</td>
<td>Mustang Western</td>
<td>May 15</td>
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<tr>
<td>The Class Call</td>
<td>Edison Corp.</td>
<td>May 13</td>
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<tr>
<td>The Flying Elephant</td>
<td>Mustang Western</td>
<td>May 8</td>
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<tr>
<td>The Gumps</td>
<td>Mustang Western</td>
<td>May 3</td>
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<tr>
<td>Queen of the Round Up</td>
<td>Mustang Western</td>
<td>Mar.30</td>
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<td>The Fighting Ranger No. 5</td>
<td>Mustang Western</td>
<td>Mar.10</td>
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<tr>
<td>The Shank</td>
<td>Mustang Western</td>
<td>Feb.28</td>
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<td>The Fighting Ranger No. 6</td>
<td>Mustang Western</td>
<td>Feb.20</td>
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<td>Married Neighbors</td>
<td>Mustang Western</td>
<td>Feb.14</td>
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<td>The Fighting Ranger No. 8</td>
<td>Mustang Western</td>
<td>Feb.6</td>
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<td>Pity the Nerve</td>
<td>Mustang Western</td>
<td>Jan.29</td>
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<td>The Roper's Yacht</td>
<td>Mustang Western</td>
<td>Jan.20</td>
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<td>The Lucky Accident</td>
<td>Mustang Western</td>
<td>Jan.13</td>
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<tr>
<td>The Rough Ranger No. 9</td>
<td>Mustang Western</td>
<td>Jan.5</td>
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<tr>
<td>A Rough Party</td>
<td>Mustang Western</td>
<td>Dec.28</td>
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<td>The Cowpuncher's Man</td>
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<td>Dec.21</td>
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<td>Dec.14</td>
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<td>The Fighting Ranger No. 7</td>
<td>Mustang Western</td>
<td>Dec.7</td>
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<tr>
<td>Just in Time</td>
<td>Mustang Western</td>
<td>Dec.1</td>
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<td>The Phonograph</td>
<td>Mustang Western</td>
<td>Nov.30</td>
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<td>The Smiling Way</td>
<td>Mustang Western</td>
<td>Nov.23</td>
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<td>The Fighting Ranger No. 11</td>
<td>Mustang Western</td>
<td>Nov.16</td>
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<td>The Polo Kid</td>
<td>Mustang Western</td>
<td>Nov.9</td>
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<td>Captured Aliens</td>
<td>Mustang Western</td>
<td>Nov.2</td>
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<td>The Haunted Horn</td>
<td>Mustang Western</td>
<td>Oct.26</td>
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<td>The Fighting Ranger No. 12</td>
<td>Mustang Western</td>
<td>Oct.19</td>
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<tr>
<td>Raiders of the North</td>
<td>Mustang Western</td>
<td>Oct.12</td>
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<td>A Rough Reputaiton</td>
<td>Mustang Western</td>
<td>Oct.5</td>
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<td>Mustang Western</td>
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SERING D. WILSON

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Sales News and Personalities of the Week

TORONTO

Mannie Gebertig, one of the leading independent exhibitors in Toronto, owner of the Blue Bell Theatre, is wearing a smile that won't come off. Reason: Mannie's only daughter, Yeta, is soon to be married, and on or after Labor Day will answer to the name of Mrs. Snyder. Snyder is an attorney and Mannie says every exhibitor ought to have a lawyer in his family.

Charles Weiner has been appointed sales manager of the United Artists Eastern Canada division.

May Stein, secretary to Jake Berman, general manager of United Artists Canadian exchanges, has just returned from a vacation.

In selecting Jake Berman for the general manager of Canadian Exchanges, United Artists adds to its executive personnel one of the most popular men in the Dominion film circles. Quoting Jake, "Charlie Chaplin, the Babe Ruth of the League of Laughter, is batting over 400 at the Regent Theatre in Toronto for 'The Gold Rush.' It is predicted the fans will laugh it off the screen."

JACK WELCH, formerly assistant manager of Regal Films, Ltd., of Toronto, is now in Vancouver. Before leaving the film elite of Toronto gave him a genuine blow out at the King Edward Hotel. He recognized the usual amount of gifts and leaves for his new post with the best wishes of everyone.

Will J. Stewart, one of the best exploitation men in Canada, is contemplating a change of territory and will announce his new connections soon. He is at present handling the British Imperial Government film, "A Trip to Wembley."

OKLAHOMA CITY

Miss Ruth A. Tolefert will open a new theatre at Hobart, Okla., in October, to be called the Kialo.

J. W. Williams, Jr., of Oklahoma Independent Film Service Co., is making his maiden trip on Oklahoma on his tryout as a film seller.

W. S. Billings has been added to the Warner Brothers' sales force.

A. Moussa has left his office desk at Warner Brothers' exchange to try his luck with W. B. Films.

J. W. Williams, president of the Independent Film Service Company, spent the past week with his exchanges at Oklahoma City and Dallas, Texas.

Emanuel Cohen, editor of the Pathe News and Pathe Reviews, spent the week end with the 101 Ranch at Marland, Okla., recently. Pathe will have some new reels made in connection with their new serial, "Wild West."

C. W. Potter, formerly with Pathe in Des Moines, has joined the local Pathe Exchange as block salesman, succeeding Mr. Fielding, who has been made special salesman for two reel comedies.

KANSAS CITY

M. A. Tanner, former Selznick branch manager, has accepted a position as booking agent at the Fox exchange, succeeding Edward Solig, who departed for Jacksonville, Fla.

Frank Baxter, former Universal salesman, has joined the Warner-Vitagraph force in Omaha.

J. R. Grainger, general sales executive for Fox, was in Kansas City on a business visit, being en route to the Pacific Coast.

Lon Nathanson, former representative in Oklahoma and Kansas for P. O. C., has joined the United Artists force and will cover Oklahoma.

C. C. Knipe, formerly in charge of the accessories department for the Kansas City exchange, has been promoted to Universal Central West accessories manager, while Fred Hershon, former Universal salesman, has been promoted to short subjects manager of that company.

George Priest has been employed as an extra salesman for the Fox exchange, while William Kaster of New York City has joined the Universal sales force.

BUFFALO

Walter Hays, vice president of the Mark-Strand interests, and former president of the M. P. T. O. in N. Y., has returned to his home in Buffalo, following a 1,700 mile motor tour with Mrs. Hays through the East.

George E. Williams, Paramount exploiter in the Buffalo territory, is busy preparing page ads for the annual Paramount Week splash. Paramount is having a fine showing during the week in western New York, in fact, business at the local exchange is way ahead of all former records.

J. H. Michell, chairman of Buffalo Zone, M. P. T. O. of N. Y., is at 6 a.m. these days and joining the Film Row pill chasers in Delaware Park.

J. J. Kelly, manager of the Lafayette Theatre in Batavia, N. Y., has signed up 100 per cent for the Producers Distributing Corporation product and announced the fact in large ads in the local press.

ALBANY

Herman Stern, local manager for F. B. O., made a 700-mile trip in three days last week, covering exhibitors in Saranac Lake, Massena, Lake Placid and Port-Orford. Harold Findlin accompanied him.

Robert Wagner, who is now representing Renown in this section and who formerly handled the Gateway Theatre in Little Falls, made his first appearance along Film Row in the role of film salesman.

Leon Medem, managing the Pathe exchange in Albany, reports "The Freshman" as having been sold to the Mark Strand Theatre in Albany, as well as the Troy Theatre, not forgetting the entire Schine circuit, as well as the Robbins circuit.

When Jacob Klein assumed the management of Warner Brothers' exchange here he was greeted with a huge floral horseshoe that had been sent on by friends in Boston.

Milt Crandall, Exploitation Expert, for the Past Two Years with the Boulevard and Clark Theatres, Pittsburg, Has Resigned.

JANS SELLS CANADA

The signing of an agreement between Jans Productions, Inc., and Charles Lehumiere, president of the Film DeLuxe Ltd., for Eastern Canadian rights for the 1925-26 Jans series, practically disposes of the entire world distribution rights on the series of six pictures being produced this reason by Herman F. Jans.

Three of this series are already complete, and number four, "Ermine and Rhinestones," a Louise Winter story, will go into the studio shortly.

CHANGE IN ADDRESS

The London address of Atlantic Union Films, Ltd., has been changed to 49 London Wall, E. C. 2.

KATZ IS NEW F. B. O.
ASSISTANT SALES HEAD

Sidney M. Katz, associated with Film Booking Offices of America, Inc., since its inception three and one half years ago as assistant manager of the New York exchange and later as a district manager in the east, was appointed assistant sales manager, according to an announcement by Major H. C. S. Thomson, president and managing director of the company.

Katz is widely known in film circles, especially among eastern and mid-west exhibitors, and his promotion is the result of conscientious effort and the excellent results achieved in sales because of many innovations which he personally conceived and executed.

Mr. Katz left this week for a swing around the exchanges of F. B. O. to further acquaint himself with the personnel of the company.
Chicag,” Ill., Aug. 28.—Balaban & Katz announced the formation of the Great States Theatres, Inc., a partnership arrangement with sixteen “downstate” theatres by which the Chicago firm has assumed control of the theatres and management will be put into effect in the houses concerned.

Several of Chicago’s largest theatres belong to the Katz group, who have just opened a new $5,000,000 house on the north side. Officers of the new corporation include: Samuel Katz, president; Julius Rubens, vice-president and general manager; Maurice Rubens, secretary, and Barney Balaban, treasurer.

The theatres involved are: The Strand, Fox and Rialto, in Aurora; the Orpheum, Crystal Prince and the new Rubens-Rialto Square Theatre in Joliet; the Crocker, Rialto and Grove in Elgin; the new $2,000,000 Orpheum and the Majestic in Springfield; the Orpheum in Galesburg; the Majestic in Bloomington; the Midway in Rockford, and the DeKalb Theatre in DeKalb.

The entertainment plan in the Balaban & Katz theatres includes with each evening and several matine performances a serial of stage features, large orchestras and elaborate organ programs.

Shirley-Selznick Deal

Albany, Aug. 28.—William Shirley, of Schenectady, N. Y., one of the best known exhibitors in the state, from Florida last week and announced that he would erect at least one large apartment house in Miami, and that he would also be associated with Louis Selznick in a large land development near Palm Beach. Mr. Shirley expects to return to Florida at once and will probably be joined by Myer Freedman, of Schenectady, with whom he was associated in several of his theatrical enterprises.

Chillicothe, Mo., Aug. 28.—Uniting and efficient work as advertising manager of the Cuff Enterprises won the position as manager of the Strand Theatre, owned by William Cuff, for John Creamer. Edward Smith, former manager of the theatre, is to become general manager of the Strand Hotel, owned by Mr. Cuff, and which adjoins the theatre.

Cumberland, Maryland, Aug. 28.—The Strand Theatre of Cumberland, Maryland, is not included in the deal which brought the Stanley Company an interest in the Grandall Theatre chain. The Strand Theatre is owned and operated by the Cumberland Amusement Company.

Arcadia, Cal., August 28.—The Liberty Theatre reopened with W. S. Delaney as lessee.

Condolences to Goldmans

St. Louis, Mo., August 29.—The St. Louis film colony was unanimous in extending its sincere condolences to Mr. and Mrs. William Goldman because of the death of their son, Randolph Goldman, 11 years old.

16 Theatres in Illinois Take B & K Service

Prosperity Seen in Tax Figures

Montreal, Aug. 28.—The moving picture business in Montreal, Quebec, during the past summer has been good and the theatre managers cannot but admit it. The figures have just been issued by Georges Crump, chief inspector of amusement tax for the City of Montreal, for the month of July, which show the patronage has been far ahead of the corresponding month of last year, the difference being $374,879 more admissions at local theatres with a corresponding increase of $30,142.15 in the city's amusement tax revenue.

Local moving picture theatres are divided into two classes, those which give guarantee bonds by reason of which they are enabled to pay the amusement tax in lump sums according to their own box-office records, and the others at which the civic administration requires the actuaries to issue amusement tax tickets in addition to the theatre's own ticket rolls.

In Montreal theatres holding the bonds, the number of patrons during July, 1925, was 1,079,623, with an amusement tax revenue of $33,406.62, as against an aggregate patronage of 890,054 admissions for July, 1924, giving a tax revenue of $30,142.15.

In theatres where tax tickets are issued, 450,341 persons were admitted as patrons during last July, bringing in a revenue of $8,335.54.

The total paid patronage at the Montreal theatres during July was, therefore, 1,529,964, as compared with 1,155,085 during the month of July, 1924, these being the official statistics of the local tax department as announced.

$50,000 on Improvements

Fresno, Calif., August 28.—West Coast Theatres will spend $25,000 on improving the White Theatres here.

Salary Demands in Birmingham to Be Refused

Birmingham, Ala., Aug. 28.—The report that Birmingham theatres may close on September 1st if the operators, stage hands and musicians, failing to get a recently demanded raise in pay, should walk out, was flatly denied by D. R. Faunce, manager of the Strand Theatre. The statement that the men would walk out was made on August 18th.

"Any theatre that may decide to meet the exorbitant demands of these employees can only do so by raising the admission fees and that we positively decline to do," Mr. Faunce said.

Following is a list of the demands said to have been made by the Birmingham theatre employees:

Musicians, side men, a raise from $30 to $60 per week; leaders, a raise from $70 to $85 per week; stage managers, a raise from $50 to $60 per week; stage hands, a raise from $50 to $60 per week; motion picture operators, now receiving $40, $42.50 and $45 per week, to receive a raise to $50, $60 and $65 per week.

It is certain other concerns which managers claim will increase the salary scale.

Changes for the better in working conditions of all employees were demanded, it is said.

$100,000 Theatre

Mt. Vernon, Wash., Aug. 28.—A motion picture theatre valued at $100,000, which will be one of the finest of its size in the Northwest, according to plans, is to be constructed immediately at First and Kincaid. Announcement to this effect was made by E. W. Pollock, one of the owners of the Decatur property. The name of the new theatre will be the Lincoln.

Cut Rate Tickets

Toronto, Aug. 28.—As an introductory feature for the fifth season of "Capitol Entertainment" under the auspices of Famous Players Canadian Corporation, Toronto, in Canada, the company released its "Scrip Book" plan on August 22. Books of tickets were placed on sale simultaneously in fifteen of the corporation's theatres from Montreal to Vancouver, B. C., the ticket coupons being issued in 5, 10 and 25 cents denominations for the convenience of patrons. The tickets, which are transferable and acceptable at any of the theatres, were priced at $14.00, and a circular was published which represented a considerable saving to purchasers. The $10 scrip books are sold for $8 and the $5 books are sold for $4.50. The scrip books have practically no restrictions, the coupons being detachable, transferable and interchangeable.

This feature was worked out and put through by Walter F. Davis, former manager of the Metropolitan Theatre, Winnipeg, Manitoba, who was transferred to the head office of staff of Famous Players at Toronto to take charge of the scrip book department for the fifty-five theatres. The principal cinema halls of the corporation were selected for the feature and it is a noteworthy fact that no less than fourteen theatres in Toronto come under the plan.

Large advertising space was used simultaneously in the various cities in which the fifty-five theatres are located for the first "flash" on August 22 and other literature and screen announcements were employed for the purpose. The cities which come under the plan include Toronto, Montreal, Winnipeg, Vancouver, Calgary, Brandon, Brockville, Brampton, Cobourg, Calgary, Chatham, Edmundston, Fort William, Nepean, Hamilton, Kitchener, Kingston, London, Moose Jaw, Nanaimo, Nelson, Ottawa, Oshawa, Owen Sound, Fort Arthur, Paris, Peterborough, Port Hope, Regina, Saskatoon, Stratford, Victoria, Welland, Woodstock, Sault Ste. Marie and St. Catharines.

The fourteen theatres listed for Toronto include the Hippodrome, Oakwood, Bloor, College, Palace, Alhambra, Beaver, Parkdale, Teck, Family, Beach, Capitol, St. Clair and York Theatres.

The Scrip Book feature is one of the most important innovations for chain theatres in the Dominion in recent years.
ROCKY MOUNTAIN CIRCUIT BORN

New York Capital Buys Denver Strand

DENVER, Col., Aug. 28.—With the purchase of the Strand theatre for $100,000 as the first step, establishment of a mammoth Rocky Mountain Circuit of moving picture houses in Colorado, New Mexico and Wyoming, with Denver as its nucleus, at an outlay of at least two million dollars, has been started by the North American Theater Corporation of New York City, according to announcement by Harold Horne, western manager of the concern.

Horne said the corporation was planning either to purchase theatres on its own account or to finance independent exhibitors who wish to build or to expand their houses.

The western manager will leave immediately for a survey of conditions in the three states that compose the circuit, he said at the Shirley-Savoy.

While the theatre corporation is not connected with any other company, Horne stated its directorate and that of the Motion Pictures Capital Corporation are virtually identical. The directors of the latter concern, include Herbert Pratt, vice president of the Standard Oil Company; Theodore Schulze of the Schulze interests and the Utah Copper Company, and Lester Cuddihy, of Funk & Wagnalls.

The Strand will make its opening bow to the public under the new ownership probably within the next month. Manager said, Floyd Rice, formerly manager of the Criterion Theatre at Los Angeles, one of the largest show houses on the coast, will be in charge of the Denver house temporarily. Negotiations are now pending with a number of the country's leading showmen for a permanent manager of the Strand.

The vice president and general manager of the theatre corporation is Harry C. Arthur, formerly general manager of the West Coast Theaters Corporation of California.

* * *

BRAYTON BROS. OPEN LONG BEACH HOUSE

LONG BEACH, Calif., Aug. 28.—William H. and George F. Brayton, natives of Long Beach, opened the Brayton Theatre here. It is a $150,000 house and a feature in its construction is the fact that local firms received all the building contracts.

The theatre has a capacity of 900 and its width, eighty feet, makes it particularly suited for the display of pictures.

The Braytons are twins. Each is in law, William, H. being a deputy district attorney of Long Beach.

* * *

CHANGE IN CORPORATE NAME

SAN FRANCISCO, Calif., Aug. 28.—Petition to change the corporate name of Herbert L. Rothchild Entertain, Inc., to San Francisco Entertain, Inc., was filed in the Superior Court here. The corporation, operating in San Francisco, is a second known as the Famous Players-Lasky Corporation of California. Herbert L. Rothchild, director of the company, asks the second name to prevent confusion with his other business activities.

* * *

SPokane, Wash., Aug. 28.—John Brooks has taken over the Lyric Theatre.

* * *

ST. PAUL, Minn., Aug. 29.—William Myck, formerly manager of the Tower Theatre assumed charge of the Sherman Theatre in St. Cloud.

Becomes Exhibitor After Thirty-six Years as Merchant

Emil Stein, of Durango, Col., was in New York in the interests of his theatre, the American, which he bought recently. He has been in business in Durango for the past thirty years and is reckoned as one of the most prosperous merchants of that city. By applying to the operation of the same principles of sound business that has guided his career as a merchant, Mr. Stein has already established his house as a community institution.


Mr. Stein is fully cognizant, as a result of his merchandise, of the tremendous value of advertising and the right kind of appeal to prospective customers. On both of these he is proceeding to the limit and is planning an advance campaign commensurate with the possibilities of the productions. "For big returns do big things" is his motto and the theatre interests will be expanded in a large manner in the new business, and Stein is out to show how equally well this principle applies to the job of getting business at the box office.

* * *

EXHIBITORS TO TAX OWN CASES

ALBANY, Aug. 28.—There will be a joint meeting in Buffalo in September of the Albany and Buffalo zone bylaw committees for the purpose of ratifying bylaws and adopting or rejecting certain suggested amendments. Among these latter will be one calling for the payment of not less than $5 by an exhibitor on filing any case with the arbitration boards. It is expected that the amendment will be adopted and will stop the filing of trivial cases which now consume time and money. The clerks, if created, would be used toward meeting the running expenses of the zones as well as the arbitration boards.

* * *

ALBANY CHANGES

ALBANY, Aug. 28.—Oscar J. Perrin, former manager of the Leland and Clinton Square Theatres in Albany, N. Y., has just been named as manager of the Capitol Theatre in the same city, succeeding Edward Lyons, who has returned to New York.

Herman Vineberg, who has been managing the Mark Strand in Albany, has been given the management of the Albany and Regent Theatres in that city, where they were lately occupied by Strand interests. Tony Veller, manager of the Lincoln in Troy, will succeed Mr. Vineberg at the Strand, while Ben Stern, assistant manager of the Troy Theatre, will become manager of the Lincoln.

* * *

SCHINE A BENEDICT

ALBANY, Aug. 28.—Myer Schine, of Gloversville, N. Y., who heads the largest motion picture chain in New York State, was married August 30 to Misses Feldman of Johnstown.

* * *

SARATOGA SPRINGS, Aug. 28.—Irving Goddsmith, one of the owners of a leading motion picture theatre in Saratoga Springs, is a candidate for the New York State Assembly on the Democratic ticket this fall.

* * *

TWO BIG HOUSES GO TO WARNERS

Indianapolis and Baltimore Scenes of Deals

Warner Brothers have acquired two more houses, one of them, the Circle, Indianapolis, being considered one of the leading theatres in the country. The other is the Metropolitan in Baltimore.

The Metropolitan was purchased outright while a deal with Martin Prinz, former owner of the Circle, gives Warner Brothers control of that house, with Prinz continuing as manager.

The Metropolitan is an 1800 seat house, situated on Pennsylvania Ave., Baltimore. Bernard Depkin will continue as the house manager.

The Circle seats 2200. It was built five years ago, but recently remodeled. Both theatres will retain their present names with the Warner name preceding them.

* * *

SUNDAY LAW WAR IN UTAH

LOGAN, Utah, Aug. 18.—The lower court in the Sunday closing controversy has been reversed by the district court, and it now seems certain that the Supreme Court of the state will be called upon to settle the question of whether or not it is unlawful to operate motion picture houses in Utah on Sunday, or rather whether the present state law really does include these institutions in the list of Sunday activities it seeks to place under the ban.

The present case had been under advisement since July 11. On June 27 City Judge Preston dismissed the charges against G. W. Thatcher, B. G. Thatcher and William Spicker, motion picture operators of Logan, on the ground that the operation of a playhouse on Sunday was not a violation of the closing law; that a theatre is not a place of business within the meaning of the act.

Logan had never opened her show houses till last April, when the Chamber of Commerce endorsed a proposal to open them. The church people immediately protested and the county law officers caused arrests to be made. The defendants in the case intend, it is stated, to carry the case to the highest court of the state.

The show houses are being erected, but further arrests are expected daily.

* * *

WIN SUNDAY SHOWS

KANSAS CITY, Mo., Aug. 28.—The city council of Moibery, Mo., a town of 25,000, voted to repeal the ordinance prohibiting Sunday motion picture shows. The battle, as litter as ever waged on any municipal problem, continued for three and one-half hours before the matter was allowed to come to a vote.

Ministers of virtually all churches of the city opposed the plan to change the ordinance and submitted a petition containing 3,200 names. On the other hand, business interests submitted a petition containing 4,225 names, including 154 business firms and 671 traveling salesmen, asking the city council to change the ordinance. The petition was in the council room before one of the largest crowds that ever attended such a meeting.

LONG BEACH, Calif., Aug. 28.—Walter Horne will build a theatre here on the style of the Egyptian in Hollywood.

* * *

POINT GREY, B. C., Aug. 28.—This city will have a second suburban house, costing $40,000, at Ninth Ave. and Alma St.
PRODUCTION HIGHLIGHTS

ROBERT SCHABLE has resigned his position as business manager of the George Fitzmaurice-Samuel Goldwyn unit to return to acting. Schable played heavy in many of Fitzmaurice's Famous Players-Lasky pictures.

FREDERIC AND FANNY HATTON have titled the Embassy picture, "Playthings," and will probably be retained to title all the company's productions.

MAURICE (LEFTY) FLYNN has completed "Heads Up," a comedy melodramatic of a South American revolution for F. B. O.

A WIDE ASSORTMENT of circus performers are appearing in support of Lillian Rich and Eugene O'Brien in Producers Distributing Corporation's "Simon the Jester."

"CHILDREN BY THE WHIRLWIND," Whitman Bennett's new Arrow Picture, has as its background several unusual scenes of New York City.

LOUIS F. GOTTESCHALK will arrange the musical score for Samuel Goldwyn's "Stella Dallas." Gotteschalk has performed a similar service on many of the foremost picture productions, including "The Miracle Man" and "The Three Musketeers."

A NEW STAGE OF CONCRETE and steel is being built at the Hollywood Studios where Stromberg, Hoffman, Sebastian, Melford and Frances Marion make their Prod-Dis-Co. pictures.

POLICE CHIEF DAN O'BRIEN of San Francisco will appear in Emory Johnson's "The Last Edition," which he is producing for F. B. O.

BETTY BLYTHE CABLES her friends that she has completed work in the leading role of "Jacob's Well," made in Palestine and France.

HOWARD HIGGIN has added Betty Jewel to the cast of "Invisible Wounds," which he is directing for Robert Kane.


A. H. SEBASTIAN has sold the picture rights of "Three Faces East" to Cecil B. De Mille. C. Gardner Sullivan is preparing the continuity.

UNIVERSAL WILL STAR Josie Sedgwick in "Miss Robin Hood."

"TUMBLEWEEDS," William S. Hart's first for United Artists, will contain scenes concerning the rush for the Cherokee Land Strip, a stirring episode in California history.

FRANK STRAYER, director of Columbia's "Enemy of Man," has been retained by Harry Cohn to direct further releases.

FIVE THOUSAND persons welcomed Jack Hoxie, Universal star, at Deadwood, S. D., where he is filming exteriors for "Deadwood Dick" and "Red Hot Leather."

MARY PICKFORD and Douglas Fairbanks have established a New York editorial service under the direction of Arthur Zellner, who is making his headquarters with United Artists.

JACK JUNGMAYER and Earl Snell, scenarists of First National's Eastern Studios, are working on the last sequence of "The Scarlet Saint," which will be directed by George Acharin and Mary Astor and Lloyd Hughes in the co-featured roles.

LAMBERT HILLYER, who is directing "The Unguarded Hour" for First National, is the son of Lydia Knott, well-known screen character actress.

IN FILMING "KEEP SMILING" for Associated Exhibitors, Howard Estabrook, President of the Monty Banks Pictures Corporation, engaged Frederick Ritter, one of the best known technical experts as supervisor of the technical department working on the new Monty Banks production.

"THE WILD GIRL," the second of the Triart Novelty Productions featuring Louise Lorraine, Rex, the wonder dog and Black Beauty, the equine performer has been completed.

FRED DATIG has succeeded Tom White as Paramount's west coast casting director.

SUPPORTING MILTON SILLS and Doris Kenyon in First National's "The Unguarded Hour," are Claude King, Jed Prouty, Cornelius Keefe, Lorna Duveen, Dolores Cassinelli and Vivia Osden.

TOM MEIGHAN'S trip to Ireland where he is making "Irish Luck" for Paramount may now be considered complete. He has kissed the Blarney Stone.

WHEN GLORIA SWANSON arrived in Martinsville, West Virginia, to work in exteriors for Paramount's "Stage Struck," the whole town of 4300 declared a holiday.

HUGH DIERKER has completed the second "Macfadden Made Movie" of the True Story Film Company, "False Pride," which stars Owen Moore and includes Faire Binney, Ruth Stonehouse, Bradley Barker and Jane Jennings in the cast. The production will be released by Astor Distributing Corporation.

SAMUEL GOLDWYN'S "Stella Dallas" Company under the direction of Henry King has returned to Hollywood from location at San Francisco and Del Monte.

MILTON SILLS and the First National Company making "The Unguarded Hour" are at work on location at the Benedict estate in Greenwich, Conn.

LARRY SEMON has completed the title of "The Perfect Clown," his second comedy for Chadwick.

CHARLES RAY will return to the Chadwick banner following his engagement with Metro-Goldwyn-Mayer.

Som Sax and "Thunder," the Marvel Dog, presented by Mr. Sax in Gotham Productions.
THE WANDERER


Casting and Synopsi

Tola.............  Ernest Torrence
Jether.........  William Collier, Jr.
Jordan.........  Wallace Beery
Jesse...........  Tyrone Power
Hushab.......  Kathleen Nana
Tibba...........  Greta Nissen
Naomi........  Kathryn Hill
Goal...........  George Bixen
Jeweler.......  Edwin Taylor
Merchant......  Sid Edwards
Prophet......  Holmes Herbert

Chaffing under restraint in the narrow confines of his home, Jether decides to leave for adventure and departs from the city in the caravan of Tola and his dwellers, who are on their way to Babylon. Jether, a worldly goods he is cast out of the city on the eve of its destruction at the hand of God. At the urging of a prophet he sets forth for his father's home. After much suffering he arrives, and after much prayer in high heaven and Naomi is accepted again into the bosom of the family.

A MIGHTY spectacle, magnificently produced, "The Wanderer" is a great tribute to the progress that has been made in the art of cinematography. The sets are splendid, the photography is rich, their impressiveness, and the entire production has been staged with the lavish hand of a Crosscut or the Prodigal Son of the industry. The photoplay approaches physical perfection.

But these things are not sufficient to make a great picture, and thus in some respects "The Wanderer" is a disappointment. The opening scenes are strangely reminiscent of a Bible illustrated by Dore. In watching, we are reminded of rainy Sunday afternoons when in boyhood we turned the pages of a heavy volume to glimpse Jerebel, and Daniel in the lions' den, the fiery furnace, and the destruction of Sennacherib and Gomorrha.

In the second part, things speed up. We would have to see with Greta Nissen on the set. We are caught up by the coryphées of Babylon (not Long Island) and they surely outstrip their more modern sisters of the "Follies" and "Artists and Models." And that remark goes any way of Tola. Tisha, as played by Greta Nissen, was the Texas Guinan of her day, and when the "jeunesse dorée" stepped out for a little night life, the Tonhalle always took them to the Ishtar Club, where joy was unreined. Tola was Tisha's business manager, and when anyone left the club with more than enough to tip the hat check girl, Tola would just break down and cry.

The best and biggest scene is that depicting the description of Babylonia. It is indeed a monstrous creature, and when our heroine finally drives home her sword, veritable rivers of blood pour forth. In this gory stream Siegfried plunges his body, and thus rendered invulnerable like Achilles, Greek hero of Homer's Iliad, except in one spot on his shoulder that shield should miss.

Mendel's scene depicts his arrival at King Gunther's palace. He has twelve vassal kings in his train, and as they line up on the bridge leading over the castle's moat, they offer an artistic and impressive spectacle. Some trick photography has been employed in the shots where the magic crown, the Tarnkappe of Alberich, King of the Nibelungen, is used.

Paul Richter, who reminds one somewhat of Richard Denham, as producer, is not cast in the heroic mold expected of this character. But he is a handsome hero and renders a studied portrayal. Perhaps, the best characterization is that contributed by Hans Schettow in the grimy sinister role of Hagen Trojne, the King's uncle and counselor. Miss Nissen, as Kriemhild, and Hana Ralph a fiercely brooding Queen of Iceland, George John who plays a gruesome dual role as Mime and Alberich.

The support is satisfactory although all the players at times appear somewhat stilted according to our standards. They appear to stand out in the pageant itself, but perhaps this is quite in keeping with the tempo of the production.

To exploit the film by stressing its adaptation from Wagner's opera. Make a play for the highest patronage in your city.

SIEGFRIED

Ufa Films Photoplay, Scenario, Thea von Harbou. Adapted from Norse myth and Richard Wagner's opera. Director, Fritz Lang. Length, about 9,000 feet.

Casting and Synopsi

Siegfried...........  Paul Richter
Kriemhild........  Margarete Schen
Brumhilde........  Bruna Ralph
Gunther...........  Theodor Loos
Hagen Trojne......  Harz Schettow
Volker.............  Bernhard Goetzke
Alberich..........  George John

Siegfried sets forth through Woden Wood to win the beautiful Kriemhild of whom he has learned from Mime, the blacksmith. Armed with his perfect blade he overcomes a dragon, and by bathing in its blood becomes invulnerable. At the request of his brother, Kriemhild's brother promises her hand in marriage. With Kriemhild's winning Brumhilde, Amazonian Queen of Iceland whose suitors number over one hundred. Through magic Siegfried enables Gunther to wed her. Later she doubts Gunther's strength, and learns that Siegfried has tricked her. She insists on his death and Hagen says him after learning his vital spot from his wife.

FROM Germany comes an impressive effort to bring Wagnerian opera to the screen. Or to picture the Nordic folk stories which the famous composer used as a basis for his Rhinegold Trilogy. The fact that the mythological tale even closer than the music master's opus of the same name which is the second of the series.

The production is memorable chiefly for the artistic values which are notable in many sequences. Some are awesome, others possess elements of rarest beauty, and still others display a primordial splendor that is little short of stupendous.

The story itself is a fantastical tale of magic, dragon, giants, dragons, and contains all the elements that go to make up a good fairy story.

One of the most interesting shots is that depicting the castle of the rs. It is indeed a monstrous creature, and when our hero finally drives home his sword, veritable rivers of blood pour forth. In this gory stream Siegfried plunges his body, and thus rendered invulnerable like Achilles, Greek hero of Homer's Iliad, except in one spot on his shoulder that shield should miss.

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IN THE NAME OF LOVE

Paramount Photoplay. Adapted by Sada Cowan from Bulwer Lytton's stage play, "The Lady of Lyons." Director, Howard Higgin. Length, $904 feet.

Casting and Synopsi

Raoul Melnotte.........  Ricardo Cortez
Evelyn Nissen.........  Bette Bierman
M. Glavis................ Wallace Beery
Mother DeFrance........  Marguerite DeFrance
Lillian Leighton........  Florence Gage
Dumas Dufraye.........  Raymond Hatton
Richard Arlen.........  Richard Arlen

Raoul and his mother return to France from a long sojourn in Chicago and Raoul finds his former sweetheart Marie to have become a perfect snob through the inheritance of vast wealth. He purchases a garage and makes love to her over the phone not stating his identity. When he finally tells her of his return, Marie, this time, declines the offers of two noblemen, and the three get together for revenge introducing Raoul as the Prince of Cono. He wins her and marries her, and then tells who he really is. Meantime she has learned to love him and all ends well.

A N EXCELLENT cast has put its shoulders to the wheel to make Bulwer Lytton's opus a diverting screen comedy. There is plenty of love interest, necessary pinch of pathos, and some of the most fillip and humorous material which has been well handled.

The best scenes are those in which the comedy element predominate, and this is introduced early in the picture with the forcible rejection of the purile Marquise de Beaumont, with a title so ancient as to be justified and the blustering brewer who has recently bought his way into the "beerage." The disposed duo form a partnership to secure revenge on the nouveau riche Marie, and the fertile brain of the Marquis hatches the plot which the titled brewer finances. Thus Raoul, well pressed agent, makes his appearance as the Italian princeling, and lays violent siege to the heart of his former love.

The scenes of his initial appearance, with the cooking figure of Mother Dufraye hovering in the background, and the two intriguing noblemen watching the progress of their scheme, are highly entertaining. The conspirators nearly succumb when handsome Dumas, Marie's brother, appears and addresses the Prince in his native tongue. Raoul keeps the Italian shock, since the names at the leading players. Telephone your mailing list that the Prince of Cono is in town and wishes to meet them.
FIGHTING THE FLAMES
Columbia Picture Corporation Photoplay.
Scenario, Douglas Daly. Director, Reeves Easton.
Length, 5,184 feet.

CAST AND SYNOPSIS

Horatio Manly .................................. William Haines
Alice Doran ..................................... Dorothy Devore
Mickey ......................................... Frank Darrow
Judge .............................................. Francis X. Bushman
Charlie Ryan .................................. William Welsh
Pawbottom ...................................... Paul Panzer
Blacky .......................................... Sheldon Lewis

Horatio Manly, a judge’s son known as “Racey” because of his size, is rescued from a burning hotel and arrested. Disown by his father because of his friends with Mickey, small son of Blacky, the judge finds that he makes friends with Mickey, a real man—a fireman. Mickey does so, meantime keeping up his friendship with Alice, daughter of the judge. The father finds Mickey and in an instant all the qualifications of Blacky are not enough to save the man, and a reconciliation is effected.

DANDY melodrama, this, with not an instant lost in getting into action which holds interest from title flash to fadeout. Scarce fifty feet of film pass before we see the heroes of hose and helmet battling flame in the home of Horatio Manly. Manly, lies sleeping off a usual delirium, and it is thrilling and there is comedy in the scene too. With fiery death stalking him, he is called upon to give his life, and his father makes the habitism that make him the beau ideal of the younger set.

From this sequence we are carried to the sordid precincts of a police court, where our sobred hero rescues the pathetic little son of the notorious Blacky, just invited to be the State’s guest for an all too brief period.

The kid brings about the young man’s reformation and after a period of training finds him the proud possessor of a fireman’s badge. In uniform, he is indeed a fine figure of man from mother and father, the pride of the department. Not only that, but also the pride of Mickey, and of Alice Doran, the little dressmaker who lives upstairs.

The fire sequences are especially fine. They are intensely interesting and realistic. Water towers and scaling ladders are brought into play, and the manner in which the flame frightens subdue the fire menace is vividly depicted.

William Haines is highly pleasing in the role of Horatio Manly. He looks the part he portrays, and renders a sympathetic performance. Perhaps first honors should go to little Frankie Darrow as Mickey. The youngster gains instantaneous and deserved theatrical and camera conscious. The support is entirely adequate, containing in one fine comedy as a member of the firm of Ginsburg and Murphy, pawbrokers.

The motto of these worthies is “It’s Never Too Late.” Although confined to one brief sequence where Manly enters their “bank” to part with his possessions, this part of the film is crowded with laughs.

By all means effect a tie-up with your local fire department on this one. It glorifies the hook-and-ladder boys, and they will do to effective the unexpected if while also exploiting themselves. You may also tie-up with dealers in fire extinguishers in a big co-operative campaign for mutual benefit.

PRIDE OF THE FORCE
Rayart Pictures Corporation Photoplay. Author and Scenario, Arthur Hoerl. Director, Duke Worne. Length, about 6,000 feet.

CAST AND SYNOPSIS

Patrolman Moore .................. Tom Santschi
Annette ............................................. Hulett
Blondie ........................................... James Morrisson
George Weldon .................................. John H. Young
Mickey ............................................. J. Frank海关
Wendy ............................................ Annette

Patrolman Moore loses his chance for promotion by abandoning a thief chase to administer first aid to a fellow cop who has been run over. His promising son is in the clutches of a gambler and crook, George Weldon, who has been able to secure the aid of wealthy Jack Griffin. A stool pigeon tips off the police that Weldon plans to rob Griffin’s home, and the crook promises to reward the thieves. Annette, Weldon’s cast-off sweetheart, overries the plot and intrigues Mary who fastens to Weldon’s apartment. Weldon escapes, but is shot in a raid at his home, conducted by Jack, and Moore, himself, captures his own daughter. Moore saves Weldon and the girl.

A GOOD story and an adequate cast lend this film strong entertainment value for the smaller theatres. Although the story is weak fact on the screen, interest centers around a member of the police force makes it different in type, and adds interest.

While the director has in some instances failed to obtain the highest results from his people, he has jumped right into action and maintains good suspense right up to the final reel.

Early sequences show the grizzled veteran of the force patrolling the dangerous Barry Coast in Frisco. He pauses for a word with the admiring kids of the neighborhood, and while the instant result is to commit murder and burglary in a neighboring shop. Then follows an exciting chase which Moore—deserts to care for a child who is in real danger by himself.

From this on the action builds steadily toward a fine climax, with clear continuity and logical motivation. There is an abundance of love interest, some good paths, and no lack of thrills. One affecting sequence is that in which Patrolman Moore returns to tell his wife that he has lost the coveted honors of the force. His only consolation is the return of their own daughter. Truly the laurels of triumph have been turned into a crown of thorns. And both Moore and Chapman are under the fact in no uncertain manner.

Another bit fraught with pathos is that in which the policeman’s family has pre-arranged to celebrate the event of his winning a sergeant’s chevrons. Then Moore arrives, and his downcast countenance at once tells the tale of his misadventures.

The big thrills are in the scenes where Moore apprehends his daughter with the newly stolen Griffin jewels still adorning her neck. Thus concludes the evening. Moore and Weldon with a well-placed blow on the jaw.

Tom Santschi is a convincing policeman, although it is to be regretted that the director could not have injected more of the realistic quality of the action. Chapman is fine as ever the mother, and Hulett makes a satisfactory Mary.

Perhaps the best piece of acting is to be ascribed to James Morrisson as the son who has strayed from the Moore fold. The support is very strong, and special mention should be made of Corporate Chapman in the role of the “Spoilers” and other productions. Edith Chapman is fine as ever the mother, and Hulett makes a satisfactory Mary.
WHERE WAS I?

CAST AND SYNOPSIS
Thomas S. Bedford.................. Reginald Denny
Alcira Stone........................... Alicia Stone
Claire.............................. Pauline Garon
Harrison.............................. Eugene O'Brien
George Stone......................... Tyrone Power
Benjamin.................. Otto Harms
Elmer................................. Edward Arnold

Stone, whose daughter is engaged to Bedford, determines to ruin him financially and also prevent his marriage to Alcira Stone, who does not believe in a certain "something." He hires Claire to pose as Bedford's wife, which she accepts. In the meantime, Bedford cannot ascertain where he was on the day a munitions firm urges him to do so. Claire establishes herself in New York and persuades him to accept her. When Alcira arrives to keep up the charade, she meets Claire and exposes her. Bedford marries Alcira. She is a clothes-crazy wife who is especially enamored of sable fur coats at Fred's devotion to business, and becomes estranged from her husband. Esther Hamilton, who marries Fred's pal, who has accepted coats from her husband, eventually loses her, and Fred repents.

SYNOPSIS
Alcira in her attempts to make her influence felt, and the film is weak as to be silly. The story is too slow a start, and although the physical tempo speeds up in places, it is merely a series of chases either up and down the walls in motor cars, and fails to register heavily in its intermittent pace.

There should have been a good picture, but as it stands it is almost devoid of humor, and despite the fine cast is far from meeting the standard set by Denny's average productions.

SOULS FOR SABLES
Tiffany Productions Photoplay. Adapted from David Graham Phillips' story "Garcon & Company." Director, James C. McKay. Length, 6,600 feet.

CAST AND SYNOPSIS
Alice Garlan.............. Claire Windsor
Fred Garlan................... Fred Garlan
Helen Ralston.............. Claire Adams
Mrs. York...................... Elsa Spain
Mr. Nelson............... George Fawcett
Esther Hamilton............ Margaret Dwyer
Harrison Morrill............ Andrews Randolf
Jim Hamilton.............. Robert Ober

Fred Garlan is married to a clothes-crazy wife who is especially enamored of sable fur coats at Fred's devotion to business, and becomes estranged from her husband. Esther Hamilton, who marries Fred's pal, who has accepted coats from her husband, eventually loses her, and Fred repents.

TOM MACAULAY

CAST AND SYNOPSIS
Tom Macaulay.................. Tom Meighan
Nora............................... Nora Bensinger
Lon Morris......................... Frank Morgan
Ralph.................. Maurice Costello
Banker Macauley............. Charles Stevenson
Evelyn Corning................. Jane Bryant
Julia Hoyt......................... Gertrude Farrar
Fontaine......................... Polly Brooks
Mildred Ryan

Tom Macaulay shoulders blame for his brother Ed's murder and is sentenced to prison. While incarcerating his father dies heartbroken and strip-searched by the warden, who has framed the deal through which Tom is jailed, marries Tom's fiancée, Nora. Tom upon his release looks up two prison mates and then harrasses his brother's bank-planting the boot in his house. The Bank Inspectors are then notified. However, Morris really is short in his accounts and in an attempt to further his scheme is shot and killed. Nora, who has been in love in name only, is thus free to marry Tom, so there is a happy ending.

NOTHING to rave about here, although the production is somewhat better than those in which Meighan has recently appeared. There is seldom opportunity and makes the most of them, but the story is lacking in depth, is poorly motivated and rambling in continuity, and is completely drag materially, and have little to offer save for the presence of Lynn Fontanne, who contributes a rather vivid performance, and Miss Morgan's dissatisfied wife. Her screen presence is excellent, and she dominates the brief scenes in which she appears.

The story of "The Man Who Ground Himself" is too weak to sustain the time the hero is sent "up the river," and there are sombre, but interesting, shots of Sing Sing's grim battlements, and the hero's struggle within them. The Director has wisely introduced some good comedy relief in these scenes, and the depressing effect is nicely offset by the humor.

Most of the comedy is provided by Hoboken Bill, in the person of chunky Victor Moore, and Humpty-Dumpty Smith, played by Hugh Cameron and Fred's pal, who is introduced as possessing finger tips so sensitive as to feel the pulse of a dead man. And it is this expert safe cracking duo that renders Tom Macaulay's plan for vengeance on the man who his disposed of everything dear.

Perhaps the most thrilling shots depict Tom in the act of taking French leave from the prison, and show him confronting Morgan.

A good bit of direction comes in the final sequence where Tom, Hoboken and Humpty-Dumpty are all again behind the bars. Your audience will be a bit puzzled, but a laugh will come when it is shown that the bars are merely the gates of Tom's estates, and the two ex-convicts are busily employed as guards.

Thomas Meighan is at his best in the role of a sympathetic crook, and his performance is so good that the producer gave the character to Tom in order to lift the film to a higher level that it would otherwise entertain. It is to be hoped that soon a vehicle will be given him that will offer the opportunities contained in the character of the crook.

Virginia Valli is not convincing as Tom's sweetheart. Her interpretation of the role makes the character of that of a damsel beautiful and innocent, while the role was meant to be a jilted man. In the early part of the film, is all too quick to pass up her lover in the hour of his misfortune, and all in all it fails to gain the sympathy that Miss Valli is capable of gaining. Her character is a good villain and the rest of the cast is up to standard, with a special word for Victor Moore and Lynn Fontanne.

Exploit the fine cast and the popular star. Interest Booth Tarkington's admirers by stressing his name as author.

Play up the name of the star. Offer free admissions to those of your patrons who can prove where they were on January 9, 1923.
THE WHEEL
CAST AND SYNOPSIS
Ted Morton, Harrison Ford
Kate O'Hara, Kate O'Hara
Eddie Baker, Mahlon Hamilton
Sammy Ginsburg, Nora Burns
Elsie, Margaret Livingston
Morton, Sr., Clara, Hazel Howell

Ted Morton, cursed with a mania for roulette, invents the automobile in a game club. Ted marries Kate O'Hara, upon whom Baker had set his eye, and is distingushed by his family as the new salesman, and Baker buys a car from him. Luring him to the club, Baker wins, and Kate asks him to take a fling at the wheel. Eventually he forfeits the check and forgiving the Secret Service Chief and bets it on "Firefly" ridden by Sammy, but owned by Baker. The horse falls, but Sammy persuades Baker to be a real sport and make good the forged check. Sammy wins Nora, while Ted and Kate are welcomed to the paternal heart.

THE early sequences of this film are decidedly drarry and the production would be materially benefited by speeding up the first three reels. When once the action gets under way thrilling stunts are introduced, and there is not a moment that does not help build the plot to a good climax.

The racing sequences are most realistic, especially that which shows the jump Sammny on the steeplechase "Firefly" comes a bad cropper, when the destinies of the leading characters is left in his hands. Here is a surprise, too. One might think that Sammy would win. In motion pictures such a situation has been known to occur, but no, his mount is so sure and tight is the action, and gives Mr. Gambler a chance to redeem himself in the eyes of the audience by proving that way down deep he is a real sportsman.

The early scenes in the gaming club are well done, but in that part of the film where Ted is fleeced of the thousands he has stolen, the situation is strained and the acting unconvincing. A dyed-in-the-wool devotee of rouge et noir would lose with a set face, and even under the most awful circumstances would scarce betray his emotions by more than a tremor of the hand. But director Schertzinger has made Ted Morton tremble in every limb. Great beats of desperation stand forth on his forehead, and he all but talks to himself as he staves the proceeds of his crime on the roulette ball. In a word he is a woeful weaking.

Another good touch is lent in the shots showing Morton, Sr., a stoney hearted banker capably played by David Torrence, producing his check book to1000,000, on whom his son has announced as future daughter-in-law. His surprise when she denies the existence of an engagement is well worth watching.

Some good comedy is provided by the jockey Sammy Ginsburg and his Irish sweetheart, Nora Burns. Their antics are delightfully无限 by the vamping Elsie, who rejoices in the disappointment of her former protector.

Except in the gambling sequences, Harrison Ford is a satisfactory Ted Morton, and Chirce Adams, as Miss O'Hara, is at her best. And Georgie Harris does his comedy with a touch of tenderness.

In short, the picture as a whole is good, with special mention for Margaret Livingston.

This is a story of sporting life, and you should take advantage of the roulettewhich are the attention and tie-ups redolent of the race track, or various gambling devices, wheels, cards, and so on may be used. Particular in importance is a roulette wheel that will gain attention, and tie-ups for window displays may be effected with shops selling sporting goods.

PEGGY OF THE SECRET SERVICE
CAST AND SYNOPSIS
Peggy, Peggy O'Day
Hal Tracey, Eddie Phillips
Evelyn Larraine, Lillian Barness
Favorite Wife, Ethel Childers
General Worthington, Buck Brito
Dan Peterson, Mahomed al Akerm, Richard Neill

The desert is a hot place where the natives have a few friends. Peggy, who has fled from Algeria with the Sultan's jewels including the famous diamond called "Afric's Grail," helps enter the desert with the Arab. Peggy's friend, Hal, a newspaperman, worries over his disappearance. In the nick of time Hal and the detectives enter the house where Abduliah and his followers are hiding, arrest the whole crowd and help in rescuing the jewels. Peggy tells him that as the Chief says he has another assignment for her.

An unusual type of tale, this one brings to the stage of Algerian and the odalisques of their adventures to the clutches of Peggy, the prize operative of the Secret Service

This is the first of the series and sets a high standard for those that are to follow. In the early scenes of the heroine is made familiar with the task that has been set for her, and this portrayal, especially interesting is much as it cuts back to Sahara-like scenes showing the villain making his escape across the sandy wastes with the Sultan's jewels, a crowd of camels, and a bevy of beautiful wives.

Once on the job, Peggy adopts several disguises. She should be a typical Bovary moll lounging along the waterfront in waiting for the mystery ship that carries her prey to our shores. Still another introduces her in the habitments of the French trouper, veil and all. And her faithful benchmen, Spike and Buck appear clad as Caucasian slaves. The comedy element is mainly in the keeping of these two character men and they do well with it. This is especially true in the shots showing their endeavors to avoid the giant negro who wades into them, their respective bodyguard, watching them always with dark suspicion, and seriously hamppering their detective work.

The palatial residence prepared to house the absorbing sheik is redolent of Eastern bazaars. Abduliah, himself, reclines in luxury, while the Bey dances sinuously to the weird music of reed and drum.

One of the dancing girls gives an especially fine exhibition of the Tenschiporean art, and is sure to arouse as much interest from your audience as she does in the heart of the bejeweled sheik and his watchful followers.

Another impressive sequence is the rough and tumble battle, or rather series of battles that take place when Peggy secures the jewel and her companions to leave the premises. The suspense is well held in this bit.

The dusky chieftain of the wastelands is capably played by Dan Peterson, who, perhap, looks more like any of his fellow players. He is a fierce and grizzled sheik, but he might have been a bit more valiant in learning of the philanthropies of his favorite wife and his near-do-no-well nephew. The wife is well portrayed by Ethel Childers, who is a stately beauty, and just the canoe-eyed type that would be first in the heart of a desert man. Peggy O'Day and Eddie Phillips share honors in their respective roles as the intrepid newspaper reporter, and the rest of the cast is entirely adequate.

Exploit this as a thrilling story of a band of master crooks whose efforts to steal a king's treasures are thwarted by Peggy, a secret service operative. Stress the Oriental atmosphere in ballyhoo and lobby display.

THE ISLE OF HOPE
F. B. O. Photoplay. Author and Scenarioist, James Bell Smith. Director, Jack Nelson. Length, 5,800 feet.
CAST AND SYNOPSIS
Robert Mackay, Richard Talmadge
Captain Duffy, James Marcus
First Mate, Howard Bell
Second Mate, Addison Dunn
Chung, Eddie Gordon

Robert Mackay, seeking adventure, ships with Captain Duffy aboard the Vulture to seek lost treasure buried by pirates on the Isle of Hope.

The adventures, Robert and Chung, showing where the gold is hidden, and in a fight the two discover a portion of the villains crew. Robert puts up a stiff fight to protect Dorothy, and a lightning stroke aids him by killing the bandit. The two discover the treasure and are rescued to be married by the ship's captain.

A BURNING vessel and a fierce fight between the hero and a trio of villains supply the main thrills in this ordinary melodrama. There is a little slap-stick humor supplied by the negro cook and his Chinese enemy, and that is about all.

The burning ship is realistically portrayed, and the battle between the debonair Bob and the burly mutineers is indeed a noteworthy display. The frightened veal, fighting like a dirt, gives a knock down and drag out affair in which the handsome hero does not have too much of his own way. In fact, had not Heaven's own light come to his aid, he might have been badly wounded, and his sweetheart have suffered a dire fate at brutish hands.

It would seem that the director might have injected any number of thrills into this production, for there are surely more alarming subject than pirate gold buried on a jungle island in an almost uncharted sea. There might at least have been beasts and reptiles or even a duplication of old Ben Gunn's parrot of the "Treasure Island" fame. But even the eerie desolation of the castle is not shown in a manner that causes crie de broke.

Also, a skeleton and a rifle left to moulder since the days of pirate La Fitte would not have been in such a perfect state of decay.

These things may be unimportant, but attention to them would have increased realism and added to the effectiveness of the production.

The "heathen Chinese," Chung, and his black nemesis, the colored cook, contribute what comedy there is. The danky kitchen custodian is armed with the customary razor and the sight of his blade is sufficient to control the rebellion of the crew. When the two believe themselves marooned together.

Richard Talmadge is a smiling Robert Mackay, who has a world of confidence in himself and his physical prowess. And, in considering his various methods he uses in the fistic sequences, his self-satisfaction is not entirely unwarranted.

Dorothy Duffy is portrayed by Helen Ferguson who appears in the guise of a trusting young lady. When her fiancée, Robert, and not having a great deal else do. The support is up to the standard, with special mention for Bert Strong, as Red and, as the black-face cook.

Exploit the name of the star and sell the picture as a melodramatic story of mutiny, and pirate gold. Treasure hunts and similar stunts will help publicize your picture.
Projection Hints
By WESLEY TROUT

About Projection Speed
I recently received a letter from G. L. Chanier of the Pathe Exchange, Jersey City, N. J., who discusses the matter of proper speed for motion picture projection. He writes as follows:

Dear Mr. Trout: I just saw in the Exhibitors Trade Review of October 25, in your projection department, your article entitled "What is correct Projection Speed" a sentence which I think is erroneous: "The speed at which each individual scene was taken, which speed may, and very often does, vary widely." (In my answer to this question you will find that this sentence is not erroneous.—Editor.)

According to this, the speed of projection should be changed with the different scenes in order to try and project them at the same speed they were taken. (Yes, there are many scenes that need slowing down and some that need more speed for correct presentation, — Editor.) There is here an impossibility as to the projectionist not knowing at what speed a particular scene has been taken. (Yes, it would be impossible to know at what speed each individual scene was taken, but many scenes are taken entirely too slow which the projectionist can see and he can speed his machine or slow it down until the action is correct. Further along in my answer I will explain more fully what I mean.—Editor.) Furthermore, the speed of projection and consequently the picture on the screen, would vary with the taste of the projectionist.

Even if he knew at what speed the scene had been taken, he would be doing the wrong thing by projecting it at the same speed. Very often cameramen crank their camera faster or slower in order to get certain effects when the picture is projected at normal speed on the screen. These effects would be entirely destroyed if the projectionist were projecting at the speed of his machine accordingly. (I don’t mean that the projectionist should cut his speed down or project the picture faster when effects are used in a scene. Any projectionist with a little horse sense would know that no regulation of speed would be required in a scene like this. Along further in this article I will explain more fully just what I mean in speed regulation.—Ed.)

Pictures were, years ago, taken and projected at the speed of sixty feet per minute. (Some scenes were taken at sixty per a minute and then again I have seen camera speed vary from sixty to as high as eighty per minute. Most of the time the cameramen do not know and maintain a speed of sixty, but then again there are conditions where they cannot.—Ed.) I think they are still taken at approximately the same speed, any speeding up or slowing down of the camera being done now as it was done before with the purpose of getting special effects on the screen; the speed of the projection, on the contrary, has had a tendency to increase. (Speed in projection has been increased in houses where they have to run on a fixed schedule. The speed of the projection in houses like this, of course, has to be run as nearly constant as possible.—Ed.)

The main reason for this seems to be that an increase in speed decreases the flicker on the screen, and consequently makes a more pleasing picture. (It is very easy to take a flicker out of a picture without overspeeding a machine. The mistake can be so set and made that you do not have to run a machine fast to take the flicker out.—Ed.) Whatever the speed of projection adopted, it should be constant throughout a picture, and for all pictures. I think it is very important that pictures be projected at a constant speed, and hope that after further consideration of the subject, you will agree with me.

Answer.—No I can’t friend Chanier, and I am going to tell you, in the following paragraphs why I cannot. I don’t believe you quite understood the article as to just what I mean about correct speed for projection. I am sure that you will agree with me after carefully reading this, and many others who may not quite understand the article and projection speed. One of the cardinal sins of the theatre—not all theatres of course—is overspeeding the projection. Former President Wilson once said: “I have very often been in a picture theatre and seen myself in motion pictures, and the sight has made me very sad. I have wondered if I really do walk like an animated jumping jack, or move around with such extreme rapidity as I appear to do some time in pictures in which I have seen myself.”

Of course President Wilson did not know what caused it, but you and I surely do. It was overspeeding of projection in order to get the program out in time. You know that overspeeding increases the speed and action of all moving things.

Over-speeding of pictures produces a ridiculous traveling on the original, the amount of which, of course will depend upon the rate of speeding. There are theatre managers and operators who talk learnedly about a reel requiring only “15 minutes” to project same, in blissful ignorance of the fact that their words convict them of having a very slight knowledge of motion picture projection. (To be continued)

Theatre Ticket Efficiency

The tickets, whether for continuous performances or reserved seats, are one of the details that comprise the running of a theatre. Of course, the quality of the tickets is not extremely important, but the purchase of tickets that are manufactured by concerns that do nothing else but print tickets is not only economical, but also makes for exactness in this respect.

There are several companies that have spent many years at this work, and among the best is the Globe Ticket Company.

* * *

Arc Lamps

The arc lamp is one of the most important pieces of equipment installed in the theatre. Upon the lamp depends proper and efficient projection. A very excellent product of this character has been put on the market by the Morelitt Company of New York City. This lamp, known as the Morelitt Reflector, produces steadier and better illumination and at the same time is highly economical in use, the claim for it being a saving of 7 per cent of current consumption.

* * *

Time for a New Marquee

There are few theatres today that haven’t marqueses or canopies. Still, many of these could be very nicely changed for the good of the theatre. Moeschel-Edwards Corporation, Cincinnati, O., are noted for special attention to the erection of canopies and marqueses.

* * *

The Screen

Without a good screen the finest projection, the best music, in fact, the best of everything, is of no use. The screen is one of the most vital parts of your house, and in choosing your screens the greatest care must be taken.

There are many fine companies, such as the Sunlite Screen Company of New York City.

Here is the Place for your next convention

CAN'T you just picture the wonderful time you would have at world famous French Lick Springs Hotel? Beauti- fully located in the semi-southern Cumberland foothills of Indiana, French Lick Springs knows no real severity of temperature. The two fine 18-hole golf courses can be played when weather interferes with play elsewhere.

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September 5, 1925
Exhibitors Trade Review

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A-1 LEADER (VIOLIN)—Side, long experience; podium, vaudeville; fine library; reliable; neat. Address: 1 Walnut, Hudson Falls, New York.

WOMAN ORGANIST: wishes position in Picture Theatre; experienced; references; Address Organist, P. O. Box 7, Lubbock, Texas.

For Sale


FOR SALE AT A SACRIFICE—Photographer; in use less than 2 years. Osyphun Theatre, Orwigsburg, Pa.

FOR SALE— Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

2 POWERS 6-A, 2 MOTOGRAPHES, 54 Veneer Chairs, Gold Fibre Screen, Film Cabinets, Rheostats and other material for sale at cost. Address Mrs. L. Vitt, 6201 Woodlawn Ave, Chicago, Ill.

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ALOES, 513 Olive, St. Louis, Missouri.


WESLEY TROUT, "The Recognized Authority on Motion Picture Projection and Equipment." Plans drawn for Projection, Rooms, Projectors, Motor Generator Sets installed and other Equipment. Terms Reasonable. Address: L. A. T. S. E. and M. P. M. O. Union, 13 years in the Business. Install Equipment Anywhere. Questions Answered on Projection by Mail and through the Projection Department. Allow at least two to three weeks for answer, as so much material is waiting for publication. Mail $.40 stamp for copy on reply by mail or answers will be published in Projection Department. NOTE: Manufacturers please mail me data on your equipment and new developments in equipment for publication in department and in my new Handbook. Address all Correspondence to WESLEY TROUT, Editor Projection and Equipment Department, EXHIBITORS TRADE REVIEW, 45 West 45th Street, New York City, N. Y. (Exhibitors Trade Review, the projector’s FRIEND: The Department that is read by ALL PROJECTIONISTS.)

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HOW TO REACH "The Coast of Folly"

Turn left at Lovers' Lane and leave the straight and narrow path. Speed up into Romance via Wealth and Luxury. After passing through Romance, try not to cross the boundaries of Scandal. For once in Scandal, it is very difficult to get out again. Take smooth boulevard to the right for Temptation. Midway between Romance and Temptation you will reach the Coast of Folly. Stop and enjoy the time of your life!

GLORIA SWANSON in "The Coast of Folly"

AN ALLAN DWAN Production A Paramount Picture

ADAPTED BY JAMES CREELMAN FROM THE NOVEL BY CONINGSBY DAWSON
SCREEN PLAY BY FORREST HALSEY

September 12, 1925

THIS ISSUE 8,010 Copies Price 20 Cents
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Danny

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A GREAT DAILY NEWSPAPER for the Whole Film Trade

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The screen is about to see the most stirring picture that has ever been photographed

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Adapted from The COME-BACK
by M. D. C. CRAWFORD
Directed by LAMBERT HILLYER
Produced under the supervision of EARL HUDSON

Scenario by JOSEPH POLAND and EARL SNELL
Photographed by ROY CARPENTER
Art Director MILTON MENASCO
Film Editor ARTHUR TAVARES
Editorial Direction MARION FAIRFAX

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President.
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

Editorial

The situation that has developed in Connecticut is unfortunate. It is the result of a conflux of unfortunate circumstances. But it is not ground for a great deal of the loose talk that is current, nor is anything going to be gained by unwarranted attack on the motives of public officials who appear to be acting in good faith.

The Connecticut Legislature was grossly misled, without doubt. When a tax bill, expected to raise a revenue of $75,000 to $100,000 a year can be introduced, reported out of committee and passed in a single day, at the very end of a session, there is reason to question the soundness of the whole legislative procedure. But neither such questioning of the processes by which the law was enacted nor the attacks on the officials charged with its enforcement will avail anything. The problem before the industry is how to meet the law and comply with it in all possible respects.

The law itself has already been found so defective and unworkable from a practical standpoint that there is grave doubt whether it can be obeyed literally. By its terms the state itself is charged with duties which its officials probably can not perform. But the taxes must be paid, existing contracts must be carried out and the voters of Connecticut must be made to understand that the motion picture industry has been made the victim of extremely unwise legislation which ought to be repealed.

Retaliatory measures, in cases of this sort, merely tend to arouse resentment. In no case do they create friends for those who undertake them. They are the most natural sort of human reaction in the face of what seems most iniquitous treatment, but they do not lead anywhere.

The problem, in this Connecticut case, is to find ways of complying with the law and keeping the Connecticut theatres supplied with product if possible.

Provision has already been made by the distributors for a fund that will take care of the tax, enabling the exhibitors to keep alive until they can handle it themselves. Arrangements have been made, also, whereby the burden of the tax will be borne by those exhibitors best able to bear it with what amounts to exemption for those theatres that can not pay. All this is good.

If the industry proceeds consistently along these lines, the Connecticut example, instead of inciting other states to undertake obnoxious tax legislation, will arouse forceful public sentiment against further legislation of such character.

This case may be made a convincing demonstration of the fact that such legislation, though it may be conceived in the theory that it will be a levy on interests outside the state adopting it, actually constitutes a levy on the entertainment of the people within the home borders. The theory that "the movies take a lot of money out of the state" may be blown sky high with facts that everyone can understand. And such treatment will go farther, much farther, than would the programs suggested by some of the loose talkers who have been exceedingly anxious to embroil the industry in a nasty and unnecessary fight.

Until the United States Supreme Court shall have finally passed on the constitutionality of the law there is but one course open: Obey it and let the public understand exactly what it means, what hardships it is creating for the theatre owners whose business and property are imperiled by its operation.

William E. Howe
Machinery Inadequate To Enforce Connecticut's Tax Law

THE State of Connecticut has its motion picture tax law but up to the time of going to press it had discovered no means of enforcing it.

Charles C. Pettijohn, counsel for the Motion Picture Producers and Distributors of America, had several conferences with Tax Commissioner Blodgett but no solution has been forthcoming as to how the tax can be collected or the seal of the state affixed to taxable film.

The Hays organization has advanced to the Connecticut Theatre owners a revolving fund of $61,500 to be used in the payment of back taxes, which have accumulated since the law became effective on July 8. Mr. Pettijohn has tried to pay part of this fund to the Connecticut Tax Commissioner but the latter has been forced to refuse. He isn't sure that he can accept it.

The $61,800, on the assurance of five Connecticut exhibitors and the Film Boards of Boston and New York, will be returned to the Hays organization in weekly payments.

The Connecticut theatres have been divided into three groups and will be assessed to insure the return of the revolving fund. There are 32 Class A theatres, each assessed $11 a week; 42 Class B houses are assessed $21; 48 Class C pay $16; 73 theatres, rated as Class D, are assessed nothing.

The distributors have added a clause to their resolution to carry out all existing contracts with Connecticut exhibitors. Where film rentals fail to exceed or equal the sum of the tax, a picture possessing more play dates will be substituted for the one contracted for.

There is, of course, a move to protect the exhibitor. A feature with a single $50 booking and a $65 tax would be more or less useless property.

The Connecticut legislature jammed the tax law through with no proviso for enforcement. There is, for instance, but one seal in the state that can be used on films to denote that the tax has been paid. Now that the exchanges have moved out of Connecticut and the films are being shipped to exhibitors direct by mail and express, it is obviously an impossibility for a collector with but one seal to affix it on all films.

Evidently Connecticut didn't foresee the fight it brought on its own hands. With the exchanges remaining in the state the manipulation of that one seal would have been simple.

That others besides the legislature failed to foresee the present difficulties is obvious from Acting Governor E. W. Brainard's statement that the distributors were only bluffing in their decision to move exchanges out of the state.

The Acting Governor, following this statement, went on to say:

"There is nothing to compromise. The ultimate consumer is the only one who pays anything. You and I and the others who paid 20 cents to go to a show will now pay a quarter. That is the gist of the matter.

"If there is an overwhelming revulsion of public feeling, then there may be another step taken. As there is no sign of that, it looks to me as though the tax law will stand. The 'movie' magnates will realize that they are beaten and we will go on having pictures just the same."

DRAMA IN FOUR HOURS

SCENE: The Connecticut State Legislature.

Time: 10 A.M. on the day before the Legislature closed its session.

Action: The bill providing for the taxation of all film brought into the state of Connecticut and for a one man censorship of all films brought into the state is introduced for the first time.

Two Hours Pass: The bill is reported favorably out of committee.

Two Hours Pass Again: The bill passes the Connecticut State Legislature and becomes a law.

Calls Boycott Wrong

By E. T. PETER

THE action of the legislature of Connecticut in passing the recent drastic film tax law is but another outbreak of a disease which our State and Federal lawmakers suffer from with periodic regularity. "Tax the movies!" has echoed at one time or another in most every legislative hall in the country, and we of the industry are to blame. I will come to that point later.

The reason I make bold to speak upon this subject is because until three years ago I was president of the Texas State exhibitor body.

My experience in fighting the discriminatory and confiscatory legislation aimed at the film interests in Texas has deepened my interest in the development of the Connecticut.

I do not wish to set myself up in judgment upon the action which the Hays organization has taken in the matter, but I feel very strongly that the proposed withdrawal of all film and the virtual boycott of the State of Connecticut are wrong methods of opposing this iniquitous law and are doomed to failure.

The public must be educated that they, and not the theatre owner, are paying this exorbitant tax. The addition of five cents to each half dollar admission and ten cents to tickets over fifty cents, or as much as may be needed to absorb the tax, will make the theatregoer dig in his pocket, and every time he diggs he will think of the action which his lawmakers have taken in the matter of his amusement. The resentment of the public can in this manner be crystallized into a force which can make itself heard in the state capital in Hartford.

Trailers should be run in all theatres, telling the audience why the admissions have been raised, and suggesting that they can have the tax repealed or amended by using pressure upon their lawmakers.

There is no reason why we of the industry ought to feel too great a resentment against the legislators of Connecticut, for we know that the real cause behind these periodic attempts to bleed the film industry by high taxes is the practice of our publicity departments of issuing injurious statements of film facts and figures for public consumption.

We who are on the inside read these statements and discount them, but the poor hard working lawyer who represents the average state senator and representative, who manages to eke out three or four thousand dollars per annum cannot resist the temptation of getting for the state some of the fabulous sums paid to movie stars and made by theatre managers. He believes the press agent's bunk and goes the tax.

As one of the newspapers says, "a group of legislators saw what they thought was a chance to pluck a luscious plum from an overloaded tree and proceeded to do so."

The last time I was fighting the battles of the exhibitors before the legislature of Texas we had three tax bills introduced and when the most drastic bill was in the hands of the committee I showed them that the theatre owner was already paying eleven taxes and had affidavits from over two hundred exhibitors showing just what they took in and what they paid out in taxes, rent, lights, labor, film rentals, advertising and charities, and showing loss or gain, mostly less, but one of the committee pulled a copy of the Dallas paper of that day on me, and it contained a big ad of "The Kid" showing that the Palace Theatre had played to 63,200 people the previous week and saying they were going to hold it over for another week. This is the stuff that hurts and I hope some day it will be stopped.

I hope Mr. Hays will give this his serious consideration.

Some one has said: "How can you reach legislators except through the sentiment of the people they are supposed to represent?"

I say, don't depend on the people of their pictures but touch their pocketbooks and you will get quick and effective results; and as this is really a national and not merely a state problem, you will find that the remedy I have suggested, if successfully carried out in Connecticut, will have a restraining effect on the legislators in the other states.
Jos. M. Seider Presents

A NEW CONTRACT

EXHIBITORS TRADE REVIEW is pleased to reprint here the new contract framed by Joseph M. Seider, Chairman of the Contract and Arbitration Committees of the Motion Picture Theatre Owners of America.

The second section of the contract is framed along the lines that Mr. Seider and his associates in drawing up the document believe will lead to equitable arbitration.

The Nathan Burkan Play-Date solution is embodied in the new contract.

By Joseph M. Seider

We are submitting to the INDUSTRY a frame of contract. We offer it with the firm conviction that it is a contract which will solve our contract and arbitration difficulties; that it is equitable and that it affords every producer and exhibitor the protection which he needs and which he should have. We do not desire to have it accepted without change. We solicit and will welcome constructive criticism and suggestions.

We have given the subject much study, have investigated the application of the present contracts and arbitration system in many stales and have gone far afield to obtain assistance, so that the proposed contract should, through its terms, brevity and simplicity serve to minimize disputes and thereby lessen, if not entirely eliminate, litigation through both law and arbitration.

The proposed contract is in two sections. The contract proper and a set of rules or supplemental contract. We feel that the contract proper should cover those provisions which need be agreed upon at the signing of the contract, such as price, names of pictures, protection, run, etc. The terms that would assume importance only in the event of a controversy are covered in the Rules. There is provision made for the Rules being binding and also for the signing of the Arbitration Boards jurisdiction over matters arising out of ethics and fair dealings and for a Contract Commission and Appeals Board, will win over all controversy.

The theatre owner is entitled to and has the right to and relief and protection for which the producer and exhibitor have not only the right but also the power to be heard in arbitration.

The theatre owner is entitled to and has the right to and relief and protection for which the producer and exhibitor have not only the right but also the power to be heard in arbitration.

* * *

SECTION 1—THE CONTRACT

THE APPROVED STANDARD EXHIBITION CONTRACT

The distributor warrants that this contract conforms in every respect and detail with the APPROVED STANDARD EXHIBITION CONTRACT, on file with, and identified by the signature of its President on the day of September, 1925.

AGREEMENT, made in triplicate on this day of , 19__ between, a distributor (hereinafter called the "Distributor") and operating the State of (hereinafter called the "Exhibitor") as follows:

1. The Distributor hereby grants to the Exhibitor, and the latter accepts, a licence under the respective terms and conditions herein set forth, to such photoplays hereinafter in the schedule, and to the sequel photoplays hereinafter in the schedule, for the exclusive exhibition in the theatre hereinafter specified, to the several photoplays hereinafter in the schedule, and to the sequel photoplays hereinafter, in the schedule, subject to the terms and conditions herein specified, to the several photoplays hereinafter, and to the sequel photoplays hereinafter, commencing on the day of 19__, and ending on the day of 19__, and to the photoplays hereinafter set forth, in the schedule, for the exclusive exhibition in the theatre hereinafter specified only, for the number of successive days hereinafter specified, and to deliver to a common carrier or to an agent of the exhibitor, a positive print of each of such photoplays, in time for exhibition at the theatre and on the dates herein specified or determined as below provided.

2. The Exhibitor agrees:

(a) To pay for such licence as to each of such photoplays, the sums herein specified, or, at the option of the Distributor, the sum of $100 per day in advance of the date of shipment of each of such photoplays by the Distributor to the exhibitor.

(b) To pay the cost of the delivery of each of such photoplays to the local theatre from the local exchange of the Distributor and their return to the said local exchange.

(c) To return each such photoplay in the same condition in which they were received, reasonable wear and tear excepted.

(d) To be liable in an amount not exceeding four (4) dollars per lineal foot of the positive prints of such photoplays that is damaged, lost or stolen while in his possession.

3. The Distributor agrees not to permit or authorize or license the exhibition of any such photoplays in violation of the run and provisions herein specified to the Exhibitor as follows:

PROHIBITION—days against . Theatres RUN... to follow... days after Theatre. A copy of such discharge to be available to the Exhibitor, unless a definite expiration date is specified herein, in which case arbitration, in the manner provided in the Rules hereinafter provided for.

SCHEDULE

Release Name Title of Production

Cast No. of Reels Play Dates Location Price

Excepting always and only the right of the Exhibitor to take such proceedings as he may deem advisable to withstand breach or threatened breach or violation by the Distributor of any of the provisions relating to such film or film stock provided for herein, the Distributor hereby consenting to the granting of an injunction restraining such breach or threatened breach, it being agreed and covenanted in case of such damage to be sustained by the Exhibitor is irreparable and inadequate, in case of such damage or threatened breach, the parties agree that such arbitrators shall be empowered to render such decision, and that any Court to determine, enforce or protect the legal rights of either party, the arbitration proceeding consisting of an equal number of Distributor and Arbitrator, and it is further covenanted that such arbitration shall be formed and shall function upon the provisions of the rules hereinafter provided for and as from and dated.

The parties hereto agree to abide by and forthwith comply with any decision or award of such Board of Arbitration in any such arbitration and do hereby agree and consent and agree that any such decision or award shall be enforced in any Court of competent jurisdiction pursuant to the Laws of the State of New York, and hereinafter in force and the parties consent to the introduction of such findings in evidence and in any such proceeding.

7. The foregoing clause SIX relating to arbitration shall become null and void and the parties hereto shall retain all their rights and powers at law and in equity in the event the Exhibitor deposits with the Distributor a sum equal to ten (10%) per cent of the total sum herein specified to the Exhibitor to the Distributor under the terms of this contract, and in the event the Distributor so elects to deposit said sum of money in the hands of the instructor, the Distributor agrees to pay to the Exhibitor interest on said sum or any balance due thereon from time to time at the rate of two (2%) per cent per annum. Such moneys shall constitute trust moneys, and shall not be mingled with other moneys unless and until and at the time when such moneys shall be applied on account of the last sum.
THE NEW JOSEPH SEIDER CONTRACT

(Continued from Preceding Page)

payable hereunder. It is hereby expressly provided that the Exhibitor shall be liable to the Distributor for any compensatory damage, and for any indirect or consequential damage, which may be occasioned by the Exhibitor shall not be released or discharged from the provisions of the contract until the same shall have been paid to the Distributor.

8. This contract shall be deemed an application of the Motion Picture Exhibitors of America, and the Exhibitor shall be bound by the terms and conditions set forth herein.

9. The Exhibitors shall indemnify and save harmless the Exhibitor from and against all losses, damages, and expenses incurred by the Exhibitor in connection with the performance of any of the obligations under this contract. If the Exhibitor shall fail to indemnify the Exhibitor as herein provided, the Distributor shall have the right to terminate this contract at any time thereafter.

10. This contract shall be governed by the laws of the State of California, and the laws of the United States of America, and any action or suit or proceeding arising out of this contract shall be brought in any court of competent jurisdiction in the State of California, or in the United States District Court for the Southern District of California.

SECTION 2—ARBITRATION

RULERS PROVIDED FOR IN THE AP-PROVED STANDARDS EXHIBITORS CONTRACT AND MADE A PART THEREOF

Identified this day of , 19.......

1. The parties hereto agree to submit all controversies hereunder to arbitration and to be bound by the decision of the arbitrators.

2. In witness whereof the parties hereto have set their signatures and seals this day first above written,.......

STROMBERG BOUGHT OUT BY DE MILLE BACKER

UPON the return from Los Angeles of F. C. McIlroy, president, and John C. Flinn, vice-president and general manager of Producers Distributing Corporation, comes this announcement that negotiations of the Hunt Stromberg Producers Distributing Corporation interests by the Cinema Corporation of America have broken down because of the inability of Cecil B. De Mille's independent film producing enterprises.

The Cinema Corporation of America has also relinquished all direct or indirectly controlling interest in the Hollywood Studios from Charles and Al Christie and plans have been formulated for the expansion of its increasing its equipment and general facilities.

In the transaction with Hunt Stromberg, the Cinema Corporation of American relations with the De Mille and Hunt Stromberg productions released and scheduled for release through Producers Distributing Corporation, including the producing rights of "The Last Frontier". The Upcoming season promises to be even more epic, with the production of numerous works by the studio. The film of 'Hollywood's' important figures has already been produced by Cecil B. De Mille, either under his personal direction or through his producing activities will be further increased by his assuming supervision of the film of 'Hollywood's' important figures which has already been scheduled for production by Stromberg.

De Mille's activities will now be expanded to such proportions that two studios, the De Mille Studio and the RKO Studio, will be running to capacity under his supervision, while the productions released this season will increase by approximately 50 per cent over the turn originally scheduled.
GOLDBURG QUITS DISTRIBUTION

To Concentrate on Production

Upon the completion of the present series of Billy Cody Westerns, Jesse J. Goldburg, president of Independent Pictures Corporation, will retire from the state rights distribution field and devote all his time to production.

Mr. Goldburg will continue production, probably on an increased scale, with prospects for release through national independent distributing organizations and other State Right distributors.

Mr. Goldburg’s entire eastern organization will continue to operate and direct itself exclusively to activities concerning production.

“I have been an independent Producer and State Right Distributor for about thirteen years,” Mr. Goldburg said, but my activities were centered largely in the West, and as a result of my business, giving personal attention to the sales, advertising and exploitation through my New York office. Prior to two years ago, most of my pictures were made in the East, but for the past two years my production activities were confined to California which necessitated my presence there in the personal supervision of my productions which kept me away from New York ten months out of the year. The result was, that I had to abandon personal supervision of either distribution or production.

“I have been approached repeatedly by not alone National distributors operating their own exchanges— but also by National State Right Distributors to make pictures for them, and it is that end of the business that I will hereafter concentrate on.

“This will relieve me of a great strain that followed my endeavor to supervise the distribution end of my business while 3500 miles away from its center.

“I find that one must specialize in this industry, and a Producer and Distributor must be a Producer, and a Distributor must be a Distributor only, when the results are dependent largely on the efforts of the individual.

“I will maintain an Eastern office and represent a new product here at all times, but will continue to maintain my office in the West Coast.”

BEAUDRY SUCCEEDS DAVIS AS ARROW AUDITOR

Louis L. Beaudry has been appointed by W. E. Shallenberger, President, Arrow Pictures Corporation, auditor of that company succeeding Hugh Davis, resigning at the end of the fiscal year.

Mr. Beaudry has had wide and varied experience as an accountant and auditor. He installed the audit system now in force at the Hotel Pennsylvania, New York, and also instituted the audit system employed by the Congress Hotel, Chicago.

He has had a picture experience and was some years ago in the employ of Doctor Shallenberger.

LLOYD SIGNS BARRYMORE

Signing Lionel Barrymore to play the important role of Dan Clehollis, gambling hall proprietor, Frank Lloyd has completed the large cast for his newest First National picture, "The Splendid Road." Mr. Barrymore will share stellar honors with Anna Q. Nilson and Robert Frazer in the new Lloyd play.
THAT First National's sales for the fiscal year drawing to a close increased one-fifth over the sales of the previous year was the impression imparted to the company's branch and district managers at the New York convention recently closed by E. A. Eschmann, director of the distribution department.

"I attribute the result," said Mr. Eschmann in his address to the field force, "to the company spirit that is ingrained in you. It has created a new equation in the personal equation. We are trying to put more responsibility on you. We want you to conduct your business as if it were your own. That type of thinking is striving for.

"The First National spirit has welded us into a solid body, able to hit hard and consistently. We always willing to undertake bigger tasks.

"The company was never in a healthier condition than it is now, due to the fact that you are still striving to maintain efficiency 20 per cent. You are going to do more business during the rest of the year than during the first portion. It's in the cards. You are going to have your product that I can conservatively say is greater than any past releases. With greater product the gross must be greater."

In closing, the convention of Mr. Eschmann said: "The convention was the most harmonious yet held by First National and was a display of ideas, of unified spirit and of enthusiasm that will keep First National's spirit in the lead in the industry as it has been in previous years. Your efforts will determine what our sales force can do with good pictures, and will assure us of bigger box-office productions for the new season. First National has a stride that can't be beat; the momentum already attained will carry its sales to steadily increasing volume."

In his address to the convention at the Wednesdays evening, Richard A. Rowland, general manager of production, emphasized the spirit that animates the production end of First National—the making of pictures that the public will want to see. He said in part:

"We in production know that you have to have pictures to sell that the market wants. We realize that you have to have good pictures before you are assured that you are doing everything in our power to give you good pictures.

"This is the year we have more than held our own and I am very hopeful for the future. I have recently returned from Hollywood and I can assure you that you have good product coming from the West Coast."

"You must not forget that a picture is not better than its cast value. The public wants names that are familiar to them—standard names."

"Of the big specials and the star productions are the box-office magnets. Next come the films that have hit potentialities. They are always a gamble, but they serve to develop the stars in the industry. This is a personality business and the public wants personalities. That is why we are constantly expanding our avenue of pictures that are easier to sell and bring in more revenue.

"The lack of good stories is another problem that we give serious consideration. In the course of the year it is impossible for all the companies combined to get more than twenty outstanding stories. We have to take what we get and give the treatment necessary to turn them into photo stories.

"Stars are not made by luck. They are made by their performances in outstanding characterizations. Mr. Amelio was his characterization of Mr. Amelio in "The Sea Hawk" that made Milton Sills a star.

"The box-office demands star personalities. Strong characterizations make stars. So, while we are making all-star productions, we are concentrating on the players who show talent and are trying to give them the characterizations that will elevate them to stardom on the boards of their own merit.

"Pictures have to have showmanship values. All stories are alike to a certain extent but it's the treatment we give them that counts."

"I want to assure you that the product you are going to get from the Eastern Studios will be a product that you will never have to worry about, for the plans we have in mind guarantee that.

"For instance, Mr. Rowland and I went to see Judge Gary of the United States Steel Corporation this morning to ask his permission to use the plants of that mammoth organization as a background for our coming special, "Men of Steel." Mr. Rowland told him frankly that we didn't intend to include any propaganda for the steel industry; that the picture was going to be solely for entertainment, but that we wanted accurate settings."

The sales drive will extend the sales contest, which begins as free as these eight weeks end in October that month has been christened "Lieber Month.

"Prizes aggregating more than $7,800 will be awarded to the winners of the first three places in the contest.

For the purpose of this contest Mr. Eschmann will announce by letter to each branch manager his sales quota and his billing guide, both of which will be taken into account in determining the winners on percentages.

Sales to be eligible for the contest must be made in the future will be a product of the period of time and must carry pay dates to mature on or before January 30th, 1926.

"After he had heard the theme of the story, Griffith became enthusiastic and promised his whole-hearted cooperation in every way, giving us carte blanche to use a "Men of Steel" will possess tremendous sales value, and picture of such magnitude had never been attempted before.

"We are also preparing now for "Atlantis," the sequel to "The Lost World," and I am confident it will be a big box-office bet.

Conway Tearle is to star. The man who has made love to all the beautiful women of the screen and who has shared the envies of the great artists of moviedom, is to shine on his own.

E. M. Asher, of Corinne Griffith Productions has signed a contract with Tearle providing for the actor's services in the capacity of a star. The first picture in which Tearle will appear under this arrangement is "Good Luck," a London melodrama which Asher will produce at the United Studios.

Asher feels Tearle has one of the biggest names in the box offices of the country and recent popularity surveys made place the actor on the top of lists.

The Tearle contract is one entirely apart from the activities in which Asher participates with Corinne Griffith and announce- ment of release channels will be forthcoming in the near future, according to the film executive.

Tearle has appeared with many First National stars including Colleen Moore and Corinne Griffith. He has just finished a role for First National in "The Viennese Mind." Tiffany announces that Conway Tearle has been engaged for the principal role in "Morals for Men" suggested by "The Luck Serum" from the pen of Gouverneur Morris. The story has been adapted for the screen by A. F. Younger who will also supervise the production.

Tearle, officials say, has a feature contract with Metro-Goldwyn-Mayer.

LOUIS N. JAFFE AN INDEPENDENT

Louis N. Jaffe, New York lawyer and realtor, announced his entrance into the independent moving picture producing field, under the name of the Jaffe Art Film Corporation, of which Mr. Jaffe is president.

He will produce a number of pictures during the 1925-26 season. The first of these is already nearing completion at the Art Film Studios, New York. This first film is based on a famous stage play of immigrant life, and will star Lila Lee, supported by Maurice Schwartz, the noted Jewish drama- tist.

The executive offices of the Jaffe Art Film Corporation are located in the Jaffe Building, 317 Broadway.

**

DALLAS FITZGERALD HERE

Dallas Fitzgerald, who is under contract with Arrow Pictures Corporation, W. E. Shallenberger, president, to make four productions to be released as part of the Golden Arrow Franchise of first run pictures, is in New York, with a print of "Tessie" in which May McAvoy is starred.

PANTAGES PICTURE THEATRE CHAIN?

ALEXANDER PANTAGES, vaudeville magnate of the west, visited Seattle, Washington, the city that gave him his start, recently and declared that he would build up a large picture theatre there and that this was to be the first of a coast-to-coast chain.}

Interviewed by Seattle newspaperman, Pantages declared that he saw room for many improvements in picture exhibition and also in production. He declared that, his chain under way, he might take a fling at the business of film manufacturing.
INTERNAT'L NEWS BEATS TIME

Shenandoah Wreck Scenes Shown Day of Tragedy

N. W. S reels function with telegraphic precision these days. Film views of the wrecked Navy dirigible "Shenandoah," which was lost 120 miles from Pittsburgh, were shown in New York theatres the night of the day of the catastrophe. Norman Altmont, director of the Chicago branch of International News rushed to the scene with four cameramen and secured the first scenes of the tragedy. They were still caching the extras on the streets of New York and Chicago when motion picture audiences were viewing the news reel within the theatres.

* * *

Hunt Stromberg, whose departure from Producers Distributing Corporation is reported elsewhere in this issue, has become affiliated with Metro-Goldwyn-Mayer in a producing executive capacity. He will work in co-operation with Irving R. B. Harry Rapf and Irving G. Thalberg, the producing heads of the Culver City plant, and will probably direct personally some specials. Projects of the Stromberg-M-G-M deal will be announced next week.

THE latest Warner Brothers Theatre deals bring about the managers' control for a long period the State Theatre in Pittsburgh, Pa., until now operated by the Rowland and Chorley Enterprises. This is a downtown house and considered one of the best known in the state.

At about the same time that the firm was assuming the stage, the theatre staged a gala celebration in New York City when the name Warner went up in electricity on the marquee of the former Piccadilly.

Mayor Hylan took part in the opening ceremonies which were profuse and elaborately. Among the speakers including one of the early De Witt Clinton engines, wound up at the theatre as a bally-hoo for the reopening and the railroad melodrama, "The Limited Mail," which was the attraction.

* * *

NORMA'S EXPENSIVE "KIKI"

"Kiki" will be Norma Talmadge's next production to follow "Graustark" on the first National program. The screen rights of "Kiki" are said to have brought the highest price ever paid for a stage play.

Joseph M. Schenck has engaged Clarence Brown to direct. Hans Kraay, who wrote "Her Sister from Paris" and "Her Night of Romance, for Constance Talmadge, will make the screen adaptation.

* * *

First National Pictures, Inc., has appointed W. C. Boothby, formerly of the First National Bank of Boston, to the responsible executive position of Financial Comptroller made vacant by the resignation of C. S. Pinkerton. Mr. Boothby has already assumed the duties of his new position.

* * *

OCHS TOURING

Lee Ochs, formerly managing director of the Piccadilly Theatre, now the Warner Theatre, has joined the executive force of Warner Brothers, and is on his first trip as special field representative for the firm, visiting the Pittsburgh territory.

* * *

LOEW GETS ANOTHER

READING, Pa., Sept. 4.—Carr and Schindol have sold the Colonial, in Reading, Pa., to Marcus Loew, at a figure reported to be $600,000. The Loew interests take possession immediately. Carr and Schindol operate six other houses in Reading and two in Lebanon.

I. M. P. P. D. A. Takes Anti-Boycott Stand

Statement by Frederick H. Elliott, General Manager, Independent Motion Picture Association of America in regard to the Connecticut film law

THF Independent Motion Picture Association of America, representing producers, distributors and exchanges to the number of 105, has no war with the people of the State of Connecticut. It believes that the film tax law imposes a hardship which, if duplicated in the other states, would cripple the motion picture business, and which in the State of Connecticut, imposes too great a penalty on an already too heavily taxed industry.

It believes this law to be unfair, and, from information in the situation from widespread sources in Connecticut, that it is not a law popular with the people, who naturally must eventually bear its burden. It believes that this law could be repealed, but it also believes that the people of Connecticut, as part owners and parcel of a free commonwealth, have the right to set their own propositions without outside interference.

This Association is against depriving the people of the State of Connecticut of its amusement in the motion picture theatres by any boycott or other reprisal.

It believes that the entire matter can be left with safety to the judgment and sense of fairness of the people of the State of Connecticut and that the local motion picture theatre owners are capable of presenting their case to the public fairly and openly, without the annoying aid and blundering interference on the part of paid attorneys representing certain well meaning but misguided persons in the motion picture industry.

The motion picture theatre men of Connecticut have their business existence at stake and they foresee the sweeping away of their investments by the operation of this tax, because to them it is a problem as to how it is possible for the public to absorb the burden.

For the present at least nothing has been done toward having this burden shared by the public, the motion picture theatres of Connecticut have had to expend thousands of dollars in the middle of one of the worst seasons in their history, and there is no way that they now see that they can get it back.

As far as the independent motion picture exchanges are concerned some have closed their New Haven offices from a desire to boycott anybody, but because their slim resources are in danger of being wiped out by the tax.

This association is not in favor of any carpet-bagging activities, and does not desire in any way to further the motion picture except to give such aid as is necessary to keep the theatres open and the business running. If this can be made plain to the public, possibly the people would have a better understanding of the actual situation. It is the purpose of the Independent Motion Picture Association of America to co-operate in so far as possible with the Motion Picture Theatre Owners of Connecticut and the owners and managers of the independent exchanges serving theatres in that state.

* * *

Before leaving for the Coast, President I. E. Chadwick, of the Independent Motion Picture Association of America, appointed a special legislative committee to act for the Association wherever necessary. Selection of the committee was authorized at a meeting of the executive committee of the Association last Friday, and one of its first duties will be to consider the Connecticut tax situation if it develops that a special session of the General Assembly is to be called by Governor Trumbull.

The committee is made up as follows:


Chairman Price said that he contemplated no immediate activity for the committee unless it develops that it may be of assistance in Connecticut.

THINK IN COLORS SEE IN COLORS

Luz

Symphonic Color Guide

DO IN COLORS WIN WITH COLORS

INDISPENSABLE FOR CORRECT MOTION PICTURE MUSICAL PRESENTATION

Not an Encyclopedia or Book

—BUT

A PRACTICAL METHOD FOR OBTAINING MUSICAL RESULTS WHICH WILL INCREASE YOUR

BOX OFFICE RECEIPTS

FOR PARTICULARS WRITE DIRECT TO

MUSIC BUYERS CORP.

1520 Broadway, New York
FRANCONI WlTH
PATHE 17 YEARS
Was First Editor of Pathe News

Leon E. Franconi, Manager of the Film Editing Department at the Home Office of Pathe News, who recently celebrated his seventeenth anniversary with this pioneer film firm, was the organizer and first editor of the Pathe Weekly, now known as Pathe News, and issued twice a week.

Mr. Franconi joined the Pathe Tvers on August 16th, 1908, at the very beginning of Pathe activities in the United States. Since then he has had many duties. In those days all Pathe pictures were made in France, and he viewed the sample prints edited and titled them, and then went out and sold them to the nickelodeons and small houses with which New York abounded.

Then he became assistant in the Export Department, and in the winter, handled, the company books, installed Pathe projectors in theatres and expanded his film selling operations.

Following his work as organizer and first editor of the Pathe Weekly, now Pathe News, in 1914 he was put in charge of the laboratory and studio in Jersey City. In 1915 he served as Special Representative of Charles Pathe and in that capacity took an active and leading part in the organization of the New Pathe Exchange system.

In 1916, Franconi became Assistant Manager of the Production and Film Editing Department, and in 1917 he was appointed Manager of the Film Department which post he still holds. . . .

VIGNOLA WORKS
ON “FIFTH AVE”
Veteran Director to Produce
Sebastian Special

Robert G. Vignola, veteran director, whose range of experience in the industry is second to none, has been engaged by A. H. Sebastian, general manager of Belasco Productions, Inc., as the director of that company’s next big production, “Fifth Avenue,” to be released by Producers Distributing Corporation.

Vignola will make “Fifth Avenue” a production of the first magnitude, it is said. “Fifth Avenue” will be a dramatization of Arthur Stringer’s story.

SATISFIED!
B OTH Cecil B. De Mille, producer for Producers Distributing Corporation and George Fitzmaurice, star director for Samuel Goldwyn, are realizing their ambitions in the production of their favorite stories.

De Mille, at work on “The Road to Yesterday” states that he endeavors to realize the rights of this play as far back as its initial presentation in New York, in 1906.

De Mille, long associated with pictures dealing with the exotic and lavish, is to deviate from the beaten path in his new production. He states that the story selected has been his goal for some time. He is not ready to reveal the title as yet.

HENLEY RETAINED
BY M-G-M
His Next Production Will Be “Free Lips”

Following the expiration of the agreement under which he has been directing for Metro-Goldwyn-Mayer, Hobart Henley signed a new long term contract with that organization, it was announced on the coast by Harry Rapf, associate studio executive.

The first of his new series will be “Free Lips,” an original story by Carey Wilson. Hope Loring and Louis B. Leighton have been assigned to prepare the scenario.

The great success achieved by Henley’s “The Slave of Fashion,” Norma Shearer’s initial vehicle, which has scored heavily throughout the country, and “Exchange of Wives,” which he has just completed and considered by M-G-M officials to be one of the finest, had much to do with the signing of the new contract. Harry Rapf gives it as his opinion that Hobart Henley is one of the foremost directors of popular box-office pictures and he will now become one of the ace directors on the M-G-M lot.

Among Henley’s recent successes for Metro-Goldwyn-Mayer are “So This Is Marriage,” “Sinners in Silk” and “The Denial.”

“FRESHPAM” GETS QUICK
REPEAT BOOKING

Although “The Freshman,” Harold Lloyd’s latest and best Pathe picture, played a week’s engagement at the huge Auditorium in Ocean Grove, New Jersey, with its enormous seating capacity accommodating 9,000 people, vacationists at the New Jersey shore haven’t rushed to the theatre for the attraction. So, to meet popular demand, the Ocean Theatre at Asbury Park, adjoining Ocean Grove, showed this entertainment feature the entire week of August 31st.

“When the Freshman” holds the distinction of being the first attraction of any kind to play the immense Auditorium for more than a day or two at the most.

MAJOR H. C. S. Thomson, president and managing director of Film Booking Offices, announced that effective October 1st, the branch managers of Film Booking Offices throughout the United States will be placed on a percentage basis for remuneration of services, and in lieu of specified salaries. Thomson emphatically emphasizes that the new arrangement is not a bonus plan in the commonly accepted sense of the word bonus, but is a flat percentage to be given to managers on the volume of business that is done by each exchange.

The executive heads of F. B. O. have long been considering a plan whereby the managers of the exchanges might share in the profits of the business, and finally evolved the percentage basis as being the simplest and most practicable.

In commenting on the new arrangement, Mr. Thomson said: “F. B. O. is moving forward at a fast pace. The organization has been built up in the past three years until today we have one of the finest selling organizations in the business. This plan of remuneration, we expect, will not only encourage the managers to the maximum sales effort, but will stabilize the organization. There is none of that fear of the organization existing that exists between the managers of the company and the organization, regarding salary increases. It means, on the basis of the present business, a raise for every manager in the organization.

We are the second company in the industry to adopt the percentage plan of remuneration for branch managers. Associated Exhibitors, Inc., has utilized this plan with excellent results.

The branch managers will be benefited by the new arrangement are: Herman Stern, Allentown; F. L. Davis, Atlanta; I. L. Walenstein, Boston; H. T. Dixon, Buffalo; Wm. Con, Charlotte; J. J. Sampson, Chicago; E. M. Booth, Cincinnati; Lou Geiger, Cleveland; L. E. Harrington, Dallas; H. D. Weilsham, Denver; F. W. Young, Des Moines; A. M. Elliott, Detroit; H. H. Hull, Indianapolis; C. B. Ellis, Jacksonville; E. Church, St. Louis; J. L. Franconi, Memphis; H. C. Cohen, Los Angeles; S. H. Abram, Milwaukee; Eph Rosen, Minneapolis; Harold Clow, New Haven; F. H. Philips, B. B. Orelans; Chas. Rosenzweig, New York City; Sam Benjamin, Oklahoma City; S. W. Fitch, Omaha; Jerome Biron, Philadelphia; H. J. Schindler, Pittsburgh; W. E. Matthews, Portland; Tom McKeen, St. Louis; A. H. Huot, Seattle; A. Davis, Salt Lake City; H. N. Bunger, St. Paul; Sioux Falls; F. L. MacNamee, Washington, and P. C. Taylor, Toronto.

SAX SELLS CANADA

Contracts were signed by Sam Sax of Gotham Productions and Louis Lumas Film Corporation and Jules Levine and L. Rosenfeld, representing Independent Films, Limited, of Canada, for the Canadian distribution rights of eighteen Gotham productions included in the 1925-26 schedule. The acquisition of the new twelve Goathams will add to the total of eighteen Gotham productions to be distributed as the same company also purchased the 1924-25 batch of six pictures.

BIG FIRE PICTURE

Same Sax announced that Ralph Lewis had been signed for the stellar role in “One of the Bravest,” which will be released as the seventh Gotham Production for this season to be distributed through the Lumas Film Corporation.
Take a long breath then read...
Harold
The Freshman

And every word of it is the truth!
"NONE OF HIS PAST CONTRIBUTIONS CAN BE COMPARED TO THIS ONE. Mr. Lloyd is certainly entitled to feel proud. One is never allowed to stop laughing until the end."

HARRISON'S REPORTS

"A wow!.. Chock-a-block with laughter... Crammed with gags. THE FINEST THING LLOYD HAS DONE."

TRADE REVIEW

"The biggest Lloyd has had. IT IS A CINCH AT THE PICTURE BOX OFFICE."

VARIETY

"A great box-office bet—a combination of laughs and thrills that will move any audience to cheer and cry with it. SURE-FIRE IF A PICTURE EVER WAS."

MORNING TELEGRAPH

"Even the most frozen-faced patron will find himself rocking with laughter. THIS IS HIS VERY BEST PRODUCTION."

M. P. WORLD

"Tops Lloyd's previous best for real laughs and pathos. Sets a new standard for well placed gags beautifully timed to collect 100% guffaws. A college comedy classic. BEAT YOUR COMPETITOR TO IT IF YOU CAN. You can bank on it to do capacity business."

FILM DAILY

"I THINK IT IS THE BEST PICTURE HE EVER MADE."

EXHIBITORS HERALD

"Lloyd's funniest picture. A sure-fire knockout. WILL MAKE A WOOD-EN INDIAN LAUGH."

M. P. NEWS
If one man calls a picture "greatest and best," you may or may not believe it.

But when TEN skilled critics tell you that, you've got to believe it.

A big audience of exhibitors and critics, at a private showing—which is the toughest possible test of a picture, shrieked, yelled, howled, roared, and mopped their eyes.

It's the brightest twinkle from the Screen's Biggest Star!

A Pathé Picture

PRODUCED BY

Harold Lloyd Corp.
He was just the goat of the college! A big-hearted kid with high hopes—and purple dreams, that came tumbling down, rocked by the laughter of his fellows!

"Step right up and call me 'Speedy'," he said as he blazed a trail of ice cream cones in his pursuit of popularity.

A regular fellow in a mail order suit trying to look like a tailor-made campus hero. Trying to be somebody else instead of being his own real self!

But the girl understood!

Then the football game! Harold, the water boy, the college boob, the last substitute, hanging on, hoping against hope that his chance would come!

There is more than laughter in "THE FRESHMAN!" There are roars of joy and screams of delight and speed and suspense and drama to make you shout with excitement!—AND A TEAR OR TWO, THE KIND THAT MAKES YOU HAPPY!

It's the Brightest Twinkle from the Screen's Biggest Star!

A Pathé Picture

Produced by Harold Lloyd Corp.
Harold Lloyd started out for Tate University with a determination to leave his mark there. He wanted popularity, and very systematically he started out to get it—via ice cream cones and some self exploitation.

but the wicked sophs

They see him first and proceed to make him the college goat. His start is very auspicious. In his very first year, a Freshman, he makes his place on the TEAM—as a water boy. But his vanity prompts him to think he is one of the regulars.

they smash his dreams

At the annual frolic, when he is made to believe that he has won the greatest honors Tate can give—in that night he is told that he is just the college BOOB. His spirit is almost broken to smithereens.

then he needed sympathy

Which pretty Peggy gave him. She understood how fine—and gullible—Harold was. She understood. It was her understanding of his plight that saved him.

and he made good

At the most important game of the season, Harold made good. He made good after the cause was given up for lost. He saw his opportunity, grasped it like a man, and won the game—by a blunder! Whew! Some story.
Now YOU Tell the Story

Your Patronage is Just as Anxious to Know What the Picture is About

We wouldn't go to all the trouble of laying out the facing page in the manner in which you see it just for the purpose of making it look pretty. There is an idea behind it, an idea planned to give you another angle on the exploitation of Harold Lloyd's greatest picture, "The Freshman."

The four little pictures on that page tell the story. That's the way you ought to tell it to your friends. Start telling it to them about a week before the showing, and right through until it has played its last farewell.

Tell it to them in BIG, bold letters, on a board no less than 3 by 7 feet in size. The sketches are very simple to make. Or you can use regular stills that are available at your exchange. But if possible, use the drawings: they are much more effective.

If suitably mounted on a heavy frame, you can place the whole cut in front of your theatre. Or you can make it in the form of a book, two pages open, and place it over your ticket booth. These developments are incidental, however. The idea is there. Use it! It's another shovelful from the Harold Lloyd gold mine.

Special Window Material Exploitation Possibilities For "Freshman" Tie-Ups Make Film Gold Mine
WIDE-AWAKE EXHIBITORS WILL CLEAN UP

S EVEN manufacturers of national reputation are making up special window material to be used for "The Freshman" exploitation. Every manner of dealer in your immediate vicinity will have something to display when this picture hits your theatre.

There is a tie-up with a clothier, putting up a new model called "The Freshman Suit"; tie-up with the "Freshman" pipe, a W. D. C. product. There is the "Freshman" corgage, featured by 15,000 florists. Then there is a corking tie-up with the novel of the same name, as well as a tie-up with the new song success "Freshie" written especially for this picture. The "Freshman Masterpiece" radio is another tie-up, and a splendid opportunity to get your displays in sporting goods shops comes of the tie-up with Wilson Athletic Goods.

If these aren't enough, you can look through the stills that are available on "The Freshman," and you will find a dozen other suggestive situations for local tie-ups with every possible sort of merchandise.

JUST as if these tie-ups were not sufficient to put over the picture, or any picture, Pathé Exchange has arranged for the greatest assortment of accessories that has ever before come to our attention. Not only is there the regular line of posters, ranging from one sheets to 24 sheets, and all sorts of lobby cards, window cards, slides, postcards, oil paintings, trailers and a choice of twenty for publicity and advertising cuts and mats, but there is also a selling line of novelties and exploitation cuts.

For example, there is a cloth "Freshman" skull cap, pennants, megaphones, Lloyd goggles, Football balloons with theatre imprints. There is a series of teaser cuts and thumbnails, picture puzzles, etc.

One might be justified in believing that this latest picture was intended for a full year run at every theatre that booked it. That's not the idea exactly. The idea is that there is some kind of tie-up, some kind of stunt that is just the thing for some certain kind of theatre, whether a two-hundred seater or a two thousand.
HERE'S an unusual twist to the Tie-up proposition. When the picture made its premiere at the Auditorium in Asbury Park, copies of the song “Freshie” were put on sale in the lobby, and about 1,000 copies were sold—a profit of about $200.00. That’s a real tie-up, eh?

CASH IN ON IT

IT’S collegiate in theme and melody, this Robbins-Engle publication, and is making a hit on its own merits as a collegiate fox-trot. If you don’t believe it, wait until the picture opens up at the B. S. Moss “Colony Theater” in New York. The management has sanctioned the sale of the number in the lobby of the theatre—this being without precedent. And if you don’t feel like undertaking it for yourself, you can let your nearest music store put up a little booth, for which he can pay you on a commission basis. But there is absolutely no reason why you should not cash in on this tie-up in one way or another.

INSTILL THAT COLLEGE FEELING INTO LOBBY

WHATEVER kind of ballyhooing you do on this picture, it must conform to the spirit of the college campus. For example, we deem it would be quite a novelty to stage a little anti-prologue in your lobby by fitting up the whole lobby (if small) or a corner of it after the fashion of a room in a college dormitory.

This requires very little material: just a day bed or small cot, a chiffonier, a small table, some decrepit chairs, and plenty of college emblem cushions, banners, athletic outfits and such.

For interest, you will need a quartet, either male or mixed. The act, or show, is entirely musical, the idea being to lead up to the “Freshie” song. For fillers in, they should sing either the old timers, or better yet, if any of the group can handle the ukulele (which by the way, figures prominently in the picture) they ought to sing the songs found in the popular “Hank’s College Song Book,” and “Hank’s Songs of the Sunny South”—both for the ukulele. These are published by the publishers of “Freshie.” From these, the quartet can lead right into the “Freshie” song, which has a full ukulele part written in the regular copy.

PLUG IT!

If They Sing the Song, They Will See the Picture

MAKE THEM SING

OVER the radio, through the dance hall orchestras, with a burlesque “Joinin’” band on the street corner, in any way you can think of, make your town respond to the tune “Why do they all call him Freshie?”

It’s the greatest boost a picture can get. Make the town want to buy the song, because right on the cover of the song is an advertisement for “The Freshman.” Keep plugging it so that when your theatre plays the picture and your orchestra picks up the theme designated in the thematic cue sheet, your whole audience will follow along with the words “WHY DO THEY ALL CALL HIM FRESHIE?”

If your audience leaves the theatre humming this catchy little melody, it means a sure hold-over on the picture. You can appeal to an audience with music in a way that no other stunt can equal. That’s gospel. Do not discount its possibilities.

What Kind of Salesman Are You?

You’ve got the material to work with in putting over the lobby show suggested here. Can you interest the local music store to the extent where he will take part of all of the expense incurred? There is no reason why he shouldn’t—if you can put forward to him, clearly and concisely, the why and wherefore. If you don’t think you can, send the name and address of the store to Robbins-Engle, Inc., 1658 Broadway, N. Y. They publish the song, and will do everything in their power to help you sell it.
WHAT IS IT?

$500.00 for the Best Answer to “What Is A Freshman?”

YOU don’t get a break like this every day, Mr. Exhibitor. Here is 500 dollars, in real American money being offered for the winner of a contest that will help sell your picture, and you don’t have to contribute a cent towards it. How do you like that?

College Humor, the country’s leading college humor magazine, will begin the contest in its October issue. This takes place as the result of many long interviews with Leslie F. Whelan, exploitation manager of the Harold Lloyd Productions. The contest is simple. All it wants is the best answer to the question, “What is a Freshman?”

Your local newsdealer will benefit by the contest, for he will sell more magazines. Now suppose you make a reprint of the rules, and on the bottom add the lines, Call Main 1234 for the winning answer. The newsdealer ought to distribute these reprints with his Sunday paper route, or keep them prominently displayed on his counter. The phone number mentioned is, of course, some one at your theatre who is to tell the inquirers that the answer can be found in “The Freshman.” This is only another version of a “tried and proven” teaser, and the expense is almost negligible.

OR WOULD YOU RATHER START your own contest, pro and con, for the best letter taking up the subject “Should Colleges allow the hazing of Freshmen? Many people claim that it is a great moral training for the neophyte. Others differ. It is a live question, and important, and very interesting. The newspapers will take it up for you.

OR PERHAPS YOU PREFER TO take up the matter of coeducational colleges? There’s a real, live topic for discussion. You know the saying that a man goes to college because of a girl, and usually leaves because of a lot of girls. The best letter is worth about five dollars—it will return more to you in paid admissions when you play the Lloyd film.

Book Tie-Up Best Ever Offered

Grosset and Dunlap Release Novel
In Popular 75c Edition

THE FRESHMAN is the name of the novel fictionized from the picture by Russell Holman and released simultaneously with the picture by Grosset and Dunlap publishers of the popular 75c edition. It makes a natural tie-up.

Besides, it is helped along to no small extent by the fact that special window cards were made up for it for use in book stores, newsstands, and all other dealers who carry books.

To the right is our suggestion as to the manner in which the card could be enhanced in value whenever and wherever space permits. Mounting the card on an easel and giving it central display in a window surrounded by skull caps, banners, cushions and such, is better than to crowd the card into a window full of books. Suggest this to the book stores. Make them put the collegiate atmosphere into the display. It is much more efficient.

Don’t fail to get a book review on the novel into the literary columns of your newspapers about three or four days before you play the picture.
Humor Was Never Known to Hurt Anybody

No matter how good an idea is, if you can add the element of humor to it, it becomes so much better for it. For instance, you can easily get away with all banners flying on a straight window display for the “Freshman” suit. The cards that have been prepared for your use are very attractive, and the dealers are all set to help along in every way they know how.

But suppose you were able to show the dealer how not only to arrange an interesting window, but also one that will send away the many “window shoppers” with a smile and a chuckle, won’t that be better?

Here’s how to do it. Make the display convey the story of “Freshmen of Yesterday and To-day, showing the funny clothes once worn. You know the kind they used to wear, peg top trousers, bull dog shoes, big, roll collar sweater. Try it. It is sure to work.

Add to this a display of old photographs of college life, and you’ve got something to make them talk.

THE FRESHMAN SUIT

Made to Order for “The Freshman” By
Goodman and Suss, Rochester Clothiers

BIG CAMPAIGN UNDER WAY

One of the liveliest of the tie-ups arranged for “The Freshman” is that with Goodman and Suss, Rochester clothiers. This up-to-the-minute firm is sparing no effort to get the most out of the possibilities afforded by working hand in hand with you exhibitors.

Already every dealer who handles Goodman and Suss clothing (and there is at least one in every town) has been told about the campaign, and advised to hold himself ready for the coming developments.

The first thing done was the arrangement of the attractive poster, mounted on heavy bristol board in many colors. This poster will be featured in all of the tie-up windows. Then the firm took it upon themselves to supply its many dealers with many of the novelties, such as balloons, banners, and such to add to the attractiveness of the window displays. The only thing left for you to do is to give the dealer in whose window the displays will be made, a card, tying up the showing at your theatre.

This can be done most effectively by taking the series of stills that were made in the ball room scene, (those on the facing page are representative) and making small posters out of them in the fashion suggested.

START IT NOW!

You don’t have to wait until the picture is under way before arranging for this tie-up. Get it started right away, so that it will be going along in tip top shape when you are ready to make your showing. Fill in this little slip below, and mail it—now.

Exploitation Editor,
Exhibitors Trade Review.

Please get the Goodman and Suss tie-up working for me. I will show “The Freshman” on

Theatre
Address
Owner or Manager
Goodman and Suss Send Exploitation Broadside to Dealers

THERE is no doubt about it, Goodman and Suss, the clothiers who made up the new model "Freshman" suit, are in earnest about this tie-up. At great expense the company has printed up a two-fold broadside, in two colors, explaining to their dealers what the whole thing is all about.

First it tells the story of the proposition, what it is and what is to be expected from it. Then it goes right in and shows the dealers how to cooperate with you in putting it over for all it is worth.

For example, below is reprinted their article on contest possibilities. Note that the dealer has been advised to consult and work with you. Be fair to him and help him in every way you can. After all, he is dependent upon you to a great extent. You are a showman, whereas he is a store-keeper.

Suggestions for Contests

1. Arrange a contest with the theatre on the subject: "What size suit does Harold Lloyd (who plays "The Freshman") wear?" With your answer write fifty words descriptive of Mr. Lloyd and his characterization of "The Freshman." As a capital prize you can offer a Freshman suit, with additional prizes of theatre tickets, and every thing else you might care to award. Get newspaper publicity on this. Theatre and store can hand out contest blanks.

2. Arrange with theatre a style show on the stage, of living models, wearing the Freshman suit, in conjunction with a beauty contest among the fair sex of your city. Get newspaper publicity on either of these events.

3. Announcement might be made at the theatre that for the best story of "Why People Prefer to Deal at Your Store," or for the relation of an incident in which courteous treatment of your customers was featured, prizes will be awarded.

4. For a street stunt, a ballyhoo or bus filled with pretty girls and men who would wear Freshman suits.

5. Advertise a free ticket with each Freshman suit purchased. Arrange with theatre to secure these tickets at reduced rates.

6. Engage a person to traverse the streets made up as the Freshman handing out heralds advertising both the Freshman suit and the picture.

7. The Freshman Song Contest. Who can write the best special verse for the song "The Freshman," which will concern itself with the Freshman suit? The song is published by Robbins-Engle, Inc., 1658 Broadway, New York.

A small poster, in one color, over all size about twelve by twenty inches would fit in well in a display on Freshman suits and haberdashery.

An enterprising store will try to display all the articles shown, even if they are not part of his regular stock.

With school time in the offing, all dealers who have anything to offer are getting set to do some real advertising. The men who sell the school wearing outfits, shirts, ties, caps, caps, etc., will be interested in making up a window display of "The Freshman Outfit." The poster shown above would be the logical one to use.

The dealer might also get up a mailing card to his regular customers, calling it a "Reminder Card," with detailed suggestions of what is needed for school.

A suggestion to parents that the freshman who gets to school well equipped has won half his battle would make an attractive catch for this card.

A Ripping Time Was Had

These "rippling" scenes in "The Freshman" are as funny as anything that has ever hit the screen. You can use a poster such as is suggested here in the window displays with the "Freshman" suit, or it can be used by local tailors who make a specialty of making suits and tuxedos to order.

We would advise that when making a display in local shops that are not included in the regular tie-ups, that you help along by putting several different stills, pertaining to the same gag, along side the poster. This will insure a better understanding of the point.
1001 Ways To Make the Most Money With the Most Profitable Picture You Can Show

The Big Promotion Plan Book has them.

Big not only in size but in contents. 32 extra size pages jammed with clever suggestions, all worked out in detail.

The hard work has all been done for you. Just clip and use.

Publicity, exploitation, advertising, paper, rafts of novelties, a big line of accessories—you'll find them all in this book.

It's the big chance you've been waiting for. Beat your competitor to "The Freshman,"—if you can!

A Pathé Picture

Produced by

Harold Lloyd Corp.

National Tie Ups

and Merchant Co-operation

Splendid Chance for Book Tie-Up

Additional Merchant Cooperation

Opening day

"The Freshman"

A Pathé Picture

Harold Lloyd

The Freshman

A Pathé Picture

Harold Lloyd
LOOKS LIKE A FRAME-UP WITH FOOTBALL SEASON

So opportune is this picture of college life and its accompanying football scenes that it looks as though the whole thing were planned in conjunction with the football mentors.

Look through the many sporting pages of the newspapers and you'll see column and columns, and full pages in the Sunday editions of the football activities on the various campi.

That's one reason why the tie-up arranged with Thos. E. Wilson & Co., manufacturers of sporting wear is so very valuable to you at the present writing. The stores are all loading up with winter-sport goods, and the windows are teeming with football displays.

Now's the time to get the cooperation of these dealers. They'll be glad to give it too. Full page ads in many of the leading trade papers of the Atlantic Goods field have already advised the many dealers of what to expect. They are waiting for you to do your share now.

Hop on it, right now. Posters and novelties are all ready for you. All you have to do is to send in your requests for them.

High Kicking Contest
—But Not the Silk-Stocking Kind

We are splitting with the Pathe exploitation manager on this stunt. The Pathe man explains how to draw a crowd by advertising the event of a football to be thrown from the roof of the highest building in town—the idea being to have some popular college or high school football star attempt to catch the ball after its long fall. It's quite a stunt to make this catch, if the building is in the neighborhood of even twenty stories. If you don't believe it try it.

But if you happen to be situated in a town where you can boast of a building of no more than five or six stories—then reverse the stunt, and see who among the football heroes of your town can kick the ball over the roof.

Of course, to tie the stunt up to the picture, it would be advisable to limit the entrants for this contest to Freshmen only. Or if you find that you cannot get a representative contest in that way, then dress some chap who is about the same size as Lloyd in the comic college clothes that are worn in "The Freshman," or ask your sporting goods store to make a burlesque football figure out of him, and then have this fellow also enter into the contest.

You can have a lot of fun by letting him kick a ball that has a string tied to it, so that following his high kick, the ball is slowly drawn upwards to the highest limits of the building. Either that, or instead of the heavy rubber bladder in the football, insert a toy balloon, so that it will burst every time he kicks.

Are You Lucky?

If you are lucky, there will be at least two football games of national interest on the day that you are showing "The Freshman." But your luck will be of no use to you whatsoever if you do not announce the scores as they come into your local newspaper offices.

Make these announcements either by word of mouth—stopping the show for even greater effect—or you can announce the scores by flashing slides on the screen.

And since in this world of ours, virtue is seldom its own reward, make your intentions well known beforehand. Put a box in the sporting page of the newspaper which will forward you the scores announcing what you intend doing. Last winter hundreds of thousands of people who had never before heard of football became raving fans. The game has gripped the country, and every man, woman and child knows "Red" Grainger, and the Notre Dame backfields as well as they know their own names. They want the latest football news.

If you are lucky, you will have some news to give them. If you are wise, you will give it to them. And if you are a good business man, you will tell them beforehand that you are going to give the news to them, red hot, while your theatre is playing "The Freshman," the funniest football picture ever made.
DON'T FORGET THE OLD GAG

Especially if it is warm enough in your district to have plenty of open window ventilation to advertise the fact that you will allow smoking during the performance of "The Freshman." These announcements should be made up in poster form and prominently displayed in the windows of tobacco stores carrying the new "Freshman" pipe, especially manufactured by De Muth Co. for a tie-up with the latest Harold Lloyd production.

70,000 Tobacco Dealers Plan Cooperative Tie-Ups

New Pipe Promises to Be Season's Popular Seller

HERE is a natural that you cannot afford to miss. Exploitation men who go around to dealers arranging tie-ups usually ask for a good deal, but it is very seldom that they get as much as was voluntarily offered by the William DeMuth Company, one of the largest pipe manufacturers in the world.

The W. D. C. pipe is a recognized value wherever pipes are smoked. They are known for the many and varied novelties that they offer from time to time, and are moreover known for their excellent wearing qualities.

That's why there are so many dealers in the United States who are now available for the tie-up with this company. They like to deal with this company, and when any cooperative efforts are requested of them, there is no doubt in the mind of the manufacturers that their request will be fully granted.

Two Pipes Made

The new additions to the W. D. C. pipes will be a popular one dollar seller, and a more expensive article selling for three dollars. Both will be known as the Freshman pipe, and will no doubt be advertised in many of the leading college papers.

Get busy on it, Mr. Exhibitor; get this corking tie-up working. There are window cards and special window displays on "The Freshman" waiting for your call. Make the most of them and watch your box-office receipts soar sky high.

WUXTRY! YARVARD ELEVEN BREAKS TRAINING RULES

WITH a comedy heading like above, you can create quite a furor of publicity on the occasion of some near by college or high-school football team visiting your theatre. Arrange with the coach of the team to give them a special showing, and make the show drag just a bit past the regular retiring hours of the team while in training.

The newspaper reader should be somewhat as follows.

The huskies who make up the "Yarvard" football team are anxiously awaiting the pleasure of their coach in his disposition of them breaking the training rules en masse last Wednesday night when they viewed the special showing of "The Freshman" at the .... Theatre.

The only thing that will save them from a round bawling out is the fact that the coach, Mr. Abed was right along with them. But he claims that it is nobody's business what he does.

So interested and enthused were the huskies in the greatest laugh picture that ever hit this city, that they paid not the slightest attention to the fact that the clock was fast approaching eleven—the Zero Hour when children and football stars must be in bed.

However ....... (Fill out to suit allotted space)
Station HAHA Speaking

They may not all come in to see the show the first night, but we’ll bet you dollars to doughnuts that this little stunt will bring in all the half-hearted ones on the very next showing.

Make up a circular poster, following the copy shown on the loud speaker reproduced here and attach it to a speaker in the window of a radio store in the fashion suggested. You might also make up a big cut-out poster with suitable copy to place in front of your lobby.

Then, for the broadcasting, either rig up a telephone that will transmit the laughs directly to the loud speaker; or if you are unable to do this, fake up a laugh to send out through the loud speaker. The laughs ought to be loud enough to reach persons walking across the street from the store that is receiving them.

The window of the store should be attractively dressed up for the tie-up with the “Freshman Radio” with the poster shown above, which in actual size is approximately 15 by 21 inches in size and printed in two colors can be had in any quantity on request. You need not limit yourself to the poster, for any and all stills of the picture will add to the general value of the display.

Any Weddings Nearby?

The facts are these: 15,000 florists have been advised through the pages of their own trade papers to adopt a new floral bouquet this fall to be known as “The Freshman Corsage.” The design was suggested by the little bouquet that Harold Lamb presents to his pretty Peggy in “The Freshman.”

Now, you might leave the florist to do all the advertising on this, and take your chances on whether or not you personally will receive any benefits therefrom. Or you might do your own publicising, and so make sure that you get the most out of it.

Here’s the way to get the thing across so as to leave no doubt in anybody’s mind about the fact that Harold Lloyd is going to play at your theatre. Find out who is to have a wedding a day or so before the opening of the picture. Send the blushing bride a “Freshman Corsage”—with a little note telling her what it is. Tell her that a similar corsage was given to a “girl who understood” and that you hoped that she too would have the courage and strength of character to understand when things were not exactly right. Then include an invitation to the whole wedding party to see the picture, you sitting aside a section of your theatre for the party. And don’t forget to let the couple have plenty of rice and such when they enter the theatre. And also, don’t forget, (or you might just as well dispense with the whole idea), don’t forget to let the newspapers know about the whole affair.

Raffle Radio Set for Worth While Charity

You can arrange with your local dealer to sell a “Freshman” radio set at cost to a worth while charitable cause, and to raffle the set off in your lobby during the showing of the picture.

This stunt can be made to give your theatre a raft of publicity by getting the newspapers behind the affair, especially if the cause is well known and popular.

It might be advisable to seek the advice of some of the leading citizens in your town to name the charity. Not only will the advice be worth while, but you will also immediately insure yourself with some backing from them.
Curiosity Kills Cats
And Also Fills Theatres

If I Were Mrs. John Smith

I would tell the ever alert membership of the Booster Club that it is not only their privilege, but their duty as well to see that everything that can possibly help our City of Portland is accomplished.

I would tell them to watch jealously the rights of our fellow citizens in the coming elections, and to do everything in their power to elect the best men to offices, regardless of race, creed or party.

And I would tell them that however hard they worked for the people, solving problems and allaying fears, however they tired themselves in their unselfish duties, there will be a suerease from their worry and bustle when they see “The Freshman” at the Rialto next week.

Tomorrow:
If I Were Mr. John Doe

Teasers of any description go a long way towards getting a large and enthusiastic audience

You've the greatest opportunity ever presented to put this picture across with simple teasers. It's the famous goggles, shell-rimmed goggles that will put any teaser across for you.

You should direct the bulk of these teasers to the curiosity of college men. For one thing, they like this sort of stuff. For another thing, they can become instrumental in putting over a lot of ballyhoo stunts for you if you can get them sufficiently interested.

If you are near or in a college town then you ought to get yourself more exploitation out of these college freshmen than you've ever had before. They just love to stage impromptu snake dances, cheering parties, fraternity initiations, inter-class hazings and such. The Pathe Press Book on “The Freshman” is chock full of ideas for college exploitation.

Teaser Advertisement for Newspapers

The copy in the box directly above can be made as snappy a teaser as has ever come to your attention.

We have suggested fictitious names. But you can easily get the permission to use the names of your leading citizens. Have these ads run for about a week before the opening of the pictures, using a new article each day.

And to give credit where credit is due, the idea originated recently with the Strand Theatre, Birmingham, Alabama, where it was instrumental in bringing capacity business to the house while showing a full week of super features.

Use the Goggles

A small cut of the famous Harold Lloyd goggles is a very inexpensive matter, and could be put to excellent use in all your mail exploitation. They require no explanation of any sort, for they are already known well enough to convey their own message. The Card suggested on this page might easily be the copy basis for a teaser mailing card.

How Many Lloyds in this Picture

AND DON'T OVERLOOK
Street Car Fronts and Side Banners
Frames in Hotel Lobbies
Heralds distributed in Hotel mail boxes
Cards in Hotel Rooms.
Telephone Message Teasers
College and High School Publications
Display Frames or Heralds at the University Club

For a Complete Campaign

A hand like this shown above can be placed to get some attention at the various outposts of your theatre lobby and front.

Nothing simpler than a teaser lobby poster like this below. It tells the story as completely as a thousand page book.

Coming—

in

“The Freshman”
Next Week
Globe Theatre

Here is a real teaser contest that will afford your patrons a good deal of entertainment, and repay you with many additional paid admissions when you play the picture.

This picture shown at the left is a still that has been touched up and has had several extra Lloyd heads inserted. Altogether, there are four bona-fide Lloyd heads to be seen, by a close observer. Offer a small prize for the correct guess. Stills can be obtained at the Patie Exchanges.
Put LIFE Into Still Life

With stills like these above, you can make vivid portrayals of the story of "The Freshman." In your lobby, in the frames out in front of your theatre, in store windows, these pictures are going to make people anxiously await the showing. Get busy on them now, ad and post the town.

A Complete Service

Just one of the samples from the Pathe press book. Instead of simply saying, "make up a float, etc.," the book goes so far as to provide you with actual drawings of the finished product. The type matter in the book explains every step necessary to make these floats, and tells how and when to use them as well. Can you expect much more?

There's No But To It

The Press Book on "The Freshman" is the greatest thing that ever reached this office. And why shouldn't it be—with two of the best men in the business working on it to make it such. They did some job, complete in every detail.

The National tie-ups that were arranged are the work of the Harold Lloyd representatives, Leslie F. Whelan, exploitation manager and J. C. Ragland, sales manager. This work entailed no end of detail, and Mr. Whelan was virtually living on Pullmans for several weeks, making personal visits to all the manufacturers included in the tie-ups, arranging every phase of the campaign in person.

To Barrett S. McCormack, the head executive of the Pathe exploitation forces goes the "thank yous" for the splendid day by day exploitation campaign outlined in detail in the press book.

Mac was once an exhibitor himself, and he knows what is wanted. You can be sure that this outline contains no hokum, but live, honest, sure-fire selling stuff, and nothing else but.

Of course, these two men did not divide off the work just like that—but rather, they made it a real piece of cooperative effort. Everybody helped along—for there was plenty of detail to be done. And to every one who had the smallest part of his finger in the big pie—congratulations—your congratulations. Every one of their working hours means more shekles in your pocket. The least you could do in return is to use their ideas. That's really all that they ask.
Merle Johnson, the Famous Artist, Goes to See “The Freshman”

Boys and girls! All you kids from nothing to ninety-nine are going to get the big thrill of your young lives when you see Harold Lloyd as “The Freshman!” In the language of the classics, it’s a “Wow!” a real Rib-tickler, a Mirthquake, a Joy Jubilee! I laughed so hard I owe Manager .... of the .... Theatre $4.75 for damages done the frame work of his opera chair! When Harold arrived at the college all rigged out in sweaters and ukeleles and asked the gang to step right up and call him “Speedy,” the giggle fountain started bubbling, and I sent out an SOS for an osteopath to repair the damage that was going to be done my comedy carburetor. It isn’t the first cost that counts in seeing Harold Lloyd—it’s the upkeep!

The College Frol’s scenes where Harold goes to the dance dressed in a new Tuxedo that’s just basted together, with a tailor trailing him to make repairs when the leaves begin to fall is more than a riot! It’s a stampede! And the football game! Boys and girls, it’s the fastest, funniest and most thrilling thing that ever jumped off a piece of celluloid! My advice is bust up the baby’s bank to get the dinero if necessary—but don’t miss it!—M. J.

Will Even Make
You Crack a Smile

It is prepared copy like this below that makes the Pathe press book as valuable as it is. There isn’t a newspaper in the country that wouldn’t grab up the chance to slip a humorous reader like this into his columns.

A Fable—Yet True

A man was one day hunting in a forest. A terrible storm came up. He looked about for shelter, but there was none. It began to rain in torrents. So he crawled into a hollow log. It fitted snugly.

The rain lasted for hours. The water soaked through the wood. The log began to contract. When the storm was over the man could not get out. He strained himself with all his might. But the log held tight. Exhausted, he gave up. He knew he would starve to death.

Like a drowning man he saw his whole life flash before him, especially his mistakes. Suddenly he remembered that he had not taken his children to see Harold Lloyd in “The Freshman.”

That made him feel so small that he was able to crawl out of the log without difficulty.

Novelty Comic Strip
Makes Great Ad

This comic strip above was drawn by Merle Johnson, and reprint rights are granted to exhibitors of “The Freshman.” We would advise that the review prepared by Mr. Johnson be at all times used with the strip. It’s a free ad for you, for you can easily talk any newspaper into giving you the space for it in their columns. Ask your exchange for the cut or mat, No. X 3.

First, Last and Always—
Harold Lloyd

HE’S the A B C as well as the X Y Z of any exploitation campaign. Why? Because he’s Harold Lloyd, one of the most popular comedians of the silver screen, and don’t ever forget that fact, Mr. Exhibitor. There is a lot of stuff that sell simply because it is THAT stuff, and for no reason. The quality is already accepted as a matter of fact. That is exactly the circumstances that surround any exploitation campaign around Lloyd. Play him up personally play him to the skies, he’ll most probably come down and bring you a piece of the rainbow as a little remembrance.

The Freshman skull cap—in the list of prepared novelties.

You will ADMIT ONE thing.
Harold Lloyd in “The Freshman” is Funnier Than Ever.

This pass and fifty cents entitles you to a seat at the Funniest Football Game ever played. And also gives you the chance to see

HAROLD LLOYD
in “THE FRESHMAN”
Patheon Theatre. Week Starting ....
The pictures that made Lloyd great—not one of them had as much as this!

"Girl Shy" scintillated with big laughs.

"Safety Last" was crowded with thrills.

"Grandma's Boy" made everyone laugh even while their eyes were wet, for it followed laughs with pathos.

"The Freshman" has MORE laughs than "Girl Shy." It has more thrills than "Girl Shy." "It has more pathos than "Grandma's Boy."

It is a laughing, thrilling triumph, AND IT ALSO PLUMBS THE DEPTHS OF HUMANITY.

A Pathé Picture

PRODUCED BY
Harold Lloyd Corp.
Watch this section next week for FIRST NATIONAL’S announcement of tie-ups on “FINE CLOTHES” the greatest picture John M. Stahl, the most consistent director of big money makers has ever directed. Any exhibitor will be glad to exploit a picture like “FINE CLOTHES” —and this section will show him how.

First National Pictures
Best by Test

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President
State and Madison Streets, Chicago, jammed with curiosity gazers on Metro-Goldwyn-Mayer’s Trackless Train passing through on its continental tour to the coast.

Rudolph Valentino takes time off from his United Artists Production, “The Lone Eagle,” to bid his wife good-bye, ’ere she departed for the East.

Roosevelt Theatre patrons, Chicago, waiting in line to see D. W. Griffith’s United Artists release, “Sally of the Sawdust,” at its recent world’s premiere.

Universal director Seiter and Mel Brown, his scenarist, are working out water sequences in their next script, aided by Edna Marian and Margaret Quimby.

Colleen Moore, First National star, Dorothy Sebastian and Virginia Sothern stage push-ball contest for Greater Movie Season. Colleen holds the watch.

Cecil B. De Mille’s P. D. C. Production, “The Road to Yesterday,” overflows with ravishing beauties. L. to R., Rita Carita, Majel Coleman, Trixie Friganza, Doris Rink, Alice Queensbury and Frances Dare.
George Archinbaud, directing First National's "The Scarlet Saint," and Milton Menasco, his art director acquiring pep.

"Steal away and play a day," is the motto of Allene Ray and Walter Miller between scenes on location in Florida for Patheserial, "Play Ball."

Bob Custer, F. B. O. cowboy star, imports Fuzzy Fido, a prize winner from his home town, Frankfort, Ky.

Gloria Gould, directress of the exclusive Embassy Theater in New York, helped make it the "house beautiful" for Metro-Goldwyn-Mayer.

The company that made the new John Barrymore picture, "The Sea Beast," for Warner Brothers. Millard Webb directed and Dolores Costello was the feminine lead in Melville's famous story, originally titled "Moby Dick."
8 MILLIONS INVOLVED IN CRANDALL DEAL

Washington, D.C., Sept. 4.—$8,000,-000 will be the entry consideration in the theatre deal between Harry M. Crandall and the Stanley Company of America, whereby the eleven Crandall houses in Washington were merged with the already formidable Stanley chain.

The highlights of the deal were reported in a recent issue of Exhibitors Trade Review.

As forecast previously, control of the regional First National Franchise in Washington and the Exhibitors Film Exchange passes to the Stanley Company along with the theatres.

The theatres which become a part of the immense holdings of the Stanley Company, with headquarters in Philadelphia, are the Crandall's Metropolitan, Tivoli, Ambassador, Central, Savoy, Avenue Grand, Apollo, York, Home, Lincoln and the new Colony under construction at the corner of Georgia avenue and Farragut street, N. W.

While the Stanley Company of America acquires a majority of the stock in the new company through the merger, Harry M. Crandall is not eliminated from the local amusement field. The deal resulting in the formation of the Stanley-Crandall Company was predicated upon an imperative stipulation that Harry Crandall sign a long-term contract to continue as the guiding genius in full control of the chain of playhouses which he established and has brought to such a high point of popularity and profit. It is also declared that the Crandall executive staff, as well as the operating personnel of the individual theatres, will continue to function, without change, as in the past.

Harry M. Crandall retains a substantial stock interest in the Stanley-Crandall company and in this new move becomes an important executive in the operation of an immense theatrical enterprise of which the total capitalization may conservatively be said to be $30,000,000.

The financial considerations involved were not paramount in the mind of Mr. Crandall in consummating this amalgamation. Under the expert advice of the leading legal and financial minds of this and other cities, he was convinced that at a time when mergers are the order of the day throughout the United States, with a probable final outcome of centralized control of the motion picture industry in its every ramification, he would best be serving the interests and safeguarding the hopes of the Washington public whose staunch support has been the basis of his success in the amusement field by affiliating his interests with one of the most powerful exhibiting concerns on the continent.

In other words, the formation of the Stanley-Crandall Company is looked upon not as a curtailment of the activities of Harry M. Crandall and the executive staff that has been associated with him in the development of the Crandall Circuit for almost a decade, but rather as a means of extending their field of activity and multiplying their sphere of usefulness to the community.

The operation of the various lines of service not directly allied with the box-office will be continued precisely as in the past. The Public Service and Educational Department, which has never been looked upon as a source of revenue but merely as a valuable liaison department between the Crandall Theatres and that segment of the public not directly concerned with the picture industry or any form of theatricals, will be continued under the personal direction of Harriet Hawley Locker, and the Crandall Saturday Nighters, the popular radio broadcasting unit that takes the air through Station WDR every Saturday night from 10:30 p.m. until midnight, will not be stilled by the new arrangement.

CONTROL OF STOCK

Another important aspect of the deal in the view of Washington theatre-goers will be found in the fact that the new affiliation of interests will make available to the Stanley-Crandall Company the tremendous buying power and prestige that naturally accrues to such a consolidation of exhibitors' resources.

The confidence which Washington feels in the word and business integrity of Harry M. Crandall is eloquently expressed by the fact that approximately 300 stockholders in the Crandall enterprises in Washington have converted their former holdings into stock of the new Stanley-Crandall Company, of which Mr. Crandall will be in operating control.

The officers and directors of the Stanley-Crandall Company will be as follows for the period of one year:

Jules E. Mastbaum, president and director; Harry M. Crandall, vice-president, treasurer and director; Fritz D. Hoffman, comptroller and director; George A. Crouch, assistant treasurer and director; Morris Wolf, secretary; Irving D. Rosheim, assistant secretary and director; Abe Sablosky and John J. Mc Gurk, directors.

The local executive staff, as in the past, will consist of Joseph P. Morgan, general manager; John J. Payette, assistant general manager; Nelson B. Bell, director of advertising, publicity and broadcasting; Fritz D. Hoffman, comptroller; Paul B. Davis, auditor; George A. Crouch, treasurer; George C. Lar- kin, assistant auditor; D. H. Watson, financial secretary, and Daniel Breeskin, musical director in charge. Nat Glasser will continue as head of the Crandall technical and mechanical department.

$25,000,000 EXPANSION

This year has been marked by continued additions to the large list of theatres under Stanley standard and it is estimated that the total amount invested in the extensions for 1925 will reach more than $25,000,000. It was only a week ago that the Stanley Company acquired four more theatres in Wilmington, Delaware. Early in July the new Stanley Theatre in Atlantic City was opened, the new structure costing several million dollars. Ground was broken and work is progressing on the new Stanley Theatre at Sixth and Market streets, Camden, N. J. Ground was secured and plans have been drawn for the erection of the new Earle Theatre in Atlantic City and other enterprises in Philadelphia are under way and will be announced later.

All these undertakings, vast in their number, meaning the employment of hundreds of workmen in various trades, and the expenditure of so much money, are in line with the announcement made by Jules E. Mastbaum, president of the Stanley Company at the beginning of the year. He then stated that during 1925 there would be continued advancement along the lines of progressiveness in the affairs of the organization; that new theatres would be added to the chain; that the public who made possible by their enthusiastic support of Stanley policy the expansion of the field would be given the best that could be obtained in the way of modern theatres and that where such houses were not up to date in every particular when obtained by the Stanley Company they would be made so. Before leaving for Europe Mr. Mastbaum reiterated this statement and the results, the work of construction under his supervision, speak for themselves.

Arrangements for the taking over of the Crandall houses in Washington were begun early in the summer by President Mastbaum. He has been in close touch with the negotiations and the final agreement was in accord with his ideas for the conduct of the splendid properties at the National Capital.
News of Exhibitor Activities

NEW $350,000 L. A. HOUSE

West Coast Theatres' Big Project

Los Angeles, Cal., Sept. 4.—One of the most important theatrical deals consummated here this year was recorded by M. Gore, president of the West Coast Theatres, Inc., in the announcement that that concern would build a pretentious $350,-

000 house on the southwest corner of Wilshire Boulevard, between La Brea and Sycamore Avenues.

The lease rental of the property will total over $1,000,000. Construction work is to begin immediately.

The details of the deal became known, when Marion H. Kohn, representing West Coast, and E. T. Leonard, representing William H. Fischer, who will erect the theatre, completed building contracts.

The scheme of the house is to be old Spanish. The capacity is listed as 2,000 while several stores will be erected as part of the building.

The Wilshire district surrounding the projected house is one of the most exclusive sections of Los Angeles.

In commenting upon the conclusion of this deal, Sol Lesser, secretary of the West Coast Theatres, Inc., declared that it will be the firm intention of himself and his associates to provide only the highest calibre screen and stage entertainment.

"I consider this new theatre for the Wilshire district of paramount importance and is a highly strategic location," declared Mr. Lesser. "Only distinctive attractions will be offered the patrons of this beautiful new theatre. We expect it to be a tremendously important unit in our great circuit."

CHAIN STORE OUSTS TWO PICTURE HOUSES

St. Louis, Mo., Sept. 4.—The Columbia Theatre, Sixth and St. Charles street, and the Strand Theatre adjoining it to the south on Sixth street are to be torn down to make way for a 25-50 cent and $1 store.

The Columbia Theatre for years was the leading vaudeville house of St. Louis but in recent years has been operated as a combination house. The Strand was opened as a motion picture theatre eleven years ago.

JEFFERSON BARRACKS GET FREE FILMS

ST. LOUIS, Mo., Sept. 4.—Col. David I. Stone, commanding officer at Jefferson Barracks, has won his fight for free shows for the boys at the army camp. Heretofore only Army pictures were shown at the barracks theatre but the boys were not satisfied with such thrillers. In addition the rookies and regulars had to pay to see the shows. Through an arrangement made with the managers of the various St. Louis film exchanges Col. Stone has made it possible to give free shows of good films for the soldiers in the future.

BOOKING PRESENTATIONS

Negotiations have been completed between Cooney Bros. of Chicago and Bert Williams of Detroit, whereby the big Chicago Capitol Stage Creations, produced by Francis A. Mangan, will go into the new Grand Riviera Theatre, Detroit.

This arrangement is really the first incident of a big presentation idea traveling intact from city to city.

Sunday War Stirs Missouri Town

KANSAS CITY, Mo., Sept. 4.—The fight of Moherly, Mo., a town of 25,000 inhabitants, to obtain Sunday motion picture shows, apparently has just begun. J. M. Jeffries, mayor, vetoed a measure passed by the city council providing for Sunday shows. The bill had passed the council by a vote of 5 to 3. The mayor in his veto said that if the ordinance went into effect it would produce a "long, vexatious struggle and agitation through the prosecuting attorney, grand jury and others to enforce the state law."

One more vote for the measure will be necessary to pass the ordinance over the mayor's veto. Ministers waged a warm fight against the proposed ordinance, obtaining a list of more than 2,000 names to a petition, but exhibitors, on the other hand, obtained a petition with more than 4,000 signed names, so the theatre owners are hopeful that the measure again will be passed by the city council.

Glendale, Cal., Sept. 4.—The Alexander Theatre will open here this week.

Moscow, Ida., Sept. 4.—M. Kenworthy, proprietor of the Kenworthy and Idaho Theatre here, will build another house costing $10,000.

Clear Lake, Wash., Sept. 4.—The Clear Lake Theatre has reopened under management of E. J. Clark.

Strike Hits 3 Niagara Houses

BUFFALO, Sept. 4.—Musicians, stage hands and motion picture operators, failing to have their demands granted, have "walked out" at the Strand, Belasco and Cataraqui theatres in Niagara Falls, N. Y. The union men quit Saturday evening, August 29, and their places were taken at once by 43 members of the National Theatrical Federation Union, all of whom were brought from New York City to the Falls a week in advance preparatory to any strike on the part of the local men.

The stage hands demanded an additional man on every local stage crew as well as a 12 per cent increase. The operators demanded a boost of $16.25, or 33 1/3 per cent, while the musicians wanted an increase of 10 per cent and a clause inserted in their contract that if a man was hired and kept two weeks he could not be "fired" without the consent of the local union. The musicians also demanded that not less than eight men be employed in the pits. It is alleged that Business Agent Sarginson of the musicians union made the statement that the men had a commodity to sell and that the managers could either take it or leave it.

The Lumberg and Amendola theatres in Niagara Falls both go under the demands of the unions. It is announced that the new men have come to the Falls under a year's contract. The Strand and Cataraqui theatres are managed by A. C. Hayman, while Herman Lawrence manages the Bellevue.

After seven hours of battling on Saturday, August 29, the stage hands of Buffalo theatres reached an agreement with the Buffalo Theatre Managers' Association whereby the men are to receive a 5 per cent increase in wages, effective September 1, and covering a period of two years. Al Beckerich, president of the association of managers, announced the compromise was satisfactory to both sides. The stage hands demanded a raise of $14 a week to their wages of from $56 to $80 a week. Musicians and operators have signed up in Buffalo to continue on existing contracts.

Jackie Coogan—Exhibitor

JACKIE COOGAN is in the exhibition field! The announcement from the elder Coogan that a 3,000 seat house would be erected on Western Avenue, Hollywood, to cost a half million and that this would be but the first of a contemplated chain, was given its weight in gold when C. L. Langley, President of the West Coast Langley Theatres, told the trade that he had sold his one-third interest in this twenty-one theatre circuit to Arthur Bernstein, Production Manager of Jackie Coogan Productions.

The cash consideration is said to be in the neighborhood of another half million. The Langley chain operates in small towns of southern California.

The Coogan announcement stated that Jackie's new theatres would have special auditorium facilities for school children and community welfare work.
**Sam Sax Beats Schedule By 60 Days**

With the final editing and titling of "The Shadow on the Wall" completed, Gotham Productions have finished and delivered 50 per cent of their present season's schedule of twelve productions over sixty days ahead of time. The productions so far completed and delivered to exchanges to be released in the order named are: "The Overland Limited," "The Police Patrol," "A Little Girl in a Big City," "His Master's Voice," "The Part Time Wife" and "The Shadow on the Wall." Each production has also been sent out complete with accessories.

In announcing the second half of the production schedule, Sam Sax is quoted as follows: "In delivering six productions not only on schedule time but with a margin of sixty days ahead of the promised date and having them ready for exchanges and exhibitors with complete paper and accessories we are setting a new example for the trade. We have today started actual production work on our seventh production with the signing of Ralph Lewis for the featured part in 'One of the Bravest.'"

"Number eight on our schedule will be a big circus picture entitled 'Hearts and Spangles,' which will be followed by another story starring Thunder, the Marvel Dog, and entitled 'The Phantom of the Forest.' Number ten will be 'Racing Blood,' and then comes 'The Speed Limit,' a rapid fire auto comedy drama. The last on the list is 'The Sign of the Claw,' the third starring sharing Thunder. When the regular production plans are cleared away we will put into production our big comedy special, 'Mr. Faddens Row of Flats.'"

**ELINOR Glyn—DIRECTOR**

Elinor Glyn, who has been supervising the making of her own productions but not actually directing them, has been signed by Metro-Goldwyn-Mayer to direct her next picture, "The Only Thing," from an original story written by herself. This tale has an imaginary kingdom for a background, and is now being adapted to the screen. Pending completion of the adaptation, Mme. Glyn is selecting members of the cast.

**LONG TERMS FOR TWO**

Dorothy Mackaill has been placed under contract for five years to play featured roles in forthcoming First National productions, by John E. McCormick, western general manager of production for the organization.

Alfred E. Green, director, has also signed a long term contract with McCormick, and will begin work under his new agreement when he puts into production "Spanish Sunlight," in which Barbara La Marr and Lewis Stone are co-starred.

**$2,218 DAY'S TOTAL FOR "HELL'S HIGHROAD"**

The west coast premiere of "Hell's Highroad," the first production from the Cecil B. De Mille studio, at the Forum in Los Angeles, resulted in establishing a new box-office record for the elaborate picture at the theatre where most of the big productions are given their public debut. "Hell's Highroad" brought $2,218 to the box-office Sunday, breaking the former record of $2,014 that has stood for some time.

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**"LIFE OF T. R." FROM F. B. O.**

This is the title of the most pretentious pictorial attempt of Film Booking Offices since that company's inception.

J. I. Schnitzer, vice-president of F. B. O. in charge of production, is now on the coast, conferring with B. P. Fineman, production manager, regarding the big and little details of the picture.

Mrs. Theodore Roosevelt, widow of the late president, will, it is said, supply F. B. O. with authentic biographical data on which the picture will be based.

"The Life of Theodore Roosevelt" will trace the popular president's career from birth to death, and will include the many spectacular highlights of his political career.

F. B. O. announces that the production will be placed in the hands of a scenarist and director, both of whom are known as highly capable artists.

The all important matter of selecting the player or players, to assume the role of Roosevelt, is now engaging the attention of the F. B. O. chiefs of production.

The picture will be listed as a Gold Bond Special on the 1926-27 program.

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**19 Fox Films Ready for Release**

With the new season just getting under way, William Fox has already completed nineteen supreme attractions and has several more in the course of production at the West Coast Studios. Five of the nineteen—"The Iron Horse," "As No Man Has Loved," "The Fool," "Lightnin'," and "The Lucky Horsehoe"—have already had successful advance presentations on Broadway and other localities.

John Ford heads the list of directors, with five completed productions: "The Iron Horse," "Lightnin'," "Kentucky Pride," "Thank You" and "The Fighting Heart.

Victor Schertzinger has completed "The Wheel," and "Thunder Mountain."

Frank Borzage contributes "Lazybones."

Rowland V. Lee, with "Havoc" and "As No Man Has Loved" to his credit, is at Catalina Island, doing locations for "The Silver Treasure," adapted from Joseph Conrad's "Nostromo."


Emett Flynn's version of "East Lynne" is ready.

Reginald Barker has finished his initial picture for William Fox, "When the Door Opened."

With "The Lucky Horsehoe," his first picture of the season, already on Broadway, Tom Mix has gone to work on the screen version of Katharine Fullerton Gerould's novel, "The Cowboy and the Yellowstone Park. He has also completed "The Everlastin' Whisper," based on Jackson Gregory's novel of that name.


**"WHITE CARGO" STAR IN M-G-M STOCK**

Metro-Goldwyn-Mayer has exercised the option which it has on a contract with Douglas Gilmore and has signed him up for a long term. The actor has accordingly been added to the Mayer stock company and will play important roles in forthcoming releases this fall.

Gilmore has just concluded playing the leading role in "White Cargo" on the coast where he has scored a big personal hit. He is well known on Broadway for his work in this and other stage successes.

**JOHNNY'S 700 DATES**

To date more than 700 contracts have been received, in addition to the booking arrangements already made by the list of First National's regular franchise holders, for the Johnny Hines comedy series. "The Live Wire," the comedian's first for National, which received an ovation at its initial try-out when it was put on "cold" at the Pantages Theatre in Brooklyn, is scheduled for release October 11th.

**IMPORTED SUPPORT**

Two English film actors were engaged to support Thomas Meighan in "Irish Luck," the motion picture he began in Ireland for Paramount. They are Cecil Humphrey and Robert English, who will return to the United States with the Meighan party to finish the interiors of the picture at the Paramount Long Island studio.
SALES NEWS AND PERSONALITIES OF THE WEEK

DES MOINES

L. R. Brager, former exploiter for First National Pictures, has come from New York to Des Moines to take charge of advertising and publicity for the A. H. Blank Enterprises throughout Iowa. As manager of exploitation for all the Blank theatres in the state he will have his headquarters in the Commonwealth Building. Doro Day will assist him as head of the clerical work of exploitation, a position which she has held for several years.

Milton Overman, who recently became manager of the Capitol theatre at Davenport, one of the A. H. Blank chain of picture houses, has installed Simplex projection machines and Peerless arc lights, purchased from the Exhibitors' Supply House in Des Moines.

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Lyle Utsler, of the Famous Players-Lasky booking department, announces the recent arrival of a 9-pound daughter. The husky young lady has been named Virginia Maude.

* * *

John Walker and E. R. Coons, partners in the theatre business at Osceola, opened the Lyric theatre at Seymour, Iowa, this week. They have also recently purchased two picture houses at Tama, Iowa, the Ideal Hour and the Mills.

* * *

W. E. Banford, manager of the Metro-Goldwyn branch in Des Moines, is now touring Iowa, working out a route for the company's "trackless train," the auto-motive exploitation car which is traveling westward. "Doc" Banford met the train and its crew at Minneapolis.

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George Hundling, manager of the Rialto, the A. H. Blank theatre in Newton, has recently purchased new lighting equipment and lobby display material for immediate installation.

* * *

HAL ROACH SERIES CRASH N. Y. "HIP"

The Hippodrome, New York, this season will show the fourth series of the Hal Roach two-reel comedies in addition to the usual programs of vaudeville, spectacle and novelty presented there. The list of these pictures will include the "Our Gang" comedies, those made by Glenn Tryon, Charley Chase, and Clyde Cook, and a series of Hal Roach specials, produced under his personal supervision. The first released is an "Our Gang"—"The Cobbler." A special presentation will be given the pictures to the hospital corps will participate. This will be the first time that films of this nature have been added as regular attractions to the Hippodrome programs.

* * *

NEW EXCHANGE BUILDINGS

ST. JOHN, N. B., Sept. 4—Two new film exchange buildings will be erected here, one of which is to accommodate the local branches of Famous-Lasky Film Service, Limited, and Regal Films, Limited, Toronto. The other will provide office and shipping accommodation for First National Picture Corp. of Melody in the Rialto branch manager. The St. John office of First National was recently moved by Mr. Melody from Waterloo Street back to its original address on Union Street.

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MINNEAPOLIS

Fred S. McConnell, Universal short product sales manager, was a recent Minneapolis visitor.

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Irving Melcher, salesman for F. B. O. at Sioux Falls, has been succeeded by Horace Conway, previously with United Artists.

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The Minneapolis F. B. O. exchange boasts the name of L. H. Hummel, veteran exchangeman.

* * *

Metro-Goldwyn's trackless train steamed into Minneapolis and attracted large crowds of the curious. It made its headquarters outside the Daily Star's office building.

* * *

Jack Hellman, Paramount exploitation man for this territory, stepped outside of his sphere recently when he went to Winnipeg to help put over "The Ten Commandments."

* * *

An independent Minneapolis exchange, the Screen Classics corporation, has just completed its incorporation. The new company has already scheduled 50 productions for release, according to Manager L. H. Coen, who expects that other productions will be added to that number. Mr. Coen states that his company will extend credit to exhibitors in order to "bring businesslike dealing into the distributing business" in this territory. O. S. Messonnell has been named office manager of Screen Classics. He was formerly associated with the F & R Film exchange.

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THEDA BARA BOOKINGS

Reports from all parts of the country indicate that about seventy-two first run houses have already booked Theda Bara's production, "The Unenchasted Woman." The interest in this picture is bringing many requests for dates, and it is expected that in the near future entire territorial sales will be completed.

* * *

CLEVELAND

Jacob Baker of the Baker Moving Picture Studio and Laboratory 2147 Prospect Avenue, Cleveland, O., took moving picture scenes of traffic in the city Safety Dept. These pictures will be shown in the local theatres as object lessons to motorists as well as pedestrians. Miss Jane Bird is taking part in this picture.

* * *

P. H. Walters, who has been at the Dennison Square theatre, W. 25th and Dennis avenue, since its opening, celebrated his fifteenth anniversary of his connection in the movie industry. Mr. Walters formerly managed the Centre theatre, 55th street, the Boulevard theatre on Lorain avenue and several other theatres in this town.

* * *

Ernie Carpenter has formed the Esar Motion Picture Service located at 12804 Superior avenue and will specialize in industrial motion picture producing.

* * *

The local Universal office announces the following changes:—Pete Fortune, ass't. shipper, has been promoted assistant to Art Kertz the booker. George King takes Pete's place as assistant to Joe Swee in the shipping dept, and Harry Lyman will assist Lou Swee in the poster dept.

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Al Atkinson, "death trail" (Toledo section) pioneer has closed one hundred per cent contracts at Sandusky, Elyria, Fremont and Lorain.

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Jos. F. Meyers, a former New York film man, has opened a non-theatrical film exchange in the Film Exchange Building, Cleveland, O. Among his attractions is "Fabiola," the Italian master picture.

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Ed Cole, pioneer theatrical and movie man of Cleveland, has been appointed manager of the Lorain-Fulton theatre, Cleveland. This theatre is one of a chain controlled by the Ohio Amusement Company.

* * *

Harry Klein, formerly with the Standard Film Exchange, Cincinnati, O., will open the Toledo territory for the Cleveland Warner office.

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Miss Mollie Goldstein, formerly with the Cleveland Progress Film Exchange, has been appointed secretary to Manager Deck- er of the Cleveland Warner office.

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Maudie Bachman has been promoted assistant to Mr. Moore, auditor of the local Warner office.

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Henry P. Decker, former manager of the New York Warner office and at one time manager of the Fox and Metro office of Cleveland has been appointed manager of the Warner Cleveland office.

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Harry Charnas of the Standard Film Exchange, Film Exchange Building, has closed with Perfecto Pictures and the Sand- wick Pictures for their entire output for the states of Ohio, Michigan, Kentucky and western Pennsylvania.

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NEW BIRMINGHAM THEATRE

BIRMINGHAM, Ala., Sept. 4—B. Joffe, manager of the new Pines Theatre, has re- ported a tremendous opening crowd recently when he threw open the doors of his new house with "Family Secrets," a Universal Jewel production starring Baby Peggy.
**Exhibitors Trade Review**

### The Big Little Feature

#### "Merchant of Weenies"

Bischoff, Inc. 2 reels

Charles Delaney, Eddie Phillips and Charlotte Morgan do their best to derive some comic effect from this version of H. C. Witwer's "Classics in Slang" series, but it is one of the poorest of the lot. The funniest bit in the pugilist's modernized version of the Shakespeare play is the Venice traffic scene with a New York cop standing knee deep in a canal directing the gondola traffic.

The chief trouble with "Merchant of Weenies" is that it never contained sufficient material to make it a two-reeler. One spell would have been enough for it had those concerned in its production concentrated their conic bents on more and better ideas for the Shakespeare burlesque.

**Madame Sans Jane**

Bischoff, Inc. 2 reels

A boy and girl love each other, as boys and girls will, but the girl's dad is uncompromisingly against the attentions of the young man. He plans to send his daughter to Europe to break up the affair, and advertise for a female companion. The boy manages to gain entry to the family and is accepted for the trip. He also vamps the father who decides at the last moment to send his daughter to Europe. The audience of boy and girl together in one cabin and he arranges for the girl's departure in the ship's captain. Complication after complication arises to prevent this. The girl's jealousy of the supposed travelling companion being the chief cause. Finally she gets in a compromising mess he agrees to let the boy and girl marry.

Glenn Tryon and Fay Wray share honors with John Hal Roach in comedy of errors. Glenn appears to better advantage as the youth, for while his get up as the travelling companion to his sweetheart is intended to gather greater comedy momentum than in his real self, the make-up as a woman is too broadly burlesqued. If he had appeared as a sweet young thing the girl's father would be justified in falling in love with him. The gags employed herein are good ones and of itself the picture gets over very nicely. Your best bet is to plug it up as big as possible the name of the comedy.

**"Hollywoodn't"**

Bischoff, Inc. 2 reels

A country rules and a western bad man journey to Hollywood. The gaffer of a film director engages them for parts in the picture. There is considerable backshouting work before one of the bad man's p.a.'s steals the star's jewel and is chased all over the house tops by the tube. The tube eventually is worsted, falls, lands in his own flier and starts on the journey back to the sticks.

Johnny Sinclair, a player who has not yet mastered the secret of slapstick art, appears in the featured role of "Hollywoodn't", and is supported by a fair cast. None of the players ever seems to have a very clear idea of comedy values or of what this picture is all about. In this latter aspect they will be deemed less able of men than those who see the film. "Hollywoodn't" has no central idea and even slapstick comedians should have that. Its funniest parts consist of a burlesqued tango danced by the star and a female impersonator. Every flourish of the dance is turned into a violent stunt.

For thrills there is the fight atop a high building which shows two of the players teetering about the edge of a roof many stories above the Hollywood Boulevard.

Cecil Van Cruz is the picture name of the director. He uses a gigantic megaphone for closeups and his assistant has a peculiar reading "Yes, sir!" hanging from his neck. If the entire two reels had been treated in a similar spirit "Hollywoodn't" might have been worth while.

### REVIEWED IN THIS ISSUE

**Merchant of Weenies** Bischoff

**Hollywoodn't** Bischoff

**Spooky Spooks** Bischoff

**Off His Beat** Educational

**Wild Beasts of Borneo** Educational

**Madame Sans Jane** Pathé

**Into Segundo's Hands** Pathé

**The Ugly Duckling** Pathe

**Pathe Review No. 37** Pathe

**Ko-Ko On The Run** Red Seal

**My Bonnie** Red Seal

**Marvels of Motion** Red Seal

**Tricked** Universal

**Too Much Mother in Law** Universal

**Westward Ho** Universal

### "Spooky Spooks"

Bischoff, Inc. 2 reels

There is no synopsis or suggestion of a plot printed above for "Spooky Spooks" has no such thing in it. It is horse-play and after all is said and done it is tiresome because of the lack of story thread. Those concerned in its production were bent on a burlesque of a mystery melodrama with the quick wit that characterizes sudden appearances and disappearances of members of the cast accentuated. Characters vanish into thin air.

It might have been funny had the stuff not been laid on so thickly. The director evidently heard the axiom that repetition makes for comedy. Indefinite repetition, however, makes for something quite close to boredom. In other words, "Spooky Spooks" has been executed for the sake of the slightest suggestion of a plot, has been produced with neither judgment, appreciation nor even taste.

### "My Bonnie"

Red Seal

A Ko-Ko Song Car-Tune by Max Fleischer takes for its theme the old-time favorite song, "My Bonnie Lies Over the Ocean." The action of the song is effected by a ball jumping from word to word and furnishing perfect time for the singing of the audience. Later cartoon characters are used in the chorus of the song, hopping from one word to the next. As the cartoon character alights on each word he sinks down in the words with comic effect, the particular words affected carrying the exact timing for the song.

### "Off His Beat"

Educational

Walter was a conscientious policeman until one morning, as he went to the front door for his milk, he found a job on the Governess list. Walt's pal agreed to adopt the child, although their lease stated they were not allowed children. Evelyn, Walt's girl, calls him on the phone and while she is talking to him the baby. Evelyn realizing Walt is married and has a child hangs up. Bill and Walt are members of the police band and Evelyn's father is the leader. When she sees the baby she asks Walt not tell her that the baby was so cute. All is forgiven and Walt and Evelyn adopt the child.

Walt is the policeman in this comedy is supported by Bill Blaisdell, Jack Duffy and Evelyn Francisc. Most of the action in the picture centers about the baby who really steals the picture from the rest of the cast. However, the attempts of the entire police force to entertain the baby is hilarious. It is on their attempt the carriage in which the baby is hooks on to an auto. The driver, being unaware of the carriage, drives at a terrific pace until finally the car stalls on the broad streets. Walt, who is driving in the car, arrives in time to grab the baby just as the train crosses the road.

Exploit this as an Educational comedy and plug up the names. Tie up with local police force, have fake policemen ballyhoo in front of lobby. Arrange to have a fake policeman and a girl dressed as a nurse wheel a baby carriage through the park. Paint a sign for the carriage reading "Off His Beat," playing at the so and so theatre.

### "Ko-Ko on the Run"

Red Seal

Ko-Ko, Max Fleischer's "Out of the Inkwell" cartoon character, meets with competition on the part of a Tom Sawyer fat clown. As in all these cartoons, half of the film embraces real photography of the artist and the other half cartoon work. Fleischer and his fellow artist arranging a race between Ko-Ko and his rival. They start off well, with the rival in the lead, but he gets his directions mixed and meets Ko-Ko on the way going back. Together they go off, forgetting about the race. They hop in a toy airship and go sailing over the city, until they fall with a pineapple into the fall. Fleischer is holding to his eye. We then see the two cartoon characters moving about his lower eyelid, which is open and into the bottle. The cartoon is fraught with interest and will amuse everyone.

### "Pathé Review 37"

Universal

For the interesting subjects comprise the Pathé Review, three in black and white, and one in natural color. The first subject, titled "The Swanee Shore," shows for the first time the real Swanee River in the Sunn Southland. The photography of this limpid river with its many overhanging trees and tropical foliage is simply beautiful. The next subject is "Handle with Care," and takes in the manufacture of glass blowing. Objects d'art are shown being blown into glass as are all kinds of table articles and glassware, such as dishes and electric blubs with the use of machinery. The third subject is in colors and depicts for the first time the beautiful town of Bienvilly Cannes in France. Handsome villas and tropical foliage on the estates are shown. The last subject, and perhaps the most interesting of all is a stop motion slow motion subject made by Alvin Knechtel on the training of dogs. They are put through various tricks and the movement of their bodies is perfectly analyzed.

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**What Others Think**

2. HUGO RISENFIELD:

"I can say with great gratification that Red Seal product has been consistently fine and a great delight to my audiences."

729 Seventh Ave., N. Y. C.

Edwin Miles Fadman, Pres.
“Wild Beasts of Borneo”

Educational

2 reels

This picture is one of the few good films depicting animal life in the jungle that have been brought before the eye of the public. “Wild Beasts of Borneo” has thrills galore, holding the attention of the spectator throughout. Through the untiring efforts of Mr. and Mrs. Lou C. Hutt this picture was taken in the wildest jungles of Borneo. The purpose of the expedition was purely scientific.

In one sequence the capturing of a white elephant is depicted. Elephants are captured by digging a pit and then having the beasts drive themselves into the end of the pit. The huge beast is then seized and covered up with the at least a two weeks’ supply of corn. By attempting to jump out of the pit he manages to secure a foothold and escape.

Another interesting scene is that in which the explorers find a giant python torty feet long, coiled about the branch of a tree ready to spring upon man or beast. After working five hours they manage to kill the snake and put it in a cage. Several traps were laid to capture monkeys. The antics of the human-like animals are comical and will bring forth a few laughs from the audience.

Exploit this as a “Short” of a different type, chock full with thrills. Also play up the different animals that inhabit the jungles and put on a jungle grass lobby with a cage and a monkey for a scene. Bear for instance, to attract the youngsters.

* * *

“Into Segundo’s Hands”

PLAY BALL—CHAPTER 9

Patheserial

2 reels

This episode of “Play Ball” shows the lucky escape of Segundo, one of the hard-boiled agents making his escape from the roof of a tall building, after two of his confederates are arrested. A police detective endeavors to learn all about the trouble between the foreign agents and the girl’s father, a banker making an international loan. The heroine’s father returns to Washington, where he has concluded the loan. Segundo sends him a decoy note asking him to be at a steamship which is to sail that night. He is driven there by the real Segundo, Walter Miller, Segundo’s Nemesis, and is waylaid by Segundo’s thugs. A fight for all time ensues on the dock with the police detectives on the way to the rescue. See Chapter 10. Plenty of fighting happens in this serial, with first one side victorious and then the other. The trail is narrowing down now, and Segundo will get his in the final reel.

* * *

“Tricked”

Universal

2 reels

Bob Keene, a cow puncher, falls in love with the school-matrons of the town of Lariat. Bob’s friends own the school-matrons. Upon Bob’s arrival they suggest that he can create a school. The teacher sees him talking to the dummy and believing the teacher, he invites him to come to the school. The boys confess that they have carried off the joke far and all ends well.

“Tricked” is a Mustang Picture starring Edmund Cobb as the playful cowboy, who receives a small parcel of a piece of property. There are several scenes of fast riding and in several shots the picture becomes a comedy. One scene of particular interest is when Cobb makes love to one of his friends who is clothed as the teacher, and as he goes to kiss him he discovers the hoax and starts to beat up his friend. This is one of those scenes that is in time to remind Bob that he is to pay him back for the fire trick in which he drove them out of the school house.

Exploit this as a Mustang Picture and play up the name of the star.

“Too Much Mother-in-Law”

Universal

1 reel

Hubby and his wife go to the depot to meet his mother-in-law. This is the opening move to be out of those hard boiled persons who despise the middle- class life. Hubby is a young man, just married, when his mother arrives. He eventually drives her out of town and the two lovers are married.

Beth Darlington stars in this Century Comedy in which there are a few good taunts. This comedy is of the usual mother-in-law type in which the husband is abused in an exaggerated way to the point that he must have enough courage to drive her out of the house. One humorous incident is that in which hubby serves the prim old women some of his prized Scotch. A motorcycle supplies a few thrills and with the aid of the vehicle hubby drives the ogre out of town.

Exploit this as a Century Comedy starring Beth Darlington.

* * *

“Marvels of Motion”

Universal

1 reel

An Aesop’s Film Fables cartoon, above the average reel in this series. A hen hatching her eggs gets to worrying over the fact that her children are born, but there is one thing mars her happiness. One of the chicks is an ugly duckling and he can’t get along. But the other chicks plead with the mother and win her over to accepting the ugly duckling as one of her family. The duckling is granted and leaves the clutch of a cat. Again the chicks are thrown into a lake, tied up in a bag, and the ugly duckling dives to the bottom and rescues them, thereby earning everlasting gratitude. The moral is: One good turn deserves another.

* * *

“Westward Ho”

Universal

1 reel

Charles Puffy, the Blue Bird Comedy star, is featured in this film. “Westward Ho!” is an attempt by Puffy to get even with Puffy and set end to his troubles. Through no fault of his own Puffy is acclaimed a hero in a western town. He thwarts the attempt of Gopher to hold up a saloon. Gopher is betrayed by his own compatriots. Puffy’s horse is stolen and he is opposed by the two villains and driving them out of town. The girl who has idolized Puffy ever since he met her is engaged to his opponent, hails him as her hero and they are united.

Exploit this as a Blue Bird comedy featuring Charles Puffy and use plenty of three and six sheets of the colorful wild west variation.

News Reels in Brief

Pathe News No. 72

WILKES-BARRE, PA.—150,000 anthracite miners go on strike. MONTEVIDEO, URUGUAY.—South America gives away land to the unemployed. WASHINGTON, D.C.—Newspaper legger captures Gold Challenge cup, PLUMB—BROOK, MASS.—20,000 entering the New York harbor, NEW YORK CITY.—8-year-old boy wins gold cup for 20,000, CHICAGO, ILL.—Babe Ruth threatens to quit Yankees. NEW ORLEANS.—Grand inauguration of new Louisiana.

International News

AUBURN, ILL.—Trains in head-on crash at Chicago. The number of deaths has been cut to six in the new studies of interesting People. MONTREAL.—Prime of Wales or world tour. BALLATER, SCOTLAND.—Meaningful Pies (George V) vacationing in Scotland, LOS ANGELES.—DARLING HILL, 15-year-old schoolboy, PHILADELPHIA.—The American strike of anthracite coal miners. NEW YORK.—Doctors approve new Charleston, SALINA, COLO. (DENVER) two killed, fifty injured in train crash near TLO, PA. (Pittsburgh) Only.—Famous Big Red Island, LYNN, MASS. (Boston Only)—Coolidge attends flagpole dedication. WILKES-BARRE, PENN.—500 playground boys take part in band concert.

Fox News No. 95

FOREST HILLS.—Helen Wills, at 19 wins women’s tennis title. VIBBY, SWEDEN.—King Gustav Fifth and Queen Frederika attend a celebration. LONDON—Mountains of slate are quarried in this earth. CULPEPER, VA.—Martinique de Lafayette is re-enacted in a pageant. PORTLAND, ME.—Aفيves up trapshooting. HOUSTON, TEXAS.—New edition of the state is unveiled, SEDALIA, MO.—Opening of the state and livestock exhibition, A. Visit to the World’s Narrowest Town. Bingham Canyon, Utah.—4 miles long, body 50 feet—the Record Book. NEW YORK.—The evolution of a plume. OSAKA, JAPAN.—KROK, the world’s leading trapshooting, baseball leadership. EASTPORT, MAINE—The world’s largest fishing boat. MASHANPEET, N. B. (Boston Only)—New world’s largest building. PHILADELPHIA.—Some of the world’s finest swimmers, MANHASSET RAY, L. I.—Thrills and aplenty for famous gold cup race for speedy motor boats.

Fox News No. 96

TRIVILO ISLANDS.—Senator Bill inifies government over new territories in Alaska. The Posing of Famous New York State—illegality of business dooms many Fifth Ave. show places. CATHOLIC CHURCH, I—Adirondack beauty spot. AYER, MASS.—Soldier son of President, in advanced, CHICAGO, ILL.—Ballet of the Civic Opera, PARIS, FRANCE.—Many a Frenchman gets a ducking in the Sew. UNLOADING GREEN the Great Lakes.—An engineering marvel are the new long winged ships.

PHIST PICTURES OF GERTRUDE EBERSTADT ATTEMPT TO SWIM ENGLISH CHANNEL

Kinograms No. 511

TAMAGUA, PA.—150,000 miners in anthracite region strike for more pay, complete lockout by employers. NEW YORK.—Babe Ruth after $5,000 fine and suspension imposed by the league returns home. AUBURN, ILL.—Thousands of fallen trees and deadened forest in staid collision. NEW YORK.—Three soldiers killed and two injured in a boat yawi. AYER, MASS.—President Coolidge reviews training camp regiment and presents them with flag. NEW YORK.—Six year old boy swims Hudson River in 36 minutes. NEW YORK.—A man who has been shipwrecked 57 minutes, NEW HAVEN.—Film shot for Ihre Liebste AMERICA.—Oakley and Mooney take the Old West.
BOBBY VERNON'S new comedy, "Watch Out," will open the Educational releases for September 13. Jack Duffy and Francis H. Lee lead an able support to the star, "Pleasure Bound," a Mermaid Comedy with a cast headed by Lige Conley, is another two-reeler on the first week's schedule. A telephoto cameraman's antics and a fast motorboat race furnish many laughs and thrills in the first of this new series. White Productions included in the releases for the week is a "Felix the Cat" cartoon, "Felix Busts Into Business."

The week of September 13 opens with "Off His Beat," starring Walter Hiers. For the first time he takes the part of a traffic cop, a part which allows for many novel ideas and situations. A Cameo one-reel subject, "In Deep," with Cliff Jones and Helen Foster, completes the schedule for this week.

Critics have pronounced "The Tourist" one of the outstanding comedies of the year. It is a two-reel Tuxedo Comedy being released this week, September 20. Johnny Arthur and Helen Foster star in "Manager, The Tourist," Arthur's first picture as the star of Tuxedo Comedies. Two novelty relapses, a "Felix the Cat" cartoon, and Lynne H. Howe's Hodge-Podge, "The Story Teller," are the single-reel offerings of the week.

The first Jimmy Adams comedy, "Be Careful," makes its appearance the week of September 27. This is Adams' first appearance in a production unit of his own. Another Mermaid comedy with Al St. John offers an enjoyable assortment of acrobatics and comedy combined in a picture called "Fair Warning." A one-reel Cameo Comedy, "Who's Which," with Cliff Bowes and Phil Dunavan, completes the comedy schedule. In addition to the above, two relases of Kinoscopes, Educational's News Reel, will be issued each week.

McKnight-Womack Producing "Sheiks and Shebas" for Davis

The producers of the popular series of two-reel comedy gags for Davis Distributing Division, "Sheiks and Shebas," is not Kahn Kid Comedies, as printed in last week's issue of the Review, but the McKnight-Womack Productions. The same organization is making the "Hey Folks" series of comedies for Davis.

EDUCATIONAL BOOKEF FOR 73

Educational's sales force are gradually adding large circuits throughout the country, to the list of those who have signed up for the use of Educational Pictures during the 1925-26 season.

Among those with whom agreements have been closed last week are the West Coast Chain and the Elks Vaults, consisting of 73 theatres, located in all the larger towns of Southern California. This group is booked to run 10 per cent of the entire Educational two-reel comedy output, together with 20 one-reel Felix the Cat Animated Cartoons.

NEW CENTURY RELEASED

The Century Film Corporation announces the release through all Universal exchanges this week of the two-reel Century Comedy, "Crying for Love," made with Eddie Gordon.

This comedy was written and directed by Noel Smith and is a hilarious take-off on the marriage of a meek man and a six-foot Amazonian woman. Blanche Payson, one of the strong arms of the screen, has the role of the wife. Eddie, as the hampered bridegroom, gives one of the funniest roles of his screen career. Tad Ross also is in the cast.

Day and Date Premiere
In 200 N. Y. Theatres For
"Life's Greatest Thrills"

O N September 6th, 200 theatres in Greater New York will simultaneously play "Life's Greatest Thrills," the novelty two-reeler thriller put out by the International Newsreel Corporation, as a patron builder for International Newsreel accounts. Although the picture, which has greatly impressed those who have seen it, is to be given gratis to all International Newsreel accounts, it is probably the first time a novelty of this kind has received such widespread and concentrated booking, and it is claimed that these simultaneous showings will constitute a record presentation.

The two-reeler had a Chicago premiere recently when more than a hundred Chicago houses featured it. The thrill show that has appeared in the Newsreel from time to time were selected by international to make up this choice selection of spine ticklers, and its demand seems to offer real proof that fact is stranger than fiction, and that the most thrilling "movie" scenes fade in comparison with the actual thrillers filled by the International Newsreel cameramen.

PATHE RELEASES FOR WEEK SEPTEMBER 13

Two Hal Roach comedies, a two-reeler with Glenn Tryon and a short with Jimmy Finlayson, supply laughs on the Pathe program of short subjects for the week of September 13th, which also includes a byplay of the Pathe News, "Topics of the Day," one of the "Aesop's Film Fables," Pathe Review and Pathe News.

"Madame Sans Jane" is the two-reeler from the Hal Roach studios with Glenn Tryon. Fay Wray as the girl, and Jimmy Finlayson as the father. James W. Horne directed under the supervision of F. Richard Jones, supervising director for Hal Roach.

"Unfriendly Enemies" is the one-reel comedy produced by Hal Roach and featuring Jimmy Finlayson as a volunteer movie cameraman with the American forces overseas in the late World War. Stan Laurel directed.

"Into Segundo's Hands" is the title of the ninth chapter of the Patheserial "Play Ball," written by Dr. John C. Kenyon of the N. Y. Giants and adapted to the screen by Frank Leon Smith. Spencer Bennett is the director.

Pathe Review No. 37 brings four subjects to the screen: "The Swancee Shore," a sacred spot in the Southland; "Handle with Care," the story of glass manufacture; "Country Life's a Lark," the French idea of a good place to spend a vacation; and "Dog Days," a novelty produced by the new process-camera, invented by Alvin V. Knoechel of the Pathe Review Camera Staff. "The Ugly Duckling" is the animated cartoon release of the "Aesop's Film Fables" series. "Topics of the Day" and two issues of Pathe News complete the list.

VIRGINIA GETS WINDBALL

Virginia Vance, little leading lady in Educational Mermaid Comedies, has just been informed by her attorney that she has fallen heir to an estate valued at $75,000.00 through the death of her grandmother in Canada. Miss Vance is related to the famous Pears family, of London, England. Her father's uncle was George W. Pears, so famous as head of the Pears Soap Co., Ltd.

"CRYING FOR LOVE" READY

Century Film Corporation announces the release through Universal exchanges this week of the two-reel Century Comedy, "Crying For Love," made with Eddie Gordon.

This comedy was written and directed by Niel Smith and is a hilarious take-off on the marriage of a meek man and a six-foot Amazonian woman.

HORNE STARTS NEW ROACH ALL-STAR

A FTER two weeks spent on location at Yosemite, with a company of thirty, James W. Horne, director of the Hal Roach forces, has completed his latest two-reel Pathe comedy, and has his new all-star comedy with Lucien Littlefield, Katharine Grant and Tyler Brooke.

In addition to real all-star casts, the new Hal Roach Star Company series is being produced with better stories and bigger settings, carrying out the all-star idea with all the elements of a feature, but in two rapid action reels.

The comedy in the making under Horne's direction is the story of a dentist who has a wife and a beautiful patient, and becomes involved in some rather hazardous and devilishly amusing complications.
SEVEN DAYS
Producers Distributing Corporation Photoplay. Adapted from the stage play by Mary Roberts Rinehart and Avery Hopwood. Director, Scott Sidney. Length, 6,974 feet.

CAST AND SYNOPSIS
Kit Edlay ............................................ Lilian Rich
Jim Wilson .......................................... Creighton Hale
Bella Wilson ....................................... Lyle Talbot
Tom Wilson ......................................... Mabel Scott
Tom Harrigan ...................................... Hat Cooley
Aunt Selina ......................................... Rose Gorce
Policeman .......................................... Tom Wilson
Burglar .............................................. Eddie Gribbon

Because of a smallpox quarantine Wilson, his divorced wife, Bella, Kit, her sweetheart Tom, Wilson's Aunt Selina, Mr. and Mrs. Brown, a policeman and a burglar are all marooned for seven days in Wilson's house. Jim's wife does not approve of divorce so Bella has been introduced as Jim's wife. There are a thousand entanglements before the burglar finally straightens out and Jim and Bella remarry while Tom and Kit also decide to take a chance at matrimony.

IF YOUR patrons like to laugh they are sure to approve of "Seven Days."

A riotous farce crammed with Hopwoodian situations, replete with clever gags and full of ridiculously ludicrous business, "Seven Days" is a screamingly funny slap-stick comedy well calculated to bring tears of laughter.

The authors have used the device of having an oddly assorted group of people temporarily cut off from the world. That is the excuse for having all sorts of funny things happen. And they do so continuously from first to last.

Some of the best comedy is provided by the idea of having one of the characters, Bella, portrayed as an ardent student of the psychic. She follows a bit freely of Aunt Selina's hypnotic medicine which is twenty-five per cent alcohol, and insists on wandering about the house practising her occult art. The burglar, with a sense of his own worth, does his bit to encourage her. The policeman is not so fortunate, and her experiments with him simply reduce him to a state of wilted fright.

Other good shots are those depicting the efforts of various members of the group to escape from the house, which is surrounded by police order that the smallpox menace may not spread throughout the city. Thus Aunt Selina is smuggled out coiled up on the tray in which breakfast has been brought from a neighboring hotel. All is well until the tray is sprayed with disinfectant, which is rather too much for Auntie.

There are several situations caused by the presence of the hero's divorced wife in his home, after he has introduced Kit as his bride in order to deceive his divorce-hating aunt. He is really still fond of his ex-wife, and of him. And Kit is in love with Tom. Auntie is continually finding each of the girls embracing the wrong man.

Eddie Gribbon, as the burglar, steals the picture. He is a man with every minute and a half a good fifty per cent of the side splitting hilarity. Tom Wilson makes an excellent "cop." Rube Richards is a haystack and Lyle Talbot and Mabel Scott share honors. But there is easily honor enough for all, and each member of the cast is entitled to his share of laurel. The titles are especially funny.

Let the town know that you have the picture of the well known stage farce. Play with the title in catch advertising and advance copy. Use the funny situations in the plot in advertisements.

HAVOC
William Fox Photoplay. Adapted by Edmund Goulding from the stage play by Henry Wall, Director, Rowland V. Lee. Length, 9,283 feet.

CAST AND SYNOPSIS
Dick Chappell .................................. George O'Brien
Violet Dearing ................................. Margaret Livingston
Teslin Dunce .................................. Midge Bellamy
David Butler .................................. David Butler
Babe ............................................. Leslie Fenton
Russian Prince ................................. Berton Department
Mrs. Chappell .................................. Edythe Chapman

Roddy and Dick, pa's and officers in the British army, bravely try to save a woman and a child, a heartbreaking story.

This production is a credit to the motion picture industry. It is a film which all concerned may point with pride. For almost ten reels it is crammed with vivid action. There is not an instant when it is not in flow.

The story has to do with the late European unpleasantness, and portrays in no uncertain manner a series of events that prove conclusively the truth of General Sherman's famed remark about the war.

Comes the war. Britain's best blood answers the call. In an instant, the refinements of civilization are swept aside in a muck of blood, mud and lice.

Dick returns from leave, and in a heart-breaking scene tells Roddy that Violet has passed him up, and that the man of her choice is none other than Dick himself. Then Roddy's reason betters. We see him faking an order that he is the source of death seems sure. We see his terrible regret for this action, and his final suicide.

There are scenes in the trenches that are redolent of realism. There are night attacks, advances and retreats. We see the lapse of the dug-outs inhabited by the officers. There is a wealth of grim humor, and excellent touches that show that film is a moral which helped to win the war. For instance, Hun shells fall thick and fast; the battalion is being hemmed in by the enemy forces; death, sudden and terrible. The French soldier, the Lizard, yet the Captain's orderly prepares his tea just as though the world were sane, and they were all back in blighty entertaining debauches.

Walter McGrail is especially fine in the role of Roddy Dunce. He gives a tense and gripping characterization of the officer whose whole world goes blank with the news of his sweetheart's treachery. George O'Brien makes a first rate hero, and in the many big moments of the picture adds measurably to his histrionic stature. Margaret Livingston excels her previous efforts as the girl who is not what she is by those topsy-turvy conditions following in the wake of the war. Special credit goes to David Butler and Leslie Fenton, both of the leading male characters, and also to the actor who plays the role of the flunky.

Exploit "Havoc" as a thrilling story of love and battle. Play up the title and let them know that it is an adaptation of Henry Wall's stage play. Tie-up with the Legion.

THE LIVE WIRE
First National Photoplay. Adapted from Richard Washburn Child's story, "The Game of Light." Director, Charles Hines. Length, 6,850 feet.

CAST AND SYNOPSIS
The Great Marinelii ...................................... Johnny Hines
Sawdust Sam ........................................ Edmund Breen
Hess ............................................. Sherry
Dorothy Langdon ..................................... Mildred Ryan
George Trench ....................................... George Trench
Pansy Darwin ........................................ Flora Finch

The Great Marinelii, circus wire worker, becomes entangled in a divorce case, property, and marital confusion. He is a man, who can do a man's work.

The first place, in which there is interest value.

The suspense element is strong, well sustained. The action builds up to a very high climax. The climax is the best of its kind. The suspense is maintained.

The plot presents Hines with chances for real comedy and clown characterization, which he has seldom before enjoyed. First we meet him as "The Great Marinelii," a circus performer whose big stunt is a head slide on the wire. The day comes when the act is no longer do his stuff, and thus a transition to the role of a knight of the rope--a hobo. Then circumstance in the form of a girl through a window into a pool which is beside a power company. And finally we leave him on the crest of the wave, proprietor of a circus amusement park among the con.

There is no excuse for a film about power company, but the acrobats do to the villains and his heroism.

To mention every laugh would be to follow the film foot for foot. There is not a sequence without its own particular kick. Incidentally, the titles are especially well done.

As usual, the hard working Johnny carries the production on his own capable shoulders supported by a company in an imitable manner in which he registers, he works his way directly to the hearts and the funny bones of his audience. The star is ably aided and abetted by Edmund Breen, who works shoulder to shoulder with the star to win every last chuckle from the onlookers. Hines new leading woman, Mildred Ryan, is a most graceful heroine. Not only is she beautifully ornamental, but when opportunity knocks she is right at the front door to greet it with open mouth.

The lighting and photography up to standard.

Exploit Johnny Hines. Pay up the title. Tie-up with the local power company and all the electrical shops. Stress the circus stuff.
THE CALL OF COURAGE

Universal Photoplay, Adapted from Harold Shaw's "The Call of Courage," By Jack C. Grainger, Director, Clifford S. Smith, Length, 4,661 feet.

CAST AND SYNOPSIS

Steve Caldwell ... Art Acord
June Hazelton ... Olive Havercrook
Bill Hardcastle ... Lee Slim
Mike Ferguson ... Frank Rice
Jim Ferguson ... Jimmy
Doran Miller ... Turner Savage
Helen Hulette ... Charles
Servant ... Mrs. C. Martin

Steve and Sam work on Hazelton's ranch. He is the foreman and suspect his good friend, Sam, as having an attempt at a disguised escape. Steve marries June and all ends well.

THIS "Blue Streak Western" should please young and old in any community where folks are thrilled by red-blooded, action melodrama.

In addition to the Western atmosphere there are scenes dealing with mining, and a thrilling battle with the tumultuous waves of the Pacific. The shots of the mine give brilliant and very good idyl of the place from which gold is extracted from the earth. An Art Acord proves that he is as daring a swimmer, as he is a rider when he attempts valiantly to save the life of his villainous brother.

Some of the many big scenes in the production are those in which Art rescues Hazelton from the mine's powder magazine where he has been held captive by the treacherous Sam.

Here is a decidedly surprising twist, for up to that time there is every reason to believe that the entire production had been carried by Art Acord. Hazelton recovers consciousness and accuses Sam of wounding and kidnapping him. Then Sam leaps from the roof, with Art a closeencer.

Galloping furiously to the shore, the villain attempts to launch a boat in which to effect his escape. But the surf proves to be too heavy. The boat is capsized, and the hapless, fugitive is hurled by the waves against some jagged rocks. Of course, Art leaps fearlessly to save him, but the effort is in vain.

There are some good comedy touches furnished by the negro cook and Jimmy, who is a sawed-off little runt with a heart big enough for a giant. He cute and cute, but really has no expectation of being accepted. When he refuses, he looks it off, and immediately looks up his pal and helps the bashful Art to get him up on the boat.

Art Acord in the role of Steve Caldwell does mighty good work. He is a good looking chap, in some poses bearing a striking resemblance to Richard Dix. He can ride with the best of the product of the West, and has the temerity and bearing of an all around athlete.

June Hazelton is fine in the feminine lead, and she, too, can ride anything with four feet. The cast lends adequate support, and the lighting and photography are above the average.

A cowboy hallygo, log cabin front and other Western stuff is in good order for exploitation. You should also feature Art Acord, and play up the work of the man and dog who are his pats in work and play.

THE MYSTIC

Metro-Goldwyn-Mayer Photoplay, Adapted by Waldemar Young from Tod Browning's story, "The Mystic," by Clark Gable, Director, Tod Browning, Length, 1,647 feet.

CAST AND SYNOPSIS

Zara ... Aileen Pringle
Michael Nash ... Conway Tearle
Anton ... Robert Oster
Bradshaw ... David Torrence
Hulde ... Dorothea Hawkes
Police Inspector ... Dewitt Jennings

Michael Nash, a clever crook, sees possibilities in the spiritualistic sect of the gay girl Zara, and imports her, her father, and an assistant from the organization to seance scenes and eventually hatch a plot to blackmail Bradshaw who has used her ward's money. This plan develops into a scheme whereby they secure all Doris' wealth. Then overcome by conscience, the three assistants, through the other, except Zara, object. However, he accomplishes his purpose and escapes from the police. The others are deported, but he continues to Hollywood and weds Zara.

A FAIR picture, this one will probably serve to provide a moderately entertaining evening for the patrons of the majority of houses. It has good exploitation possibilities, and excellent showing the film should make the most of them.

An uneven production, "The Mystic" is strong in spots and woefully weak in others. In the sequences showing how the fake fakirs are putting their beliefs across in spiritualism there is a great deal of interesting material. But in the shots showing Michael and Zara backing down a staircase, andapon appearing at the end of the stairs are a sequence which is entirely out of place with Zara's character and with the plot of the story.

Thus the film must be classified as only fair program entertainment. But at the same time, for an average house, one will wish to see the leading characters in other films telling tales of crime and intrigue. Conway Tearle looks a high class and good intellect, and Aileen Pringle would be an excellent co-worker in roles opposite such a character.

Considerable footage is devoted to what may almost be termed an expose of the psychic and medium business. There are secret panels, traps through which fake arms are propelled to the next world wildly from her cabinet. There is the usual equipment of guitars, bells and other paraphernalia familiar to seance frequenters. Quite logical explanations are given as to how the "mystics" do their stuff.

There is a certain weird charm to the Hungarian sequences, showing the roving gypies in their gypsy clean costumes. A good touch is lent by the presence of a member of the troupe who is a hurrier of knives. He wields his weapons with interesting precision. It seems too bad that the character was not endowed with a bit more of the sinister.

Aileen Pringle gives her best performance in the colorful role of Zara, the mystic. First in the habituants of the gypsy camp, and later in the regal robes assumed as part of the atmosphere of the great seances, she makes a pleasingly elfine figure.

Conway Tearle renders a characteristic portrayal of the arch-crook, Michael Nash, in his role with great opportunities to faithfully register the various emotions of the swell moboman.

The support is adequate to the requirements of the production for Mitchell Lewis in the part of "Pop'a" Zazarak, an oilier villain who nevertheless has a touch of humor.

A hallow of "veiled ladies" will help attract attention, and other stunts built around the title and plot of the picture should pull. The names of Aileen Pringle and Conway Tearle will add prestige in the many localities where these players are popular.

WHERE chapter plays are in demand, this one should keep them coming back in larger numbers for each succeeding one of the ten chapters. The type of picture is sure to grow in exhibition value through word of mouth advertising.

The first three episodes in this chapter play are an unqualified success. Western stuff and circus atmosphere. In the opening sequences we are thrust into the midst of the turmoil caused by a thousand homesteaders all lined up at the starting point for one of the most thrilling races in the country's history. It is the race for free land and vividly depicts what the white pioneers have suffered. Among all sorts of vehicles madly careening into the Cherokee Strip thrown open by the government for settlement.

Then we are introduced to the various characters, beginning with the villainous charlatan "Doctor" Powers, proprietor of a medicine show selling "Elixir of Life" to the gulftulities who habitually fall for the ballyhoo artists of the "Big Top" and the "tents." In the first chapter it is necessary to establish the fact that the white pioneers have successfully changed. This is not too well accomplished; for not until the third episode do their identities become clear.

The second chapter is entitled "Out of the Show." The third is "The Outlaw Elephant." With these we swing into a fast moving story of circus life.

Much of the action has been filmed on the hundred acre lot of the famous Miller Brothers "101 Ranch," which is known as the largest diversified ranch extant. It is located at Elska, Oklahoma, near Ponca City, in what used to be the Indian Territory. The locale is extremely interesting, and judging from the first three chapters the story promises to contain many thrills and have a corking climax for each part.

Jack Mulhall enacts the hero role—that of the white boy brought up among the Redskin. He does very creditable work, in a role for which he seems admirably suited. Helen Ferguson is the female lead as Polly Breen. The "Pony Express Circus." She, too, is well cast and may be counted upon for her share. Eddie Phillips is the heavy, while Henry B. Walthall contains many hitches with Virginia Warwick, who is good as a deep-dyed villainess who frames up all sorts of mean tricks to supersede Polly in Bob's affections.

Exploit this as an interesting Western drama beginning with the historic Cherokee Strip sequence and portraying vividly with a circus background the famous also the 101 Wild West Show. Western ballys are in order for this one.
HELL'S HIGHROAD

CAST AND SYNOPSIS
Judy Nichols ........................................ Leatrice Joy
Ronald Kane ........................................ Edmund Burns
Sanford Gillespie .................................. Robert Edeson
Anne Dundee ........................................ Dorothy Harmon
Dorothy Harmon .................................... Helen Sullivan

Judy Nichols loves Ronald Kane. Both are poor and Judy declares matrimonial poverty. Through Sanford Gillespie, a wealthy man, Judy finds opportunity for excellent acting, and the production has been staged according to the best Cecil De Mille tradition. There is a sufficiency of sublime comedy, several big dramatic moments, some gorgeous ensembles, and a bang-up climax.

"Hell's Highroad" has many pleasant parking places along its poppy lined length. Especially when an attractive widow worth billions engages scores of hard working girls with faces, figures, and ideas above pounding out "Yours received and contents noted" on their typewriters. Dorothy Harmon, Russia's wealthiest husband obligingly dies leaving her a feminine Monte Cristo. So when Judy weeps her tale of woe because of financial disabilities, the girl friend jumps into the breach with the remark that "us stenogs must stick together."

Dorothy secures her chance, and at the cost of her honor and also her love. Judy secures the business preferment which makes Ronald rich. So these are wed. And then the trouble begins.

The slow seeping of gold-dust into Ronald's soul is well portrayed. Man-like he forgets the woman he loved and when the blonde predator of Broderick's billons calls, he gladly answers.

There are some big scenes showing the lavish entertainments staged by the much-maligned siren. The grand ball room of her palatial residence is disguised to represent various environments. One is a circus, with side shows and everything. And the freaks are best at that. They are all starved. They are the "normal" beings, and comment to one another.

There is a smashing climax in the sequence where the ruined Ronald finds his wife in Gillespie's rooms. He strangles her, and she protests that she likes it, for it shows that blood has returned to his veins. She is only a bath out of the gold that had contaminated them.

The cast is uniformly excellent with Leatrice Joy, and Robert Edeson having a shade the best of it in a close contest for historic distinction. Both are expressive, though, and Helen Sullivan quite in character as today's heiress who was yesterday's stenographer.

Feature this as a Cecil B. De Mille production, directed by Rupert Julian. Hail Leatrice Joy, and use the pulling title in catch lines, advertising and stunts.

CALIFORNIA STRAIGHT AHEAD
Universal-Jewel Photoplay. Authors, Harry Pollard and Byron Morgan. Director, Harry Pollard. Length, 7,238 feet.

CAST AND SYNOPSIS
Tom Hayden ........................................ Reginald Denny
de Gommor ........................................ Gordon Meserve
Sam ................................................. Tom Wilson
Craughton Deane .................................. Charles Bernard
Joyce ............................................... Lucinda Woollam
jeffrey Browne .................................... John Stepping
Ned ................................................. Einar Jurgen
James .............................................. Leo Nomas

Tom celebrates his last night of bachelorhood well but not wisely, and ends in a hospital. His dance partner who is much amused by his manner is Saint Jack, who only casts aside by her family, but also by his own. Disheartened he begins a housewarming, but is accompanied in his touring trailer by Sam his valet. On route he meets the girl and her family, rescues her from circus animals which break loose during a storm, and kidnaps her in an attempt. They marry and beat the other party to Los Angeles by several days. Here Tom substitutes as driver of his father-in-law's race in the motor race at the Ascot track. Of course he wins and is reinstated in the affection of the bride.

REGINALD DENNY is here again in a riot of fun. This is the type of vehicle in which he is at his best. And Denny at his best is as fine a drawing card as any screen comedian.

The story is logical, and contains all the elements requisite in registering sure-fire at the box-office. There is romance, a world of laughter, several episodes of danger, and the heart-stopping thrills that come with the sight of motor cars speeding comet-like round a racing bowl.

The picture runs eight reels, and the fact that there is no apparent speaking volumes for the work of the star and that of the director. It would be difficult to imagine a better performance than the one shown by the escape of the circus animals during a temedious storm. The "hulls" and the "cats" trumpet and roar, while the occupants of the monkey cage find their cage gates gagged. Quite naturally, the occupants of the automobile camp are in a frenzy of fear. Then our gallant hero to the rescue—brave and funny. It's a big sequence.

There are not a few of the so-called minor touches which combined help in carrying the burden of hilarity. The idea of having the hero take out the engine of his valet negro to avoid the shame of his negro valet is fraught with humor. Tom and his colored retainer sell chicken one day and then dine at the mammy gives out. Another bit shows Tom rescuing his father-in-law's party from a mud-hole. And, of course, in the process of doing so the抢险 advertsurer is accidentally tossed into the puddle.

There may be nothing startlingly new in the spectacle of an automobile race. But there is most certainly a quite decided thrill in watcheing the dare-devils of the track speeding around the bowl with death lurking at every curve. When Tom wins, even the sour-hearted fan of the day claps and cheers, and all but the most blase audiences will join in with a will.

Reginald Denny is right up to his usual standard in this picture. He offers a very satisfactory characterization of the lovable Tom Hayden, who in search for excitement manages to get himself left flat at the very start. This is the man in the sweetheart role, lends color and beauty to the production, and Tom Wilson in familiar face-ache character kicks up his share of laughs. John Stepping is excellent in the lesser role of Tom's father-in-law.

Tell the town you are showing Denny's latest, and feature the circus stuff and the automobile race. Use the title in ad copy and throwaways, and secure window space from garages, automobile supply stores, gas stations, and agencies for street parades and similar ballys.

THE COAST OF FOLLY

CAST AND SYNOPSIS
Nadine Gathaway .................................. Gloria Swanson
Joyce Gathaway ................................... Joyce Gathaway
Larry Fay .......................................... Anthony Jowitt
Constantine Fay .................................. Francis X. Bushman
Dorothy Cumming .................................. Dorothy Cumming
Prudy Nanny ........................................ Eugenie Besserer
Upson .................................................. Robert Edeson

Nadine Gathaway deserts her wealthy husband for romance and disappears for twenty-odd years. Joyce, her only child, grows up, meets his father's millions with the stipulation that she remain unmarried, else she will be "pulled around" with Larry Fay, and his adventurous wife sisters. Nadine, returning from her trip to France, meets Constance de Tauro, returns from France to protect her daughter. She "frames" Mrs. Fay in a wild party and forces her to withdraw the suit and give Larry his freedom. She then confesses to her husband, saying that she knew the truth all along. She and the Count drive to grow old gracefully and Larry is to marry Joyce when free.

They'll always walk a mile to see Gloria. And when they watch her characterizations in "The Coast of Folly," they will leave the theater with well earned admiration.

In this latest effort, the brilliant star is afforded unusual opportunity to display her genius. And not one chance escapes her. As the daughter, she springs a surprise more radiant and beautiful than ever. As Nadine, the mother, she contributes a noteworthy portrayal in the role of a world-weary woman waging a losing battle to retain her loved.

Perhaps the best of the many big scenes is that in which she confronts her former friend, Constance Fay. It is Constance who finally and fairly is to ruin the reputation of Nadine's daughter. And also to deprive her of a heritage of some twenty million dollars.

She brings into play all the weapons at her command. Finally having her daughter's enemy in her power, she forces her to withdraw all damaging statements and also to drive to grow old gracefully and thereby enable him to marry Joyce.

Gloria's make-up as Nadine is little short of marvellous. In the double exposure shots of her as the earthbound damned and the peach-skinned flapper are one and the same person. In some instances the star's appearance is reminiscent of Leslie Howard, one of the last of the Divine Sarah Bernhardt herself.

Not only is her performance of general excellence, but she contributes many minor touches that are perfectly in keeping with the character. Her pathetic love for her latest husband, the Count, is not without its pathos. And there is real drama in the scene where she determines to sacrifice herself in behalf of her neglected daughter.

Of course, Gloria's interpretation of her daughter's role is head and the supporting cast. She is excellent in every gesture. Her every action will be remembered by your patrons long after they have left your playhouse.

Next best is Alex Francis in the sympathetic role of Count de Tauro. He is a famous and imposing old gent, and he understands women thoroughly, especially the whims and frowardness of his wife.

Anthony Jowitt, a new comer, plays Larry Fay's loving lover. His camera is conscious, and renders a stilled performance, never impressing one with his sincerity or realism. The remainder of the cast is up to the mark, with the fine support of Eugenie Besserer as the nurse.

Feature Gloria Swanson in the brightest lights. You can get a great interest in the title. Through your local papers secure the opinions of prominent women regarding Nadine's sacrifice for Joyce. Also regarding the question of divorce. Stylish shows and window displays will help.


**Equipment News**

Joseph Hornstein, of Howell's Cine Equipment Company, returned from a sales trip throughout the field and around convention of the Supply Dealers of America, in Chicago. Hornstein had a very successful trip and reports many sales.

New Theatre, Rockaway, has purchased two Peerless arc reflecting lamps.

Salaam Temple, of the Fabian Enterprises and one of the largest houses in the State of New Jersey, has purchased all their equipment from Joe Hornstein. The house will open on Labor Day, September 7th.

Happy Hour Theatre has purchased equipment.

Baldwin Theatre, Baldwin, L. I., has purchased two Peerless lamps and one Hertner transverter and one Gold Fibre screen.

Orpheum Theatre, Yonkers, has purchased a Gold Fibre Screen.

Oxford Theatre, Plainfield, N. J., one of Walter Reade's houses, has purchased two Simplex projectors, two Peerless lamps, one Hertner transverter and one Gold Fibre screen. The house will open on Labor Day, September 7th.

Royal Theatre, Roosevelt, L. I., has purchased two Simplex projectors and one Gold Fibre screen. The house will open on Labor Day, September 7th.

Regent Theatre, Kearney, N. J., one of Harry Hecht's houses, has purchased all their equipment from the Howell Cine Equipment Co., Inc. Harry has spent about $35,000 for alterations. The house will open on September 15th.

George Walsh, son of Mike Walsh, is now managing the Strand and Hamilton Theatres at Yonkers.

Sam Roth, of Christmas & Roth Enterprises, has been appointed managing director for the above mentioned enterprise. Sam is one of the most able and progressive managers in Westchester County.

Matthew Christmas has leased a two thousand seat house at Bronxville, upper Westchester County. Howell's Cine Equipment Co., Inc., will equip the house.

**WELL KNOWN SUPPLY DEALER PASSES ON**

Fred P. Dwyer, who for many years was connected in the theatre supply business with his brother, Leo E. Dwyer, at Columbus and Cincinnati, Ohio, passed away at his mother's home in Dunkirk, Ind., on August 22nd, where he had been ill for some six years. Both he and his brother Leo were connected with the Dwyer Bros. & Co., Cincinnati, Ohio, up until the last five years, when they sold their interests to Dr. Otto Dieckman, the firm name being continued.

Fred was 33 years old. His many friends in the business will mourn his death.

**PROJECTION HINTS**

*By Wesley Trott*

**PROJECTION SPEED—Continued from Issue Sept. 5**

The correct speed of projection is the speed at which each individual scene was taken, which speed does vary a great deal under certain conditions.

Now a cameraman out on a location encounters bad light conditions. Of course, he will slow his camera down to the limit, in order to get all the light he can. Now the next scene to this was perhaps taken back at the studio, with perfect lighting conditions and a maximum speed. One of the scenes may have been taken at a speed of about sixty and the next one at a speed of about seventy. It does not require any extraordinary brain power to understand that if the motion picture projector ponders along through both scenes at sixty or sixty-five, one scene will be correctly portrayed and the other will be entirely too slow, or if you run the projector at seventy one will be correct and the other too fast. Now on the other hand, if the projectionist runs his machine at sixty-five per a minute then both will be run wrong.

The projectionist should watch his screen as carefully as possible and regulate the speed of the projection to synchronize with the speed of taking as near as possible.

Now if the cameraman would always take scenes at one speed, sixty feet per minute, all that would be necessary to perfect projection would be to set the machine at sixty, but the fact of the matter is there is no such thing as a set camera speed. I have heard and read that camera speed varies all the way from 60 to as much as 85.

The correct way is for the projectionist to watch his screen as carefully as possible and when he sees the action of the picture too slow or too fast he can regulate his speed of his machine accordingly. Any projectionist that has any interest in his work will do this.

Where the theatre furnishes the projectionist with a fixed schedule, there is and can be but the one proper procedure, viz.: the show must be first run by the projectionist at proper speed, the required time taken down carefully, and enough taken or added to the program to enable the projectionist to show at proper speeds in the limits of the schedule.

Good projection is always greatly hampered where there is an iron-bound, unelastic “schedule” for the projectionist to work to. In the issue of November 1st I published a time table that will be of huge help to projectionists and exhibitors using a schedule.

There is no need of speeding a projector in order to get flicker out of his picture. A shutter can be made and set that will take all the flicker necessary out of a picture. With a proper made and set shutter the projectionist can run as slow as 12 minutes to the reel and not get but very little flicker in his picture. You can't get perfect results with too fast projection speed. The result is not pleasing from any viewpoint.

I am sure that the above article will help the readers of my department to more fully understand what correct projection speed is.

**Contract Awarded for Carthay Center Theatre**

LOS ANGELES, Sept. 12.—Architect A. B. Rosenthal has let a contract to the Winter Construction Company at about $500,000 for the theatre to be built by the Carthay Center Holding Company at Carthay Center, occupying an entire square block in the business district of the Wilshire subdivision.
U. S. Shipping Board Sees
New Daylight Projector

THERE has always been a great need in the motion picture industry, among exhibitors, for a self-operating, continuous daylight motion picture projector which could be utilized in the lobby, and which, with the use of trailers, would give the passerby an actual visualization, in the form of motion pictures, of a small part of the program being shown inside of the house.

There is nothing which attracts more quickly than motion, and when it is in the form of interesting pictures it not only attracts the man passing a theatre, but will cause him to stop, and in many cases, if the trailer is sufficiently interesting, will draw him inside.

The manufacture and distribution of such a machine has many times been attempted, but several obstacles have arisen which made progress exceedingly slow in producing a machine which was practical for all purposes.

The Capitol Machine Company of 100 West 42nd Street, New York City, has finally succeeded in developing a machine of this type which is in every way 100 per cent perfect.

In developing this machine, every obstacle which has hitherto paralyzed the efforts of other manufacturers of similar products, has been overcome by the Capitol Machine Company and they have today a finished product which is in every way suitable for any need to which the exhibitor might wish to put it.

IT IS a daylight automatic continuous projector in which the projection is perfect, and even in the brightest light can be seen as clearly as a motion picture inside of a darkened theatre. The screen which they use has overcome the difficulty of seeing a picture properly from the side, for the picture is as clear and distinct, and as little affected by distortion at an angle of 45 degrees or more as it is immediately in front of the screen. This means that a man at the edge of a crowd in front of a theatre can see the picture just as clearly and plainly as a man standing directly in front of the screen.

Another, and probably one of the most tedious of all the obstacles which had to be overcome, namely, the difficulty of running a film for any length of time without it becoming broken and useless for further presentation, has also been overcome in this new machine. This has been done through the use of a new and carefully worked out intermittent movement. By this new application of mechanical principle the film is not pushed from frame to frame by a series of hammer blows such as is used in the average machine, which necessarily destroys the average film in a short time, but is pushed forward through the machine without causing any destruction whatsoever to the film. This means that the life of the film used is lengthened to a point where it is practically used almost continuously for many days, operating from six to eight hours each day, without any appreciable deterioration to the film.

Also, by the use of Eastman safety standard non-inflammable film stock they have eliminated all fire hazards and have further reduced the chance of any accident to either film or machine by installing a device in the machine which automatically stops the machine as soon as the film breaks or becomes impaired.

Another important factor in this projection machine is that it is extremely light, weighing only eighteen pounds, carrying case and all, and requires only a very small space. It is portable, and because of its light weight, can be carried from one place to another by anyone, and set up at a moment's notice.

The machine is not in an experimental stage. Its practicality has actually been proven. The Capitol Machine Company have the machine in production, several thousand having already been turned out complete. They state that they have sold several of these machines to theatres in the eastern territory where they are being used with great success.

This machine is also extremely practical for many purposes besides lobby display. The government is using them in many of their departments for propaganda purposes; large industrial concerns have them in use for sales promotion work, and banks and similar institutions are using them to the best advantage in promoting the idea of thrift among their customers. Even the police departments in various cities have adopted it for "Safety First" propaganda by using them at various points, and showing pictures illustrating preventable accidents.

THEY are being used by theatres, not only in their lobbies, but are placed in store windows in the neighborhood to show to all persons in the vicinity trailers of pictures which are being shown in the neighborhood theatre.

Business.

At a luncheon which was recently given under the auspices of the Capitol Machine Company at the Princeton University Club, New York, to the motion picture press and other motion picture interests, Mr. Arthur Dunn, president of the concern, and Walter E. Greene, outlined the activities of the firm and emphasized the splendid production facilities available for the new projector.
STERLING, Ill., Sept. 2.—A new motion picture and vaudeville theatre will be built here. William Schrader, of Sterling, is the owner and plans have been drawn by Bradley & Bradley, Rockford, Ill. The house will be 230 by 136 feet and one-story high. It will cost approximately $60,000.


Arch. Walter M. Haschler, 5 E. Huron, Chicago, Ill., drawing plans on theatre, stores and office and apt. bldg., 3-sty. and bas., 70 x 200, at s. w. cor. Halsted and 35th streets. Owner, Reckes & Reckas, 639 Cottage ave, Chicago, Ill.


Arch. De Foe & Besecke, 1704 Baltimore, Kansas City, Mo., taking bids on theatre and store at 35th and Market street, Owner, R. L. Willis, 5037 Michigan.


Arch. C. Howard Crane and Elmer George Kiefer assoc, Griswold st., Detroit, Mich, drawing plans on M. P. theatre in West Federal street, Youngstown, Ohio. Owner, State Amusement Co., Chas W. Schaefer and Geo. J. Renner Jr., care Mr. Schaefer, 247 Park ave, Youngstown, Ohio.
One Thing More

In your modern motion picture house every detail of projection, decoration, ventilation, temperature, seating, has been carefully worked out to make the theatre attractive and comfortable.

But there's one thing more you can do—and it's a real factor from the box office point of view: make sure the picture is printed on Eastman Positive Film, the film that safeguards for the screen the quality of the negative so your public may enjoy it.

Eastman film is identified in the margin by the black-lettered words "Eastman" and "Kodak"

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Once in a dog’s age there flashes upon the horizon a girl who is a real comedian, funny in her own right.
Think over the women stars of stage and screen, and try to count up the genuine mirth-makers.
Alice Day is not only beautiful; she’s funny.
That’s why Sennett, champion picker of comedians, has promoted her from the ranks of the featured players to stardom.
Look at these new Alice Day comedies at the nearest Pathé exchange. When you get through laughing you’ll sign ’em up.
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

Victor Fleming's great production
with BESSIE LOVE
WARNER BAXTER
RAYMOND HATTON
Screen play by Anthony Coldewey

Wright
"A Son of His Father"

September 19, 1925  THIS ISSUE  8,000 Copies  Price 20 Cents
EXHIBITORS REVIEW

"A Great Daily Newspaper for the Whole Film Industry"

See the Announcement on pages 2-3 of this issue
# THE PICK OF THE PICTURES

for

Independence and Profit

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| 1 | **Super Feature**  
**"RED LOVE"**  
Starring John Lowell and Evangeline Russell | Ready |
| 1 | **Super Feature**  
**"THE RED KIMONO"**  
Being produced by and with MRS. WALLACE REID | Pictures from the Novels of JAMES OLIVER CURWOOD |
| 1 | **Arabian Nights Super Special**  
**"Tales of a Thousand and One Nights"** | Ready |
| 1 | **Super Feature**  
**"KING LOG"**  
(Working Title)  
By Clarence Buddington Kelland  
With John Bowers, Dan Mason, Marguerite de la Motte, Allan Hale | GENERAL CHARLES KING  
Frontier Features |
| 8 | **DE LUXE SERIES**  
Starring MARILYN MILLS and her intelligent horses  
"Star" and "Beverly"  
Ready—"Tricks"—Next—"Three Pals" | Secret Service Stories  
Starring P E G G Y O’D A Y  
"The Thrill Girl"  
Ready—"Peggy of the Secret Service" |
| 8 | **Productions Starring**  
"KEN" MAYNARD and TARZAN, "King of All Horses"  
Ready—"$50,000 Reward" — "Fighting Courage" — "The Haunted Range" | Splendid  
AL FERGUSON FEATURES  
Ready—Seven Pictures |
| 26 | **"HEY FELLAS"! Kid Komedies**  
"The Doin’s and Disasters of Young America"  
(Released Every Other Week)  
Six Ready | "SHEIKS and SHEBAS"  
Comedies of FLAPPER AMERICANS  
(Released Every Other Week)  
Six Ready |
| 10 | Episode Serial  
Ben Wilson and Neva Gerber in  
"THE MYSTERY BOX"  
Now Ready | Society-Athletic Features  
Starring F. SCHUMANN-HEINK  
Ready—"Hills Aflame" — "Youth’s Highway" |
| 15 | Episode Super-Serial, Nationally Advertised and Exploited  
"THE POWER GOD"  
Starring Ben Wilson and Neva Gerber  
For Fall Release | Two-Reel Herrick Unique Featurettes  
"FRAGMENTS OF LIFE"  
"Tales Told Without Titles"  
Four Now Ready |

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"Better Pictures For Less Money"

DAVIS DISTRIBUTING DIVISION, Inc.

J. CHARLES DAVIS, II, President

218 West 42nd Street  
New York, N. Y.
"A Great Daily Newspaper

Exhibitors
An Extension of Service

All the News of the Motion Picture Industry from All the World

News is the backbone of every real newspaper.
News can not be canned, preserved, sun-dried or kept on ice.
It is news today—an old story tomorrow.
This industry makes volumes of real news.

In this newspaper it will be told while it is news.
Through unparalleled newsgathering facilities, reaching wherever motion picture activities occur, you will be kept informed day by day.
Without wading through vast areas of inconsequential type to find what you want.
If you are busy, this will be your newspaper from its first issue.

THE FIRST ISSUE
[And one of many you won’t want to miss]
Monday, October 5
A Motion Picture Newspaper That Everyone Will Find Worth While

Motion Pictures have built a Great Industry, one that is going to be far greater in the near future.

This industry has been well served by one Daily Newspaper. Now it has reached the point where there is real need for two.

It has reached the point, in fact, where the once-a-week handling of news, based on the methods of twenty years ago, is obsolete.

For these reasons Exhibitors Review—not a new publication, but an extension of the service provided by Exhibitors Trade Review—will meet a vital requirement of the business.

THE SUBSCRIPTION PRICE

[Including EXHIBITORS TRADE REVIEW WEEKLY] $5 a year
all roads in New York led to the Capitol Theatre Sunday—where NORMA TALMADGE in "GRAUSTARK" a love story of to-day, was voted by the great crowds as being one of the greatest pictures ever made.

A First National Picture

Presented by
JOSEPH M. SCHENCK

with EUGENE O'BRIEN
Story by GEORGE BARR McCUTCHEON

Produced by FRANCES MARION

A DIMITRI BUCHOWETZKI PRODUCTION

Photography by ANTONIO GAUDIO, Dir. Direction by CEDRIC Gibbons and RICHARD DAY

Written by ETHEL T. CHAFFIN, Assistant Director WILLIAM COWAN

Members of Motion Pictures, Producers and Distributors of America Inc.—Will Hays

Exhibitors Trade Review
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

Editorial

ONE of the things it would be interesting to know, and which we can’t even guess at, is how many thousands of people were drawn to motion picture theatres by the news-reel showings of the Shenandoah disaster. Few events since war time have aroused such universal interest and regret. In handling the affair with the extraordinary speed that has become a commonplace to us in the business, the news-reel provided something that deserved exceptional advertising and exploitation.

It’s a shame that pictures such as these, the making of which requires resort to almost superhuman methods, are apt to be treated as a mere part of the week’s routine. Which is a good deal like getting out an extra edition of a great newspaper and then forgetting to make a noise about it.

* * *

ASSUMING that we are approaching the season when weather conditions ought to be favorable for a substantial increase in attendance, it will be well for every theatre manager to remember that this is the season, also, when the radio people begin a strenuous drive for business. They have begun by cutting prices heavily and indications are that there will be many new models of receiving sets on the market for which the usual extravagant claims will be made. Which means, of course, that there will be a new army of radio fans who will have little time for anything but their new toys, until the novelty wears off.

The presence of a radio set in the average home is no more a menace to the theatre than the presence of a bath-tub, except for the few days or weeks or, in some cases months, required for the new owner to get thoroughly acquainted with it. During that period you have to hit him harder with advertising and exploitation to drag him out. This is the time for just such extra pressure. If you doubt it note the radio advertising in the current issues of the weekly magazines.

* * *

THE Phantom of the Opera,” which opened in New York this week, has been changed considerably since its first showing on the west coast. In the opinion of many who saw its eastern premiere it is one of the most powerful pictures thus far screened, superbly done, with exceptional dramatic appeal. It represents, in brief, the sort of picture a conscientious producer takes pride in making. For appeal to an intelligent public.

* * *

A RECENT remark here about “Souls for Sables” must be retracted. Not the statement that it is a good picture. That stands. But the reference to it as a Truart production. Which was just one of those inadvertences. It is, of course, a Tiffany production.

Willard E. Howe
EXPANSION OF M-G-M BRINGS IN STROMBERG

Former Producers Distributing Corporation Contributor to Supplement Work of Mayer, Rapf and Thalberg

H UNT STROMBERG, one of the industry's foremost producers, has entered into an agreement with Metro-Goldwyn-Mayer whereby he will act in a supervisory capacity and will augment the work of Irving G. Thalberg and Harry Rapf, associate executives at the Culver City studios, according to an announcement by Louis B. Mayer, production executive-in-chief.

Announcement of the affiliation was made in last week's issue of Exhibitor's Trade Review.

An enlarged production schedule is soon to be put into effect at the Metro-Goldwyn-Mayer studios and Stromberg will participate actively in its execution. In addition to acting in a supervisory capacity he will assume the direction of several pictures.

In making the announcement Louis B. Mayer said, "Under the enlarged producing program about to be launched we will need the additional services of a producer who can achieve M-G-M quality in pictures. In Stromberg Maser, Thalberg, Rapf and myself feel we have acquired such a man. He enjoys an enviable record and under his association with us he will, I feel sure, achieve the greatest work of his career."

Hunt Stromberg was recently producing for Producers Distributing Corporation, and made several successes for them.

He disposed of all of his interests in such pictures and turned over four or more stories to them.

Stromberg has produced many successful productions, among them "The Siren of Seville," "The Fire Patrol," "A Cafe in Cario," "Tiger Thompson" and several Harry Carey pictures in addition to those he made for Producers Distributors.

Stromberg will immediately begin his new work at the Metro-Goldwyn-Mayer studios in Culver City.

MAAS JOINS KANE

Erne Maas, motion picture producer and head of Roycroft Pictures, has gone over to the Robert T. Kane organization, producing a series of features for First National, as general production assistant to Kane. This is in line with Mr. Kane's recently announced policy of surrounding himself with personalities who have advanced ideas.

WALKER RALLY AT ASTOR

THE Motion Picture Division of the James J. Walker Mayoralty Campaign tendered the candidates a luncheon at the Astor Hotel, New York, on Sept. 9. It was preceded by a parade down Seventh Ave., in which the body was made up of exhibitor Walker boosters, and included a pause at 48 Street between the exchange buildings there where Senator Walker greeted the crowds in a short speech.

Nathan Burkan introduced Senator Walker at the luncheon and said that the meeting was a protest gathering with the vehement denial in view that Senator Walker planned to "turn the city over to the underworld," as certain New York newspapers have stated. Walker thanked the motion picture men for their support and took the opportunity to ridicule his opposition's ridiculous "underworld" charges.

Adolph Zukor, Eugene Zukor and Felix Feist were representative of the producer body at the luncheon while the exhibitors of Manhattan, Brooklyn and the Bronx were well represented. Irving Berlin's campaign song, "Walk in With Walker," was rendered—much to everybody's delight.

$9,000 was pledged by those present for the Walker campaign.

NEW CONTRACT FOR MARION DAVIES

A new contract for the services of Marion Davies has been signed at the Culver City studios, as a result of which this star will appear in Metro-Goldwyn-Mayer pictures for a long term. Miss Davies' original contract called for only one picture, but following the completion of "Lights of Old Broadway," directed by Monte Bell, a new arrangement has been entered into whereby Miss Davies will soon start work at the Culver City studios on the first of a series of Cosmopolitan productions for Metro-Goldwyn-Mayer.

EUROPE SWEEPT BY "THE LOST WORLD"

First National Special Takes Capitals by Storm

The First National-Watterson R. Rothacker production of Sir Arthur Conan Doyle's novel, "The Lost World," produced under the supervision of Earl Hudson, is taking Europe by storm. Its reception in the British Isles has been nothing short of sensational.

In Paris it broke every record for motion pictures, both for length of run and for volume of business. It was shown at the Cameo Theatre in Paris, where First National's "Sea Hawk" had previously set new records.

Reports received by First National from Italy, where Count Chippico is the distributor, are that it is taking all Italy by storm. In Germany the UFA is giving it the greatest advertising campaign in German film history and it is attracting tremendous patronage.

The exploitation campaigns for "The Lost World" both in London and in Paris were brilliant examples of what Europe can do in bringing a motion picture to the attention of the public, and have furnished pointers to the exploitation men of America.
FOUR COMPLETED
BY FIRST NATIONAL

Five New Productions Get Under Way Also

Last week saw the finish of photography, with the exception of some clean up shots, on four new First National releases.

Colleen Moore's new starring vehicles, directed on the West Coast by John Francis Dillon, under the supervision of John E. McCormick, "We Moderns," from Israel Zangwill's play, is one of them. In the supporting cast are Jack Mulhall, Claude Gillingwater, Dorothy Seastrom, Louis Payne, Cleve Morrisson and other well known film players.

John M. Stahl has finished photography on his own original story, "Memory Lane," for First National. Benjamin Glazer prepared the continuity. Among the roster of players are Eleanor Boardman, Conrad Nagel, William Haines, Dot Farley, Tomas Standing, Kate Price and Earl Metcalfe.

Inspiration Pictures has also finished photography on its new Richard Barthelmess picture for First National, "The Beautiful City," in which Dorothy Gish plays opposite the star.

The final shots on Robert T. Kane's initial production for First National, "The New Commandment," from Frederick Palmer's novel, "Invisible Wounds," were made. Howard Higgins directed. In the cast are Blanche Sweet, Ben Lyon, Claire Eames, Holbrook Blinn, Dorothy Cummings, Effie Shannon, Pedro de Cordova, George Cooper, Diana Kane and Lucius Henderson.

The first two weeks in September saw photography begin on five new productions for First National.

The first is already in production, shooting having started on September 3rd. This is the new Corinne Griffith picture being made by E. M. Asher's "Sister's Wife," from the story by W. Somerset Maugham. A new title will probably be selected for it. Irving Cummings is directing. In the cast supporting Miss Griffith are Malcolm McGregor, Percy Marmental and Warner Oland.

Next to go into production will be Edwin Carewe's production of "Joanna With a Million," from H. L. Catton's widely published newspaper serial, "Joanna," which gets under way this week. Dorothy Mackaill has the lead. Others in the cast are George Fawcett, Paul Nicholson, John T. Murray and Yvonne Carewe.

C. C. Burr will get under way with his Johnny Hines production for First National, "Rainbow Riley," from Thompson Buchanan's play, "The Cub," this week. Charles Hines will direct.

Two pictures are scheduled to begin shooting next week. One is Inspiration Pictures' new Richard Barthelmess production, "Just Suppose," from A. E. Thomas's play, the other the second of Robert T. Kane's pictures for First National, "Bluebeard's Seven Wives."  

KELLY ON HINES STORY

Following close on the completion of "The Live Wire," Johnny Hines' initial starring production for First National, C. C. Burr has engaged Anthony Paul Kelly to write the scenario of Hines' First National vehicle, "Rainbow Riley," adapted from Thompson Buchanan's original stage play, "The Cub," in which Donie Fainbanks appeared on the legitimate stage.

WELLMAN SIGNED BY COLUMBIA

William Wellman, one of the best known of the younger directors, has been signed by Columbia and will start on a feature starring Dorothy Revier.

Parameter L. I. Studio Celebrates Fifth Year

On September 11 the Paramount Long Island Studio celebrated the fifth anniversary of its founding with the busiest whirl of production it has ever had. For that reason there was no gala birthday party or anything of the sort. The schedule showed six companies hard at work.

During the past five years eighty feature length photoplays have been turned out of the Astoria studio.

The huge, armory-like structure across the East River has more than justified the taint of its founders. Considered in the nature of a costly experiment five years ago, the Long Island studio has demonstrated that pictures can be made just as successfully in New York as in California.

A generous share of the credit for the successful operation of the Long Island studio is awarded by those intimate with film production to Edwin C. King, its general manager. Mr. King has achieved the difficult task of combining the artistic faculties of the film producer with the economical efficiency of the head of a vast business enterprise. He makes the wheels of production grind smoothly with never a delay in schedule.

The studio has been busy continuously with the exception of one span of ten months two years ago when a surplus of Paramount product caused a cessation of activity.

Although actual sets were constructed in the studio during August of 1920, it was not until September that John Robertson, then directing "Sentimental Tommy," moved his cameras in and began photography. "Money Mad," a George Fitzmaurice production, commenced at about the same time. Followed almost immediately Billie Burke's "The Education of Elizabeth," and Thomas Meighan's "The Quarry," part of which was filmed on the West Coast later.

The Long Island studio is complete in itself as a production center. It has its own scenario and editorial staffs under the supervision of William Le Baron and C. Lloyd Sheldon. It maintains its own art, carpentry machine, wardrobe, dressmaking and casting departments; several warehouses in which set furnishings are stored, a laboratory and a film storage depot.

This laboratory is one of the marvels of the studio. It employs 160 persons and turns out an average of 1,300,000 feet of film every week. The film storage depot has millions of feet of film in reserve subject to call from the exchanges.

Besides all these activities, the studio is now engaged in an undertaking which gives promise of being one of the most significant in film history. That is the Paramount Pictures School which has been especially chosen to train talented young men and women are receiving a most comprehensive course in every phase of screen acting. It is confidently expected that at the end of their six months course some of these students will be worthy of playing important roles.

Along his line, studio officials, including Mr. Wellman, "Geyers" William Coull, casting director, are constantly searching among New York stage people for the suitable movie talent. They find that their problem is considerably different than that of the West Coast in this respect. The Hollywood studios can always call upon a big supply of trained movie talent. The Long Island studio is obliged to obtain actors from the legitimate stage for important parts.

$695,724.61 PROFIT

The Famous Players-Lasky Corporation in its consolidated statement, which includes the earnings of subsidiary companies, reports net profits of $695,724.61 for the three months and $2,015,532.71 for the six months to June 27, 1925, after deducting all charges and reserve for Federal income and other taxes. After allowing for payment of dividends on the preferred stock, the above earnings amount to $2,167 per share for the three months and $7.04 per share for the six months, on the 243,311 shares of common stock outstanding on June 27, 1925.
Pathe Gets Carey For Western Feature Series

Pathe will release a series of Western features starring Harry Carey, according to the terms of a contract just signed between Elmer Pearson of Pathe Exchange, Inc., and Charles R. Rogers, producer of the Carey films.

It is announced that the same organization that has been making Harry Carey pictures for Hunt Stromberg during the past two years will continue to produce his pictures.

Charles R. Rogers, who has been associated with Stromberg in the previous Carey films, will devote his personal attention to the production activities which will center at Universal City in California.

"Buck Up," written by Basil Dickey and Harry Haven, will be Carey's first feature Western for Pathe. Harvey Gates, who has a number of successful Carey pictures to his credit, has written the continuity. Scott Dunlap, who directed Carey in three recent successes, "The Texas Trail," "Silent Anderson," and "Beyond the Border," will continue to guide Carey before the camera. Actual production will start at once. It is expected that the initial release will be ready in the late fall.

In his varied and picturesque career, Harry Carey has been cowboy, prospector, actor, and playwright, and for a number of years won high honors and a great following on the speaking stage in his own plays, "Montana" and "Heart of Alaska." Like many of the most popular stars of the screen he started his film work with the old Biograph in the days of single and two reel pictures. Then followed a number of series of Westerns for Universal which firmly established him as a Western hero.

"Stop, Look and Listen!" the prize comedy story which has evaded the grasp of motion picture producers for a number of years, was purchased by Larry Semon for his first comedy feature under Pathe release.

"Stop, Look and Listen!" is said to be one of the greatest comedies of the past twenty years, and Semon plans to make an elaborate screened version of this Charles Dilinger play.

Already, the new Pathe comedian has completed the adaptation of the play, and arrangements are being made to shoot the initial scenes of the picture.

Dorothy Dwan has been selected to play opposite Mr. Semon, and the comedian will direct himself, as has been his custom in the past.

HART CO. ELECTED

The William S. Hart Company, producing star pictures for United Artists' release, was elected a member of the Motion Picture Producers and Distributors of America (the Hays organization), it was announced from that office.

CHANDLER SUCCEEDS KELLOG AT FIRST NAT'L

C. F. Chandler, one of the best known and most popular men associated with the publicizing of motion pictures, has been appointed Director of Advertising and Publicity of First National Pictures, Inc., to take effect September 15th. Mr. Chandler succeeds Mark Kellogg, who has resigned after occupying the post since January 1st, 1924. Mr. Kellogg has not yet announced his future plans.

Mr. Chandler is a newspaper and advertising man of long experience, having been associated with First National Pictures since 1919, when he became a member of the Advertising Department under the direction of C. L. Yearsley. For the past two years he has been in charge of the Exhibitors Service Department. He has been notably successful in this capacity and is directly responsible for the high quality of First National's posters work during the past year.

Before his connection with First National, he was for five years advertising manager and director of publicity for the Essanay Film Manufacturing Company in Chicago. Charles Einricht takes Mr. Chandler's old post.

"STREETS OF SIN" FOR FOX

H. H. Van Loan has completed an original story, "Streets of Sin," which will go into production at the Fox West Coast Studios within a short time.

10 From F.B.O. In October

LIST HEADED BY "THE KEEPER OF THE BEES"

The increased activity on the F. B. O. lot in Hollywood during the entire summer resulted in an unusually heavy program for the month of October. The distributing company boasts no less than ten releases on its chart for the coming month, four of which are feature productions and the remaining six short subjects.

"The Keeper of the Bees," a Gold Bond picture, heads the imposing list of features. "The Keeper of the Bees" was one of the novels written by Gene Stratton-Porter before her tragic death in California last summer. The story ran serially in McCall's Magazine, and was published in book form early in September. James Leo Meehan, Mrs. Porter's son-in-law, transferred the story to the screen. The cast is headed by Robert Frazer in the title role, with Gene Stratton, Clara Bow, Alice Miles, Martha Mattox and Josef Swickard in support.

The sixth Thomson production, tentatively titled "All Around the Fry Pan," based on the well known magazine story by Frank Richardson, will also be distributed on October 18th. The famous Alturas Rodeo, a cowboy round-up of national reputation in Northern California, was filmed in its entirety by the Thomson troop for the production.

The next Texas Ranger production starring Bob Custer, as yet untitled, will also be distributed on October 19th. This is the first Independent Pictures Corporation production under Custer's new contract with the distributing company.

Maurice B. "Lefty" Flynn, under the direction of Harry Garson, will complete "Heads Up," a comedy melodrama laid in South America, in time for release on October 25th. The story comes from the pen of A. E. Barranger.

The short subjects are headed by "Three Wise Guys," a one reel novelty from the Bray Studios; "Or What Have You?" the third episode of "The Adventures of Mazzie," starring Albert Vann, as a Blue Ribbon comedy; and "Mazie Won't Tell," the fourth episode of the Mazzie series.

AN ELEPHANT AND SOME GIN

Marshall Neilan, returning to the Culver City studios, has begun work on "The Great Love," his next film for Metro-Goldwyn-Mayer, in which Viola Dana is to be featured opposite Robert Agnew. Junior Couglan, Malcolm Waite, Chester Conklin and Frank Currier are in the supporting cast of this film, which deals in hilarious vein with the problem of a young doctor conceived by a pet elephant, Norma, who will be played by herself.

The story, by Rand McNally, has been adapted to the screen by Director Neilan and Benjamin Glazer. The elephant is the young doctor's only patient, and he does attached to her to supply her with gin, for which she has an insatiable craving. Laughable and embarrassing situations follow.

C. Lang Cobb, formerly General Sales Manager of Suring D. Wilson, Inc., has resigned and is no longer connected with that company.
A Missive That Speaks For Itself
From Mr. Joseph W. Walsh To Mr. Arthur James

MOTION PICTURE THEATRE OWNERS OF CONNECTICUT

Mr. Arthur James, Editor,
Motion Pictures To-day,
New York City:

Dear Sir—My attention has been called to an article in your issue of July 18th, titled "Legal Talent Ready to Battle for Exhibitors' Freedom in Connecticut." I find upon reading this that it is almost wholly devoted to a malicious, unfounded attack on Charles C. Pettijohn of the Hayes organization.

I cannot pass this thing by without an official reply to you, knowing as I do the circumstances which led up to the passage of the Film Tax Bill in Connecticut.

In the first place, Mr. Pettijohn did not make a single move in this state without consulting with us first, and everything he did up here was with our sanction and co-operation. In the matter of engaging the wrong counsel as you call it, he consulted with us and it was on our recommendation that he retained Mr. Hohk, not because of his influence with the political powers of our state but because of his marked ability as a trial lawyer. We fought our battles up here, Mr. James, on their merits and not with political influence.

Mr. Pettijohn and myself, together with the other leaders of our organization, did everything in our power to defeat this bill, but it was impossible for reasons of which you have no knowledge.

It is my belief that you owe Mr. Pettijohn an apology for that article, and it would be a very manly thing to render it to him, because you are entirely in error in your conclusions.

While we are on this subject there is a little matter I would like very much to have you clear up and put yourself right in the eyes of the Connecticut exhibitors.

There is an ugly rumor going around up here that at the time this bill was up for discussion before the General Assembly that all the members of the Senate and House of Representatives received copies of the current issue of Motion Pictures To-day from a mysterious source, and found therein some news articles or editorials which led them to believe they would be justified in passing the bill.

I have not been able to learn the source of this rumor or find out whether or not there is any truth in it, so I am asking you to clear up the situation by denying it, if it is not true.

I have to think that anyone with any interests in our industry would supply our enemies outside with any ammunition to help defeat our common interests. It is lad enough for us to be slaming at each other on the inside but it is absolutely ruinous for any of us to co-operate with our outside adversaries and help them to enact laws that hurt the whole industry.

This is not a brief for C. C. Pettijohn or the Hayes organization. Anyone in that organization, or in the industry outside of it, will tell you that I have gone to the bat with them on several occasions and fought them tooth and nail, and it is more than likely that I will do it again if they step on our toes in this state, but I do believe in fair play, and you have not been fair with Pettijohn in this instance.

I trust you will display this letter just as prominently in your paper as you did the article in your issue of July 18th, as it may in some measure undo the harm that may have been done.

Very truly yours,
(Signed) Joseph W. Walsh,
President, Motion Picture Theatre Owners of Connecticut.

Zangwill Original For Jaffe Art Corporation

The recently organized Jaffe Art Film Corporation has planned an ambitious program for its first year of production, which is to include about eight pictures. The first film, which has been completed and is tabout ready for distribution, is "Broken Hearts," based on the famous stage play of the same name. It is a story of immigrants in America, with some background in Russia. Lila Lee has the stellar role.

The Jaffe Art Film Corporation was fortunate, through its president, Louis N. Jaffe, in securing the services of Maurice Schwartz as director for its first picture. Schwartz has gained a considerable reputation on the Continent for his ability, and has been highly mentioned by Arthur Schnitzler and Bernard Shaw. While traveling through Europe last year, Mr. Jaffe, interested in European methods of film production, made a close study of the most prominent directors. While in Vienna he met Schwartz, who was at that time directing "Wolves," a French production which was acclaimed very highly upon its arrival in America. Schwartz was, for a time, a pupil of Max Reinhardt.

Included in the schedule of eight pictures, it is understood, is a special scenario which Israel Zangwill, celebrated British playwright and author, has been asked to write. Mr. Jaffe is at the present time attempting to get Mr. Zangwill to come here and supervise the production. Zangwill has never yet written a play specifically for the screen. Various companies have been trying to enlist the services of Zangwill for the last ten years, but none of them was successful.

The Jaffe Art Film Corporation also intends to produce a film based on one of the Biblical stories. Plans have already been made to take scenes in the Holy Land, Egypt, and America. The lavish scale on which production is to be undertaken will require the erection of a special studio in Palestine, where a great part of the story is to be filmed. Oswald Schüller, a representative of the Jaffe organization, is now in Europe, meeting with the greatest Biblical scholars and archaeologists, from whom he is collecting data for the film. Schüller is making special efforts to secure the cooperation of Dr. Ismar Elbogen, the renowned Biblical archaeologist, of Berlin.

Asked about the details of his proposed schedule, Mr. Louis N. Jaffe said:

"I am only prepared to state now that under no circumstances will we sacrifice quality. Although our plan of production calls for eight pictures, we shall not deviate from our policy of presenting films of the highest artistic value, which may require more time than planned for."

"Graustark" Breaks Capitol Record

Major Edward Bowes, Manager of the Capitol Theatre, announces that the Norma Talmadge production of George Barr McCutcheon's famous love story, "Graustark," has hung up a new box office record at the Capitol, which means a new record for Broadway. "Graustark" brought into the Capitol box office on Labor Day, $16,126.70, breaking all previous records for a single day's receipts. Monday's receipts added to $14,483.90, representing receipts for Sunday, has established a new world record for a two day total. Major Bowes has surrounded "Graustark" with one of the most colorful and entertaining programs the theatre has ever presented.
BIG AUTHORS ON BIG U PROGRAM

18 Years Old Girl Represented Among Elite

With the exception of a half dozen big stories and plays which are under negotiation Universal has virtually completed its schedule of productions for 1926-27. This announcement followed the visit of Mrs. Wm. Fred Eaton Reeve, Universal's scenario editor, to the coast, where she was in daily conference for two weeks with Raymond L. Schrock, general manager of Universal City, and the coast production and scenario departments.

It is anticipated that the quantity of production will be virtually the same as this year, although it may be that four more jewel productions will be made next year. The Jewel product announced is in addition to three super-jewels of the type of "Phantom of the Opera."

Two of the Denny pictures have already been purchased. They are "Rolling Home," by John Hunter Booth, and "Signs," by Dorothy Grundy. "Signs" is an original story written by an eighteen-year-old school girl. Of about ten stories which are under consideration, Universal will purchase three more to complete the Denny schedule.

"Perch of the Devil," a dramatic novel by Gertrude Atherton, and "The Veiled Flame," by Margaret Deland, are scheduled for Louise Dresser.

For Norman Kerry Universal plans a big boxing story, a big naval story, and the Frederick F宙ck story, "This Way Out," which was announced for Reginald Denny, but was crowded off of this year's Denny schedule. The boxing story is entitled "Racing Blood," and was adapted by Wm. Eaton Reeve from the "Blister Jones" stories by John Tainter Foote. The Big Gun," by Richard Barri, published first in the Argosy All Story Magazine, is the naval story.

For Mary Philbin Universal plans a production of the anonymous novel, "Another Woman's Wife," while "Fake Eyes," by Ouida, is already being put into film form, and two original stories are being written for this star.

For Laura Plante Universal has purchased "Trades Will Be Brides," a newspaper serial by Lucille Van Slyke, which ran in between four and five hundred daily newspapers this year.

"Click of the Triangle," by Oscar T. Friend, which recently appeared in novel form, is the first of the Hoot Gibson stories to be purchased. Another Hoot Gibson is "Cow Jerry," a novel by George W. Ogden. Among the all-star pictures which have been purchased are "The Quest of Joan," by James Oliver Curwood; "The Old Soak," by Don Marquis, previously announced; "Ceases of the Arm Chair Club," by Arthur Somers Roche; "Spangles," a circus story by Nellie Revel; "The Wide Tongue's Talking," a play by John Emerson and Anita Loss; "The Cow Girl," by Arthur Stringer, and "Cap Fallon, Fire Fighter," by John Morosco.

**CHADWICK BUYS INDEPENDENT STUDIO**

I. E. Chadwick, president, Chadwick Pictures Corp., purchased the entire interest in the property known as the Independent Studio, at Sunset Boulevard and Gower street, Los Angeles, Calif. The consummation of this deal was made when Mr. Chadwick bought out the remaining half interest from Jesse J. Goldburg at the New York headquarters of the Chadwick organization.

Another proof that tempus does fugit. Here is Francis X. Bushman, Metro-Goldwyn-Mayer player and his daughter, Virginia. Virginia recently has been signed by M-G-M as a member of its stock.

**Broadway Greets "The Phantom"**

Universal's "Phantom of the Opera," its big spectacle of the year, opened at the Astor Theatre, New York City, Sunday, September 6. A notable array of first Monday morning papers carried long and favorable and at times enthusiastic reports of it.

Thurston, the magician, and Albertina Rasch, ballet dancer, contributed effectively to the premiere. The former carrying out the spirit of the picture, arranged a "phantom" to the audience's mystified interest, while the "phantom ballet" of the latter was another contribution in keeping with the spirit of the piece.

The musical score for "The Phantom of the Opera" was arranged by Eugene Conte, who also directed the orchestra. His arrangement, which includes airs from "Faust," supplemented by little known French pieces and here and there music of his own composition, is undoubtedly one of the finest supplementary presentations of this type that has ever possessed.

Coincident with the New York opening of "The Phantom" it was announced by Universal that the picture will have its Chicago premiere in the Roosevelt Theatre, the big Balaban and Katz house. The opening date will be determined by the length of the run of "Don Q" which now occupies that house.

**CHANGE IN ADDRESS**

The offices of the Calgary branch of First National have been moved from 405 Eighth Ave., West, to 300 Traders Building.

P. D. C. SET IN FOREIGN MARKET

London Office and Eight Branches Established

William M. Vogel, general manager of the Producers International Corporation, which is the foreign division of Producers Distributing Corporation, returned to America on the steamship "Olympia," after a three-months' trip to Europe, where he organized and established a new British distributing company to handle the P. D. C. releases throughout the United Kingdom, and opened supervisory offices in Paris and Berlin to conserve the interests of Producers International Corporation in the continental markets.

The new British distributing agency has been incorporated as the Producers Distributing Company, Ltd., with headquarters in London at 12 Great Queen street, and eight subsidiary exchanges throughout the provinces. A. George Smith, who headed the British Goldwyn Limited prior to its merger with Metro, has been engaged as managing director of Producers Distributing Company, Ltd., and will be in complete charge of the release of the P. D. C. product in England, Scotland, Ireland and Wales.

Film Booking Offices of England handled the 1921-1925 releases of Producers Distributing Corporation during the past year, and in view of this, Mr. Vogel intended to give preference to Film Booking Office for the 1925-26 productions. But the untimely demise of Sir Edward Fulton, which occurred just a few weeks prior to Mr. Vogel's arrival in London, together with the decision of the executors of the Fulton estate to sell their film interests, crystallized the Producers International Corporation's desire to open up its own distributing organization.

The first productions to be shown in London by Producers Distributing Company, Ltd. will be "Hell's Highroad," "Seven Days," and "The Grafting of the Apple.

While in Berlin Mr. Vogel arranged for the distribution of the P. D. C. releases throughout Germany with National Film, A. G, of which Christian Rosenfeld is managing director. National Film is one of the strongest German distributing organizations and a pioneer in the distribution of American product in the German Republic, handling many of the best and most representative American successes, including Cecil B. De Mille's "The Ten Commandments."

The interests of Producers International Corp., are being supervised for France, Belgium, Switzerland, Spain, Portugal and Italy by Mr. P. de Sadouard, with offices at No. 2 Rue de Lancry, Paris, France. And during the next thirty days an office will be opened for the supervision of the P. D. C. distribution through Central and Northern European countries and the outright sale to other European markets reached directly from Berlin.

Further broad expansions in the foreign market are now in contemplation in addition to the outright sale of the 1926 P. D. C. product in the Balkan kingdoms and republics, which Mr. Vogel closed while in Europe.

**MOOMAW TO SOLVE MARITAL PROBLEM**

Associated Exhibitors announces "How to Train a Wife" as the title selected for the new Lewis H. MileSplitter picture, which has been placed in production on the West Coast.

Claire Windsor and Bert Lytell are enacting the leading roles. In their support will appear Jean Hersholt, Walter Long, George Fawcett and Walter McGrail.
Take a long breath then read...
Harold
The Freshman

And every word of it is the truth!
"NONE OF HIS PAST CONTRIBUTIONS CAN BE COMPARED TO THIS ONE. Mr. Lloyd is certainly entitled to feel proud. 'One is never allowed to stop laughing until the end.'"

HARRISON'S REPORTS

"A wow! ... Chock-a-block with laughter... Crammed with gags. THE FINEST THING LLOYD HAS DONE."

TRADE REVIEW

"The biggest Lloyd has had. IT IS A CINCH AT THE PICTURE BOX OFFICE."

VARIETY

"A great box-office bet—a combination of laughs and thrills that will move any audience to cheer and cry with it. SURE-FIRE IF A PICTURE EVER WAS."

MORNING TELEGRAPH

"Even the most frozen-faced patron will find himself rocking with laughter. THIS IS HIS VERY BEST PRODUCTION."

M. P. WORLD

"Tops Lloyd's previous best for real laughs and pathos. Sets a new standard for well placed gags beautifully timed to collect 100% guffaws. A college comedy classic. BEAT YOUR COMPETITOR TO IT IF YOU CAN. You can bank on it to do capacity business."

FILM DAILY

"I THINK IT IS THE BEST PICTURE HE EVER MADE."

EXHIBITORS HERALD

"Lloyd's funniest picture. A sure-fire knockout. WILL MAKE A WOOD-EN INDIAN LAUGH."

M. P. NEWS
If one man calls a picture "greatest and best," you may or may not believe it.

But when TEN skilled critics tell you that, you've got to believe it.

A big audience of exhibitors and critics, at a private showing—which is the toughest possible test of a picture, shrieked, yelled, howled, roared, and mopped their eyes.

*It's the brightest twinkle from the Screen's Biggest Star!*

A Pathé Picture

Produced by

Harold Lloyd Corp.
William S. Hart and some of the players who appear in his support in "Tumbleweeds," his first United Artists picture, which marks his return to the screen.

Four Committee Meetings Presage M. P. T.O.A. Activity

Wednesday, September 2nd was a day of great activity in the national headquarters of the Motion Picture Theatre Owners of America at 25 West 43rd Street, New York City. It was the occasion of several important committee meetings—Administrative, Legislative, Contract, and Play Date.

The Administrative Committee, represented by J. H., Brylawski, Washington, D. C., chairman Nathan Yamin, Fall River, Mass., and Harry Davis, Pittsburgh, Pa., met and considered the report by President R. F. Woodhull on the various activities of the organization since the last meeting of the Board of Directors. Conferences were held with several prospective business managers, and these conferences are still continuing with the prospect of an early announcement being made of their final selection for this important post. Definite arrangements were also made for carrying on all the various work of the organization.

The Legislative Committee, particularly the Music Tax Branch, submitted a report, and were authorized to continue their activities and to engage counsel to the end of securing an amendment to the Copyright Law at the next session of Congress.

The Contract Committee, represented by Joseph M. Seider, Newark, N. J., chairman, together with Messrs. Yamins and Brylawski, met with Fred Elliott and Oscar Newfeld, representing Independent Motion Picture Association of America, and a long and important conference was held. Mr. Seider presented a form of equitable contract and a form of arbitration, which will be taken up by the other organization at an early date. Another meeting will be held as soon as is feasible.

The Play Date Committee, Messrs. Harry Davis, Chairman; Sydney S. Cohen, L. M. Segal, Nathan Yamin and J. J. Harwood, met with A. Carlos, W. E. Shallenberger, Joseph Klein, A. Weiss and Fred Elliott, of Independent Motion Picture Association of America. A general discussion was held, in which the workings and accomplishments of the Play Date Bureau were fully discussed. This committee was able to present a most gratifying report of progress, at the conclusion of which the committee was authorized to submit a report to the trade press and to the entire industry.

President Woodhull was in attendance at all of the committee meetings. A resolution was adopted by all of the National Board of Directors present, pledging their support to the theatre owners of Connecticut in their present crisis, induced by the oppressive and confiscatory tax and censor law recently enacted, the repeal of which, or relief from the restrictions of which, they are at present seeking.

"SCREEN SMILES" START

Standard Productions, with headquarters at the California Studios in Hollywood, are well under way with their initial production of the "Screen Smiles," one reel series of illustrated jokes, with Marguerite De La Motte, John Bowers, Wanda Hawley, Thelma Dell Daniels, Kathleen Clifford, Dicky Brandon, Joan Mederith, Helen Lynch and Gladys Brockwell in the cast. Fred A. Jefferson is directing.

**BENNETT'S MANAGER**

Jack Whitecomb has been engaged by Whitman Bennett, to take charge of the Glendale Studio, as Manager.
Two Women, One Man Win "Season" Prizes

Human Interest Note Sounded in Essays That Gather First Honors in Country-Wide Contest

Two women and one man have won the world and California or Florida trips offered as prizes for the best essays on "What the Motion Picture Means to Me," conducted by various newspapers throughout the United States in conjunction with "Greater Movie Season."

The honor of winning first prize goes to Mrs. Ruth Griffith, of Indianapolis, Ind., who submitted an essay on the beauty of the Picture. Mrs. Griffith wins two round-the-world trips on the Belgenland. With her husband Mrs. Griffith will embark on that steamer from New York on November 25, with all expenses paid and the world at their feet as the result of the following lines:

What The Motion Picture Means To Me

"SING us a song!" was the demand of yore and the wandering minstrel complied.

As he sang the song of valor there unrolled before the eyes of his listeners a picture to teach, to inspire and to entertain them.

But upon the demand of our fathers from the oasis of the firelight.

And as the story-teller, beloved and admired, told the story there unfolded before the eyes of his hearers a picture to teach, to inspire and to entertain them.

"Show us a picture!" is our demand, and lo, we are given the magic of a real picture with the enchantment of the minstrel and the charm of the story-teller.

In the broadness of its scope and its capacity for the portrayal of things great and small, the motion picture shows us history, science, art and literature. From India, with its swarming highways, to barren Alaska, the world is mine, the generous gift of the cinema.

Because it depicts humanity the motion picture inspires. Its subtle sermons are abiding. It takes from my tongue the timid "I can't," and in its place puts a brave "I can," and there the cutting edge of pride and indifference will perish, and a more sympathetic, more tolerant and more fit to make my place beside my fellow men.

It entertains me. It draws me without my accustomed self and lets me laugh until the tears come, or sit upon the edge of my seat in suspense. It makes me glad to be alive.

Education, inspiration and entertainment. These three the motion picture mean to me.

Mrs. G. Lawrence Wood, of Tulsa, Oklahoma, was winner of the second prize, a choice of two trips to Los Angeles or Miami.

In the city directory, you will find listed Frances, the housewife. No dreamer of me could be more accurate, for housewife is all that I am. I understand and appreciate great things when I left college, but love and marriage, careers, and I am content now to let the rest of the world do that. I have time to get my household work for my hands to do, and I can always find ways of keeping my brain active.

The Motion Picture is one of the greatest opportunities I have for providing recreation and keeping mentally fit. My husband's income does not permit idle wasting of money for amusement, but the cost of a picture show is not prohibitive. I can attend without feeling that I am seriously overstepping the family budget. The Movies are practically my only recreation and are a small factor in securing the happiness which is so necessary to my well being.

An evening at a good motion picture theatre seems to make up some of the deficit caused by lack of wealth. The desire to travel is not so dominant because of the wonderful photography of far countries. Pictures like "The Covered Wagon" satisfy me because of books I have read, I enjoy a glimpse of life as the reed lead it. The romantic situations, the climax, the beauty, help me to hold the tenderness and love for my husband that is so lost when a man and a woman think only of getting and making money. I remember that my husband is the most wonderful lover in the world, and poor as we are I cannot imagine my job of housewife for all the money coined in the Motion Picture.

I am an old man, a very old man and have been through the Battle of Vicksburg. Can you imagine what movies mean to me?

Before the coming of moving pictures there was no form of entertainment—concrete, real or lecture—wherein I could experience anything which I could really enjoy. I had come to a lonely always reading, never going out with other folks. Now, however, things have changed. No young person is a more ardent movie fan than I.

From the early days of one reel films to the elaborate productions of today, I have gone steadily and regularly to the movies. With thrilling "Westerns" I have renewed my youth. I have traveled to Colorado before the Indians had done. I have laughed with myself young with Harold Lloyd and other comedians. I have even got sentimental and want to pat "Mother" hand every time I see a "Period" picture with girls in the pretty sarongs of Civil War days, just like "Mother" wore when I was courting her. During the World War some pictures as Hearts of the World made me realize that my big boy was seeing a bigger war than our Civil War had been. Movies, more than the trend of the thought, made me feel the world ideal my son was fighting for. Today, when I come home from seeing The Ten Commandments, it will all be said before I am an old man, I have seen many commandments in my day by preachers famed and great, have been seen Revivals and Camp Meetings many times, but none of these touched me, and His word so real, No one could see that picture and not be a part of it.

A Greater Movie Season say you? Yes, for they give us more pictures such as these.

 Critics Find New Paramount Production Worthy Companion to "Covered Wagon"—Beery Gets Acting Honors

That the Paramount production by James Cruze, "The Pony Express," is fully entitled to the honor bestowed by the State of California, in calling it the "Picture of the Picture" in celebration of the State's seventy-fifth year, is borne out in the reviews accorded the premiere of the production at the Imperial Theatre, San Francisco, on September 4th.

Following are excerpts from the reviews in the San Francisco newspapers:

"The Pony Express" has swing, sweep, thrill. There is no chance, suspense, strength, beauty, in its tale of the men who rode the pony express. James Cruze, more than any other director, gets at the heart of a story, and is able to make the audience undetone that an audience feels. "The Pony Express" is a worthy successor to "The Covered Wagon" and carries on splendidly the history of the plains and civilization in the Far West."—George C. Warren, San Francisco Chronicle.

"It is a lesson in visualized history, Wallace Beery's magnificent performance will linger in memory. Several of his scenes are as fine acting as the motion picture camera has recorded."—Arch Clark, The Daily Herald.

"It has perhaps never been such a moving picture audience as that which crowded the Imperial Theatre last night for the premiere of The Pony Express. Gowns and jewels created a replica of the Diamond Horseshoe. A roll call might have been made from the Blue Book and Social Register. Last night's affair at the Imperial will live in the annals of the city's theatrical history as one of brilliance and impressiveness. "The Pony Express" is more exciting than "The Covered Wagon."—Ideal Jones in The Examiner.

"While Betty Compson, Ricardo Cortez and Ernest Torrence were convincing and picturesque, our attention was never so much stolen by Wallace Beery in the role of Rufe. He is a happy-go-lucky, the gregarious, versatile, comedy-oriented, a thoroughly effective picture—one that must not be missed."—Doddy Burrus, The Call.

"Possibly 'The Pony Express' is not as great a picture panoramically as 'The Covered Wagon,' yet it is a greater picture in plot, more thrilling, a great picture historically with true epic sweep against which it might be measured. "The Pony Express" is a truly effective picture—a truly constructive picture—one that must not be missed."—Doddy Burrus, The Call.

* * *

Schueessler Succeeds Datig

Fred Schueessler has been appointed casting director at Universal City to succeed Fred Datig, resigned.

In "Jazz Bride"

Matt Moore has been selected to play the leading male role in "The Jazz Bride," opposite Marie Prevost, being made by Warner Brothers, with Herman Raymaker directing.
PRODUCTION HIGHLIGHTS

CLARA BOW and Donald Keith, who were featured in the leads of "Parisian Love" and "Free to Love," are united once more as the principals in the picturization of Percy Marks' novel, "The Plastic Age," now being filmed by Wesley Ruggles for B. P. Schulberg.

MARION AINSLEE, one of the Metro-Goldwyn-Mayer staff of title writers and also one of the best known in the motion picture business, has been put under a new long term contract by the Culver City studios.

GEORGE E. CRYER, mayor of the city of Los Angeles was an interested spectator during the filming of the gold rush scenes for Betty Bronson's starring vehicle, "The Golden Princess," which Clarence Badger produced for Paramount.

WITH THE ADDITION of Alec Francis to the cast of "The Yankee Senor," the Fox production in which Tom Mix is to star, the production of the photoplay adaption of Katherine Fullerton Gerol's story, is well under way.

HAVING resigned from the scenario staff of Metro-Goldwyn-Mayer studio, L. G. Rigby, well known scenarist, left for a short rest at Catalina of the gold rush scenes for Betty Bronson's starring vehicle, "The Golden Princess," which Clarence Badger produced for Paramount.

ELEANOR BOARDMAN, who has been suffering from contact with poison oak, has returned to work at the Culver City studios after an absence of three days. Miss Boardman is completing her role in Hobart Henley's "Exchange of Wives," in which she is featured with Lew Cody, Rene Adoree and Creighton Hale.

WILLIAM DE MILLE has finished filming "New Brooms." There were no mishaps and perfect weather made quick action possible. He made this comedy in three weeks.

GEORGE E. MARSHALL, who for the past several months has been director-in-chief of the Van Bibber, Helen and Warren, and O. Henry comedies, has had his domain extended to include all Fox two reel feature comedies. This brings within Mr. Marshall's scope, the popular "Imperials."

J. J. FLEMING completed the F. Schuman-Heinz production, "Hills Affame," which is the second in a series of eight starring the son of the famous Diva. The feminine lead is being played by Pauline Curley.

L'ILYAN TASHMAN one of the featured players in Marshall Neilson's "The Sky Rocket," designed most of the gowns she wears in the production.

MILDRED DAVIS (Mrs. Harold Lloyd) will make her return to the screen in "The Two Soldiers," a Saturday Evening Post serial. Miss Davis was "The Wife," which appeared under the title, "The Spoils of War."

THE SECOND picture of the Marilyn Mills series which is being released through Davis Distributing Division, Inc. and Vital Exchanges is cast. Walter Emerson will play opposite Miss Mills and James McLaughlin will play the heavy.

HENRY OTTO, of "Dante's Inferno" fame, is shooting scenes on the fantasy sequence of the "Ancient Mariner" for Fox which will be produced in conjunction with a modern sequence much after the fashion employed in "Dante's Inferno."

CECIL B. DE MILLE has loaned Louis Natheaux to Metropolitan Productions for a part in "Simon the Jester." Natheaux recently completed a comedy-heavy role for Leatrice Joy's starring picture "The Wedding Song," which Alan Hale is directing.

MALCOLM MCGREGOR will support Corinne Griffith in W. Somerset Maugham's "Cesar's Wife," the next picture to be placed in production by the star for First National.

THE VICTOR FLEMING company left Hollywood for a location on the Santa Anna River to film some of the outdoor scenes for Joseph Conrad's "Lord Jim," now being produced by Paramount.

BEN WILSON, who supervises all productions for Guaranteed Pictures, Inc., is now at work on location taking scenes of the 5th General Charles King pictures "Tono, Son of the Sierras."

RIZA ROYCE, former New York stage player who scored in "Dancing Mothers," began her first screen role in the Preferred Picture, "The Other Woman's Story," as her initial appearance under her recently signed contract with B. P. Schulberg Productions.

DOUGLAS MACLEAN and the members of his company in producing "Seven Keys to Baldpate" returned to the Paramount Hollywood studio from a location trip to San Diego which marked the beginning of actual production work on this picturization of George M. Cohan's famous stage comedy.

CHARLES E. BLaney, former king of melodrama, is author of "The Untamed Woman," an Arthur Beck production for Arrow distribution.

"DOLLAR DOWN," a Truart Production with a cast including Ruth Roland, Earl Schenck, Claire McDowell, Henry B. Walthall, Roscoe Karns and Otis Harlan is scheduled for release in October.

MONTAGU LOVE is playing a role in "The Ancient Highway" for Famous Players-Lasky.

AN ARRAY OF PRIZE fighters support George Walsh in Chadwick's "The Prince of Broadway," James J. Jeffries, Leon C. Cross, Tommy Ryan and Joe Rivers are some of those who are temporarily desisting the sporting pages to shine before the camera.
SEATTLE

Matt Aparton, who was with Universal in eastern Washington for one and one-half years, has resigned, joining the staff of Producers Distributing.

A. J. Sullivan, who for the past four years and a half has been assistant manager of Producers Dist., Corp., has assumed his former position as booker of Metro-Goldwyn.

Manager Fred Sliter, of Seattle First National exchange, completed a flying trip through his entire territory.

Bill Hughart, formerly First National manager in Butte, is now in Salt Lake with the Fox organization.

Dave Fraser, a former Seattle boy, who has represented Universal and Producers Distributing in various parts of the Pacific Northwest, has been specially appointed by division manager Weir of Producers as his special district representative in the Idaho territory.

Melvin Winstock is special representative for Universal out of Seattle on "Phantom of the Opera," covering the Northwest territory.

At a recent meeting the Northwest Film Board of Trade of Seattle, adopted a resolution providing for the sending of shipments of film C. O. D., and placing all advertising accessories on a cash basis. The resolution also includes the adoption of single contracts which provides for a separate contract for each theatre and each engagement, regardless of group booking arrangements among the theatres.

BUFFALO

J. Berkowitz, manager of the Buffalo First Graphic office, is all set for "First Graphic Month," to celebrate the third anniversary of the company in Buffalo. Exhibitors in western New York are giving their aid to the event with heavy bookings.

Johnny Byowski, former booker at the Buffalo Fox office, is now holding down the same job with Freedom Pictures Corporation of which Richard C. Fox is manager. Lee Langdon has resigned from the Freedom sales staff to join Warner Brothers in Albany.

Herman Lorence of the Bellevue, Niagara Falls, has signed up for all the First National and Metro-Goldwyn product for the coming season, first run in the Cataract City.

BOOKING EXHIBITORS DIRECT

"The Peak of Fate," a thriller laid in the Swiss Alps, has just concluded a run at the William Fox circuit of theatres in Greater New York. Frank B. Rogers, formerly of the Pathé forces, has organized the F. B. Rogers Motion Picture Corp. to handle the sales on this production, and is booking the picture direct to exhibitors throughout the country.

NEW BRANCH MANAGERS

W. J. Morgan sales manager of Producers Distributing Corporation announces the appointment of two new branch managers. C. A. Schultze has been made manager of the Kansas City branch, and Tom Little has been appointed branch manager at Atlanta.

CHICAGO

The Motion Picture Equipment association of America signed up for space in the Gunther building, 1018 Wabash avenue. The new location into which they will move soon, is in the heart of the motion picture trade of the city.

Benjamin Serkowitz of the Balaban & Katz publicity department is on a vacation and, reports state, playing much golf. Friends have congratulated him on the success of the recent opening of the new Uptown Theatre. Business men of the north side were so enthusiastic over the house that they stayed a pageant lasting an entire week and attracting more than 100,000 daily.

Avon Theatre and Empress Theatre of Decatur, Ill., have just completed redecorating. The Empress installed two new Peerless lamps.

Mr. and Mrs. George De Kruif have returned from the Michigan lakes country where they spent several weeks. Mr. De Kruif is with the Exhibitors Supply Company of Chicago.

Carl Lesserman has been made sales manager in Chicago for First National Pictures, Inc. J. M. Howland has become manager of Country sales. William Brimmer has been moved from Country Sales to North side in Chicago.

Dave Dubin has been appointed to succeed I. Maynard Schwartz as district manager for the Educational Film Corp. A testimonial dinner was given the new manager by 300 friends in the Gold Room of the Congress hotel. A. Griever of Griever Productions arranged it. George Weinberg was chairman of the entertainment committee. William Hollander of Balaban & Katz was toastmaster.

George McIntosh of the Perfume-O-Light company, has installed some machines with the Amusement Supply company, 746 South Wabash avenue.

Exclusive Film Service announces the employment of new salesmen: J. A. Cross for Indiana and J. Zelechower for Illinois. Max Levy of this company will leave for a New York business trip in the middle of September.

MORE RECORDS FALL BEFORE "DRUSILLA"

"Drusilla With A Million", the Associated Arts Corporation F. B. O. Gold Bond production, continues to shatter box-office records in practically every theatre in which it is shown.

Harry Currell, of the Capitol Theatre Chicago, stated it broke the record previously held by "Charlie's Aunt." The New Hyannis Theatre, Hyannis, Mass., inaugurated Greater Movie season with this production.

"SHORE LEAVE" RUNS

First National's new Richard Barthelmess Inspiration picture, "Shore Leave," from Herbert Osborne's play, had more than 100 showings during the week of its release, September 6.
This section is to provide you with ideas and actual displays in order to attract that attention in your direction.
What your assets are before you start working!

1st. — A wonderful picture to begin with.

2nd. — A marvelous cast of names that are saleable:

3rd. — A exceptionally fine showman’s title: “FINE CLOTHES”

4th. — A well-known producer of successful pictures: JOHN M. STAHL

5th. — Adapted from a well-known stage success: Franz Molnar’s “Fashions for Men.”

Presented by Louis B. Mayer from Franz Molnar's play "Fashions for Men" ~~~~~ Adapted by Benjamin Glazer

A First National Picture
NIAGARA IS A SUCKER

FOR many years the tremendous potential power behind the Niagara Falls was wasted, for no man thought to harness them. That ought to serve as an object lesson to exhibitors booking "Fine Clothes," First National's success. "Fine Clothes" is a screen version of the meteoric stage hit, "Fashions for Men" from the pen of Franz Molnar.

GOING no further than the box-office title, "Fine Clothes," we already have unearthed a wealth of exploitation and tie-up possibilities.

It suggests an unlimited source of teasers, newspaper advertisements and window tie-ups with the most popular of all windows—those of the clothing establishments.

It suggests tie-ups with jewelry, with perfumes, with cosmetics, with all the fineries that constitute the woman's wardrobe and dressing table. It suggests the newest of fashions. These are possibilities that have never failed to materialize.

THERE is a triangle that dates back even before the eternal. That is the triangle of man, woman and clothes. It is the triangle of Adam, Eve and the fig leaf. "Fine Clothes" is a modernized version of the first of all triangles—the triangle made even before the day of Euclid.

This section of Exhibitors Trade Review treats "Fine Clothes" as one of the best vehicles for exploitation ideas that ever came along. Follow up any or all of these ideas, and your box-office receipts will soar sky-high. The section was planned for your particular needs, whether you have a 500 or a 5,000 seat house.

THERE is a splendid line of window display material available on the many tie-ups arranged for you. These displays will be forwarded you without any expense whatsoever. All you have to do is make the request of the exploitation editor of this magazine, stating in what store you intend making the display.

Explanation of above poster on page 30.
“Fine Clothes”

A Chapter From the Life of a Poor Girl
Who Craved Luxury More Than Love

Earl of Denham — Lewis S. Stone
Peter Hungerford — Percy Marmont
Paula — Alma Rubens
Oscar — Raymond Griffith
Adele — Eileen Percy
Philip — William V. Mong

I t is Christmas Eve, and in all London there is no gladder heart than that which beats in the breast of Peter Hungerford. By long toil he and his wife, Adele, have saved enough to add to the receipts of the Christmas shopping to save his little shop from an impending financial ruin.

The day is over, and after the last of the Christmas shoppers has left the shop, he turns to convey little gifts to his employees—Philip and Oscar, his clerks, and to Paula, his trusted bookkeeper. He gives them all, and they love him, though they pity him for his sublime belief in the goodness of all men.

At last he turns to his wife, only to see her burst into tears. She had spent the money entrusted her. No, not spent it, but had given it to Oscar whom she confesses to love. With the money they intend to open up a competitive shop. The blow almost kills Peter.

Paula hears all this, and calls upon Peter’s lifelong friend, the Earl of Denham, for help. The Earl likes Paula, and arrangements are made for Peter to take charge of the Earl’s dairy while receivers are straightening out the affairs of the shop. Paula also leaves to become the Earl’s secretary. She knows that the Earl likes her, and intends to play him for the fineries of life.

Peter, trusting and gullible always, thinks that Paula is in danger and warns her against the advances of the nobleman. Little does he realize that they are part of Paula’s plans. Never for a moment does Peter leave Paula out of his sight—much to the ire of the Earl—and Paula.

A t last the scheming couple decide to buy back the shop for Peter so that they can be left alone. They sent Peter 500 lbs. under Oscar’s name, stating that his shop is making good and that he has taken this opportunity to return to Peter this money taken from him last Christmas. But just when Peter receives the message, Philip comes upon the scene and tells him that Oscar’s store has failed. He also tells him that the creditors want Peter back in the shop.

Now Peter has come upon a full realization of the deception practiced upon him by the Earl and Paula, and decides to leave. But before going, he realizes his love for Paula and declares it. She, too, has come to realize that Peter means more to her than all the fine clothes the Earl can buy for her, in spite of the fact that he also has requested her hand in marriage.

And so, on the same day that Peter returns to his shop, which has again been put on a paying basis, Paula comes in, and without much ado, takes her place behind the counter.

The story of “Fine Clothes” is big enough to sell the picture all by itself. We advise strongly that you make a big play on it, and suggest that a big board, large enough to take on the story and the stills used on this page be employed for the purpose.

Not only does it tell the story, but it does so in an attractive way, one unusual enough to get sufficient comment to warrant whatever expenditure of money is involved in making up such a board.
FOR MEN ONLY!

Three Beau Brummels Combine to Set the Newest Fashions for Men

The aristocratic Lewis Stone, conservative Percy Marmont and the flashy Raymond Griffith—can you imagine a more diversified taste in the matter of clothes? These three Beau Brummels of the screen are featured in "Fine Clothes," and each sets his fashion in the manner of his individual taste.

The three stills of these men are but very minute offerings in lieu of what they really have to offer in this picture. Their manner of wearing good clothes well is so very noticeable in this picture that any tie up with them was sure of success.

Arrangements have been made through this section to have available for your use window displays for Men's clothing shops, hat shops and haberdashers making specialties of gloves and neckwear. For these products, the tie-ups are of a national character, using only nationally advertised goods. But that does not mean that you are to neglect your local opportunities.

Keep It In The Family

Who are your friends among the many stores that neighbor on your theatre? Give them the breaks for these tie-ups—they're too good to give away to any Tom, Dick or Harry. You might as well keep it in the family.

Four nationally known manufacturers were chosen out of a list of approximately one hundred who would fit the purpose. These were chosen because of the sterling worth of their window displays, and because of their readiness to cooperate with exhibitors.

These manufacturers are veterans in this business of tie-ups. They were among the first to sign up with Exhibitors Trade Review when the original tie-up section was inaugurated in this magazine—the only service of its kind.

Their window cards are of the kind that take but a few words of copy to transform them into direct tie-ups with pictures of the nature of "Fine Clothes." Their window displays are full of interest, and make a most attractive background for posters calling attention to the various stills on "Fine Clothes" which you put up for display.

Yes, sir! This particular group are the pick of the many. That's why we advise, in selfishness, to keep them exclusively for your friends only. Keep the matter in the family.

YOU CAN'T BETTER THIS CHOICE

Veterans in the matter of window tie-ups on motion picture subjects is this group of nationally known manufacturers whose cooperation on "Fine Clothes" has been obtained.

Outer Garments—"G&G" Clothes, Wm. P. Goldman & Bros., Inc.

Gloves—National Association of Leather Glove Manufacturers

Hats—"Sta-Shape" brand, manufactured by F. Berg & Co.

Neckwear—"Fashionknit" Franklin Knitting Mills

Lewis Stone, as Earl of Denham

DON'T BE CLASSED AS AN "R. U. R."

Do you remember the R. U. R.'s—who made up one of the most famous of the war plays recently? The last "R" stood for the word ROBOT. A ROBOT was a mechanical contrivance that looked like men, acted like men, spoke like men—in fact were men in every respect but one—they could not think for themselves. There was not an original thought in their heads.

Don't be an "R." Anybody can use these tie-ups and follow out the workings of one man's mind. But you increase the values of these tie-ups a million-fold by adding your own original ideas to what you find in this section. Take this section as a basis for your campaign—not as the campaign itself. Adapt what you find in this section to your own particular needs—to your own particular audience and environment. Nobody can do that for you but yourself—or a worth while man who knows as much about your particular theatre as you do.

Put on your thinking cap. You must to be a real showman.
Appeal to the “Upper Classes”

Original Stage Play from Pen of Franz Molnar

It is not our intention to doubt the great tie-up values that have been derived from the popular seventy-five cent editions of novelized screen stories, but just for a change, we are able to offer a new angle which by being distinct and different, carries as great a punch behind it as has ever appeared here.

The house of Chas. Scribner and Sons is the publisher of the original play “Fashions for Men,” from which play the picture “Fine Clothes” was made. The play is popular, and the book is a fast seller,—carried by every up-to-date book shop.

This would be just the opportunity for a shop to make a display of plays, featuring this particular masterpiece. The poster shown at the left would go well in a window display of this sort. It would be interesting to note that the late fall and winter days usually show a great increase in the demand for plays, and such a window would be looked upon with favor by book stores.

Molnar Reading Club

It would be the easiest thing in the world for you to interest a ladies’ organization in a private reading of Molnar plays.

Setting aside one day for a reading would mean that you can crash the newspapers on the story, as well as getting a review on the play “Fashions for Men.” Then is your cue to tell the public that “Fine Clothes” is nothing other than the picture version of the same play.

MAKING FULL USE OF PICTURE STILLS

There is an opportunity to get a good deal of publicity out of the simple procedure of using the still photographs of the stars with nothing but an explanation caption under the picture, telling who the person is and when he is to appear at your theatre. No direct tie-ups are needed to do this, and any window in town is as good as the next, provided of course, that the window is situated on a busy thoroughfare where it can get plenty of publicity.

It is hardly necessary to explain to an exhibitor why this is so. It is for the same reason that there are so many money making pictures which have some popular star in the sellar role that otherwise would be rated as first class “flops.” The public, like every human machine, has its own likes and dislikes. Play on the right side of them.

Unusual Tie-Up Here

About half of the picture is laid out around the Earl’s dairy farms, and stills like this above make interesting subjects for tie-ups with grocery and dairy stores. These stores do not often get a chance to get in on this sort of exploitation, and would welcome your suggestion for some cooperative display work. Give them a chance while the opportunity is ripe.

Peter displays the splendid cheeses to his employer,
FLEXIBILITY

Added Strength is Given Tie-up by Virtue of its Versatility of Usage

E\nVERY now and so often we are fortunate to strike on an article for tie-up purposes which, though not used as a product of a nationally known firm, is nevertheless of a national character. For instance, consider the table lamp which can be seen very prominently in many of the closeup scenes in "Fine Clothes."

There are so many natural distributors of table lamps, that to tie-up with any one of them might tend to limit the displays in your town. Whereas, the fact that the lamp is sold in department stores, furniture stores, novelty stores, etc., leave you with an unlimited outlet for window display possibilities. Work in cooperation with any and all of these sellers of table lamps. Have them fix up one of their regular windows on lamps, showing all kinds and shapes that they have, and in the middle of this display use the still shown above with the copy suggested.

If one or another of the stores has a similar model lamp on hand, that will make the display all the more interesting, and we would advise strongly that attention be called to the fact. You might incorporate the fact that the scene is in London, and the lamp is therefore of a foreign design.

MUNICIPAL COOPERATION

If the city in which your theatre is located has a lighting company that does business in a modern way, you will find that it also deals in lighting accessories, including lamps. Get its cooperation if that is the case, and make your display in its outlet store also. There is a good deal of prestige to be gained thereby.
DOLLAR FOR DOLLAR

You must realize that the big producing firms have learned the secret of making money. You must realize that these firms get dollar for dollar value for every dollar spent. Why not go a step further then, and cash in on their expenditures for your benefit? For example, the expenditures made by First National in making up the splendid line of posters, from one sheet up to the giant twenty-four. These cost a great deal of money—and you really can get them for a fraction of what they cost to make up.

THESE MUST NOT

The six sheet portrays one of the most vivid incidents in First National's "Fine Clothes."

The posters for First National's "Fine Clothes" are worthy of special mention. They are story telling posters that demand attention and arouse the curiosity of the viewers to fever pitch. These are the kind of posters that will fill your house for you night after night. Note how each of the posters, as well as the slide shown below, bring forth at least one of the famous stars that play in "Fine Clothes." That is very important, for each of the names in this picture is a box office attraction, Lewis S. Stone, Percy Marmont, Alma Rubens—they are each proven box-office attractions.

Three Sheet A is a direct play on the title "Fine Clothes," showing one of the moments when Alma Rubens almost succumbs to temptation.

One of the two splendid slides available at your exchange for First National's "Fine Clothes."

There is the theme of "Fine Clothes" in this magnificent twenty-four sheet. Alma Rubens as the shop girl—and Alma Rubens as the girl her dreams would make her.
BE PASSED UP

A LL big theatres use newspapers. That's gospel. That's probably one of the reasons why they are big theatres. Now, this is neither the time nor place to preach a sermon on big theatres and why they are big—but it is not at all out of place to advise all theatres to follow the trail they blaze.

Another dramatic bombshell by the man who made "Why Men Leave Home" and "Husbands and Lovers"—

JOHN M. STAHL'S production

Fine Clothes

A First National Picture

presented by Louis B. Mayer
adapted from "Fashions for Men" by Franz Molnar
by Benjamin Glazer

The eternal triangle is in this two column ad (shown about one-half reduced). It's a theme that will attract attention and tempt curiosity.

California

Clothes Make the Woman

A vampire or a merchurch; clothes and the craving for fineries have raised her to glory or dragged her in the dust; clothes make the woman.

JOHN M. STAHL proves it in his expose of women in love—some with fineries—some with money—some with love!

Lewis B. Mayer presents it from the famous stage play "Fashion for Men" by Franz Molnar

Here is a three column ad (shown reduced about one-half) which can be used to splendid advantage on First National's success, "Fine Clothes".

The Piper Sets the Style for Many a Lady's Gown—

Fine Clothes

A great publing drama of women and clothes—made by the man who gave you "Why Men Leave Home" and "Husbands and Lovers"—the story of how women who strive for wealth, goods, and of other women who can offer only love. Clothes make the man, but can they make a woman's heart?

THE JOHN M. STAHL production—presented by Louis B. Mayer

Lewis Stone, Percy Marmont, Alma Rubens, Raymond Griffith, Eileen Percy and William V. Mong

from the stage play "Fashions for Men" by Franz Molnar—adapted by Benjamin Glazer

A corking, attractive three column ad, this at the left, that plays on the title just enough to fill your house. Above, a little ad that could be used in your mailing literature, programs and newspapers.
Of Prime Importance
— WOMAN’S THINGS

WHEN a picture comes along that allows for many tie-ups with articles favored by women, the exhibitor should call himself lucky. Make your appeal to women, and you can rest fairly easy about the success of the picture at your theatre. Make your appeal through beauty parlors, department stores, novelty stores and the like, and you will have a full house for your troubles.

This poster fits in beautifully in a display in a store for women.

Vanity Fair Leads List
Splendid National Tie-Ups Available for Stores Catering to Women

STARTING the list off with the Vanity Fair Silk Mills, a concern of national repute, we offer also the following manufacturers who desire to co-operate in full with exhibitors showing “Fine Clothes”: Samstag and Hilder Brothers, who manufacture the popular “Fashionette” hair nets, Delica Laboratories, distributors of the famous “Kiss-proof” face powder and lip-stick, and “Cappi,” the perfume supreme.

Note how easily the co-operation of the most important of woman’s fancy is thereby assured. The beauty parlor can tie-up with you on either or all of these products. And by beauty “parlor” is also meant that counter in the department stores that feature these products, to the drug stores, to novelty stores, etc. It’s a great opportunity for you, Mr. Exhibitor. Don’t fail to write immediately for the attractive window displays available.

Home Made Dress Contest for Women

IT is seldom that the “woman of the family” can get into contests and things of that sort. But here is one for her and for her alone. In fact, you ought to stress the fact that it is “for married women only.”

Which of the women in your neighborhood, or in your town, can make the most attractive dress for the least amount of money? They all love to get in on these contests.

Have several different classes—house dress, party gown, and possibly an evening gown. You’ll be starting something all right when you announce a contest of this sort. After the judging of the contest, you’ll probably have to play a pretty loud overture to let them know that it’s all over, and that the picture is going on.

Newspapers Will Help On Fashion Subjects

YOU can rest assured that whenever anything along the lines of fashion talk comes up, anything that will seem to be of interest to women, newspaper editors will be right on hand to get that info.

So that when it comes to announcing contests like the one outlined in the column to the left, or a contest on home made table lamps, or general chatter about the fashions set by Alma Rubens and so on, do not hesitate for a moment to call on them with your story. They’ll be only too glad to get the stuff from you.

It might be well to note that if you contemplate any of these things, you ought not to wait until you are actually showing the picture, but rather, start the ball a-rolling about a week previous to the actual release.
Fine Clothes
Make Suitable
Settings for Pearls

ID you ever stop to con-
sider what a great hold
pearls have upon the fairer
sex? Do you realize that wha-
tever the prevailing fashion
of the time in clothes, hair-dress,
jewels, and what-not, pearls
have ever held their own?

Now, that’s something to play with. That too, by the
way, is one of the reasons why this Tie-Up Section al-
ways lays such great stress upon these pearl tie-ups. They
have, without exception, the greatest appeal value that
can be found for a woman. From the gaudy 98c string to the
most expensive rope of genuine pearls, they have al-
ways been a source of attention and admiration for wom-
en.

Money Making Puzzles

HERE is a great little accessory clipped from the
idea box of the First National exploit-
ation department. It’s a regular cross-word
puzzle, hard enough to make the best solvers waste
quite a bit of their pencil erasers. The puzzle can
be had in cut or mat form from your regular ex-
changes, ready for publication in newspapers,
magazines, house organs or programs. You ought
to not miss this one.

You could get some added interest out of the
affair by offering some little prize or a pass for
two to each of the first ten who solve the puzzle
correctly. These puzzles are also exceptionally
adaptable to throwaways. It doesn’t take long to
find at least a half dozen money making uses for
a cross word puzzle.

Omar Pearls
Co-operate

PLAY up this tie up with
the nationally famous
Omar pearls as big as you
can. You are going to find
that the Omar Pearl import-
ers will cooperate with you in
every idea you suggest to bring about the best results.
They will furnish you with window displays, posters, and
all the regular window ma-
terial. They also have a lim-
ited amount of reprints of the
Rubaiyat of Omar Khayyam
which they will furnish you
free for distribution among
your patrons.

Eileen Percy is a recognized
beauty of the silver screen. She
would do justice to the most elab-
orate display of pearls your local
dealer can put up. Use this sug-
gested poster on Omar pearls.
YOUR DAILY NEWSPAPER

Sale Extraordinary

Here are products that can be classed as "Fine." They are put on special sale during the run of "Fine Clothes" at the Strand Theatre.

"FINE CLOTHES"

Means
"Pretty
Women"
Kissable
Lips—

That's when
DELICA
is indispensible
Store Name

"FINE CLOTHES"

The picture will play all week at the Strand

"FINE CLOTHES"

Just Arrived from Hollywood

FASHIONETTE

always
included
in

"Fine Clothes"

Excellent When Motoring
On Sale at Store Name

The Finery of
"Fine Clothes"

is incomplete
without
Vanity Fair

Exquisite—CAPPI

For the lady who desires
"Fine Clothes"

Get It At Store Name

COLLEGIATE! BANKER!
ADVENTURER!

Whatever
Your Taste in
Clothes—
The "GGG" Brand
Will Meet It—
"Fine Clothes" Only

Store Name

Inquire at any of the stores listed here about the special contest this week—cash prizes offered. It's a great opportunity. Don't miss it!
"FINE CLOTHES" INVITES NEW IDEAS

There You Have It on the Opposite Page

THINK of how business has expanded since modern advertising practice came into being. Apply the same story to the motion picture profession which has exploitation, take the place of straight advertising, and you will see the future for the business of exploiting.

There is no more guess-work in these matters. Nor is it any longer a matter of leading white elephants around the streets. Exploiting is an art—same as advertising. And both are meant to make money for the users.

Your Mailing List

No doubt you have quite a list of names on your mailing schedule. What sort of stuff do you send out to it? Is it regular stereotyped matter that carries no interest at all—which must sell entirely on the merits of the article you are trying to see? or do you make it contain some real live 'go-getum' stuff, that compells attention and interest?

An intelligently used mailing list is sometimes enough in itself to fill a theatre night after night. The copy must be clever. You must play right up to the reader and arouse his curiosity. You must teach him to expect some little novelty each time.

And above all, invite return correspondence. Start a "question box."

Attractive Lobby Simple Matter For "Fine Clothes" Showing

YOU can hardly better this for an attention-commanding lobby front for "Fine Clothes." The cut above illustrates what follows:

The letters "Fine Clothes" seen hanging from the marquis of the theatre are painted on either camphor or tar bags that are commonly used to pack away fine clothes. Insert some papers into these bags, so that the point might be better taken.

The two figures standing on either side of the lobby are wax models. They represent no one in particular, but are the regulation show models. The posters on the side frames carry out the "Just arrived from Hollywood" idea.

That's all to that—easy to make, inexpensive—but effective.

BOY! BOY!

Any literature you have to hand out, have a boy dressed like a page do it. He suggests "Fine Clothes" without another word.

ONE MADE TO ORDER

NOTHING new under the sun, eh? Well here's something you never saw before. It was made to order for First National's fashion film, "Fine Clothes."

Set aside the night you expect the largest attendance for the picture as "Fine Clothes Night, and advertise the fact that there will be a beautiful prize awarded to the most attractively gowned woman who attends the showing. Man, oh! man—your house will be mobbed. Just tell a woman that she will be allowed the opportunity to judge another woman's clothes—and SHE'LL BE THERE!

Make mention of the fact that there will be no jubilic manifestation or exhibition called for. Many women shy at such things. Have your judges sit in the lobby, and as each woman goes by them, to enter the theatre, they make individual rating on the basis of 100% being perfect. At the end of the time limit of the contest average the ratings of the judges, and the highest average percentage is the winner. Make the announcement just before the last nightly showing of "Fine Clothes."
No Gift Horses

FIRST National Press Books are not in the category of gift horses. You can examine them as much as you wish—in spite of the fact that they are free. To tell the whole story—That's just what First National wants you to do—examine them closely and carefully.

It is often surprising to the exploitation editor here to see how much live matter the exploitation department of First National pictures can crowd into the four page newspaper press book that they issue. It is complete in every detail of the usual exploitation campaign, showing their full line of accessories, so that there need be no buying sight unseen. Then there is a wealth of newspaper and program readers, and novelty stunts besides.

It sure is a great little sheet, and the exhibitor that does not refer to it before playing the picture loses money.

Lobby Cards
Here is a suggestion for an attractive lobby card clipped from First National's press book on "Fine Clothes." What do you think of it? Do you think your own artist could get up anything better, anything more to the point.

Fine Clothes

These headliners tell real stories—stories that news editors like to publish. The press book on "Fine Clothes" is full of them.

CATCH LINES THAT CATCH

About women who would sacrifice even love for petty finery.

Made by the man who gave you "Why Men Leave Home" and "Husbands and Lovers"—a remarkable study of the woman of today.

A tremendous cast brings it to you—Lewis Stone, Alma Rubens, Percy Marmont and many other great players.

On the stage it kept New York raving about it—on the screen you'll be surprised at its power and wisdom.

A dramatic bombshell of love vs. luxury—a thrilling expose of the cravings of a woman's heart.

Too big for any words to describe—it's the story of women through all the ages.
And in addition to the vast number of splendid merchandising ideas that are listed in this section, FIRST NATIONAL has in each exchange a group of hard-hitting accessories.

A First National Picture
A strong title for your lights.

A powerful cast for ticket sales.

A prestige-building picture for you.

An unusual list of advertising tie-ups.

The values are all here—100% for making big profits. It's up to you!

A First National Picture
"Life's Greatest Thrill" will make you gasp at Rivoli Theatre


It's not often I find myself raving. Most of the time I'm non-plussed. But seeing this feature, that can't help but meet your approval, I find that I must.

The newsreel preceding the picture should rouse your applause and it will, for it's packed full of action. The two reel attraction I mean is called "Life's Greatest Thrill."


You'll gasp when you see the latter feature; it's short, but extraordinarily vivid. International has collected notable happenings of the past few years and put them together to show how important the newsreel is.

There are scenes of cities afire; swarms of locusts in Egypt; the eruption of a volcano; icebergs of import height of their careers; an exciting steeplechase; an aviator falling 1,500 feet from a plane before opening his parachute.

It's great stuff—and when you stop and wonder at Harold Lloyd walking on the roof of a skyscraper, or Douglas Fairbanks swinging himself on a curtain into a roomful of villains, give a thought to the enterprising newsreel cameramen—the real silent and unsung heroes of the screen.

"'Life's Greatest Thrills' will make you gasp!"

declares the N. Y. Eve Journal of this startling two-reel feature made of the greatest International newsreel thrills of the past decade.

Now booked for 400 New York theatres following its world premiere in more than 200 leading Chicago theatres.

WATCH FOR NEXT WEEK'S ISSUE OF THIS PUBLICATION

containing complete exploitation and tie-up section on International Newsreel.

PRESENTED BY

INTERNATIONAL NEWS

RELEASED BY

UNIVERSAL
News of Exhibitor Activities

BIG U BRINGS FILMS TO SMALL TOWNEES

EXHIBITORS of western Iowa were given a potential twofold benefit of the "Universal Theatre Parties" which, due to the success of the initial ceremonial, are now announced as a regular policy of the company.

The party is a get-together for exhibitors and their families, for the purpose of general merrymaking and to witness Universal pictures. Exhibitors in the small and scattered towns, for whom Universal is projecting these entertainments, are the type that can not get into exchange centers to see the films they book. Hence the gatherings.

Despite the fact that the parties are to eventually increase sales, Universal, at the first, has only tried to sell a single picture. The main objective was the establishment of good will and in this the company was highly successful.

The party was held at Creston, Iowa, and is to be the scene of several more entertainments before other states are invaded. It extended over two days. There was a strong program of entertainment, aside from the picture exhibited. M. Gottkeb, manager of the Des Moines exchange and W. E. Truong, district manager of the western territory were in charge of activities and were assisted by Harry Lehnholz, manager of the Omaha, Nebraska exchange, which serves many of the western Iowa counties.

Eller Metzger's Willard Theatre in Creston was the center of activities during the two day celebration. Subsequent to the party the exhibitors who attended wrote Carl Laemmle, President of Universal, an enthusiastic letter of thanks in which their needs were particularly commended in not trying to sell a single contract.

E. P. Smith, secretary of the Iowa Exhibitors' Association, declared the party "an upward movement for bigger and better things for the small city and town exhibitor."

Dave Bader, special representative for Carl Laemmle, cooperated with the exchange executives in arranging the party.

PLUNKETT OWES VACATION TO "THE GOLD RUSH"

Mr. and Mrs. Joseph Plunkett left New York for a two weeks' vacation—the first, incidentally, the managing director of the Majestic, who has been able to take in more than five years as head of the big theatre organization.

The vacation was made possible because of the extended run of Charlie Chaplin's "The Gold Rush," enabling Mr. Plunkett to forget about staging surrounding programs.

HEAT NO OBJECT

In the hottest week Kansas City has experienced in seven summers, the Cecil B. De Mille Paramount production, "The Ten Commandments," opened at the Royal Theatre and on the first day broke the house record previously held by "The Covered Wagon." and is arranging for several more, working with Mr. Gottlieb.

Among the Iowa exhibitors who attended were Eller Metzger, Creston; C. M. Peregrin, Cornning; R. D. Bean, Winterstet; F. R. Prusha, Winterstet; Ed. Smith, Clarion; J. W. Thornton, Greenfield; J. Skolinger, Casey; H. E. Holben, Lenox; L. C. West & Son, Diagonal; F. Good, Red Oak; G. Calahan, Red Oak; J. H. Eversdale, Avoca; J. M. Wailes, Humeaston; B. B. Holdridge, Shenandoah; John Walker, Oskaloosa; H. R. Corning; Roy Benson, Creston; H. Stanley, Red Oak; George Cecil, Bedford. ***

JOHNNY HINES' STAR BOOKINGS

The calibre of "The Live Wire," Johnny Hines' initial starring production for First National Pictures, was definitely proven when Robert Lieber, president of First National Pictures, booked Hines' picture into his Circle Theatre, Indianapolis, for the week of September 27th.

Following immediately upon the heels of this announcement came word that F. J. Maguire, Buffalo and Chicago manager, had also booked "The Live Wire" for a week's run at Shea's Hippodrome, Buffalo. The price paid for this Johnny Hines production at the Hippodrome is said to mark the highest rental ever received in this territory for the star comedian's pictures and furnishes additional proof of the manner in which the First National organization is getting behind the Hines product.

WARNERS TAKE CONN. THEATRE

Cameo Theatre, Bridgeport, Added to Growing Circuit

Yet another has been added to the list of theatres recently acquired by Warner Bros., in the purchase, just announced, of the Cameo, Bridgeport, Conn. The Warners acquired full title to the property, including the ground on which the building stands. The theatre will be known hereafter as Warners Cameo.

The purchase was made from the Brandt interests. The Cameo, which seats 1,600, was built only two years ago, and is thoroughly modern in every respect. It is the latest acquisition by Warner Bros., who recently have been taking over important first run houses in key centers throughout the country.

Announcement was made also of the appointment of Howard W. Foerste as manager of Warners Cameo, Forester, who is a veteran showman, came east from Los Angeles especially to accept this position. In the California city he has been managing director of the De Luxe Theatre. Before beginning his connection with that house he was associated with George H. Dumond as assistant manager and director of Loew's State Theatre in Cleveland. Dumond is now general manager of all Warner Bros.

"LOST WORLD" OPENS SEASON

Loew's Stillman Theatre in Cleveland opened its fall and winter season with "The Lost World," the Watterson Rothacker-Firre production made under the supervision of Earl Hudson.

Block Booking Baby Stuff To Exhibitor Feneyvessy


**SEXY FILMS NOT ONE, TWO, THREE**

*Eastman Theatre Reviews Attractions on 3rd Anniversary*

ROCHESTER, Sept. 11.—The Eastman Theatre, Rochester, is celebrating its third anniversary. During the three years of its existence the house has attracted worldwide attention through its plan of operation and the idealistic aims of its founder. Dedicated to the enrichment of community life it has established itself as a real community center of entertainment. Attendance at its various performances for the past three years is said to have exceeded 6,000,000.

Illustrative of the magnitude of the details involved in the theatre’s service are the facts that in the last year the orchestra played more than 1,500 different musical numbers, and that about 3,500 miles of motion picture film were run off through the theatre’s projection machinery.


The anniversary week attraction was Harold Lloyd in "The Freshman." The first public demonstration of dynamic color was also given in "Flowing Color Harmonies." The presentation was arranged through the cooperation of Lloyd A. Jones and Clifton Tuttle of the Eastman Research Laboratories. The demonstration, presented with the accompaniment of a harmonium, illustrated some possibilities in the use of changing color and form.

Eric Thacher Clarke, managing director of the Eastman, declares that if people want more films; popular tunes may easily divert attention from film to music, which is not the motive of programs designed by the orchestra, illustrated some possibilities in the use of changing color and form. Eric Thacher Clarke, managing director of the Eastman, declares that if people want more films, popular tunes may easily divert attention from film to music, which is not the motive of programs designed by the orchestra, illustrated some possibilities in the use of changing color and form.

**CAPITOL ARTISTS ROUTED**

Marcus Loew announces the addition of Capitol Theatre Artists and artists to his programs at Loew’s Lexington and 83rd Street Theatres, N. Y., starting Saturday September 5th. Lottice Howell, of the Capitol Family, will appear at the Lexington, and Sigurd Nilson at the 83rd Street. Miss Howell’s program for the week will include "Blue Danube," "Moonlight," "Starlight," and "Sempire Libre.

The repertoire for the 83rd Street for the week will include "By My Fireside," Bartlett’s "A Dream," and an aria from Simon Boccanegra.

**ABBETT WITH REWOWN**

Ralph W. Abett, one of the best known film men in the central division, has been appointed manager of the Renown Pictures, Inc., at Indianapolis, to handle offices at 432 North Illinois street.

Mr. Abett entered the film business with the Universal Film Company as salesman in Indianapolis in 1912 and was made manager of the office after two years’ road work.

**Labor Unions and The Theatre Owners**

**Demands Refused**

**The Niagara Strike**

NIAGARA FALLS, N. Y., Sept. 11.—Efforts to adjust the wage differences between the musicians, stage hands and moving picture operators employed in the Strand, Cataracl and Bellevue theatres, Niagara Falls, and the local theatre owners were unsuccessful. The theatre employes who at first asked for wage increases of $5 and $10 a week for musicians and 10 per cent increases for the stage hands and operators, announced they would take turns to take Booths of $2.50 a week per man, but this offer also was rejected by the theatre managers, who refuse to grant any pay increases and it is reported that the houses involved never again will sign up with the unions but will go "open shop" in the future. One manager expressed himself as being highly pleased with the work of the members of the National Theatrical Federation Union, Inc., who are employed, even going so far as to say that his patrons have remarked on the improvement of his new orchestra. The National Theatrical Federation Union was chartered this year by the state of New York, and has its headquarters at 152 West 42nd street, New York. This same manager declared his shows were now running in great shape and that there were now no "depart ments" in his house.

William J. Kerngood, of Newark, N. J., national secretary of the American Federation of Musicians, was in Niagara Falls the other day, confering with the managers in an effort to settle the dispute. Later Mr. Kerngood announced his efforts seemed futile, and he issued the following statement:

"The theatre managers have finally decided to run without the services of musicians, stage hands and moving picture operators affiliated with the American Federation of Labor. The Strand, Cataracl and Bellevue Theatres have rejected any proposition involving a penny of increase in salaries, although salaries paid in Niagara Falls are so far beneath those paid in other cities with like living conditions, the original $5 and $10 per man increase was justifi ed."

"In a letter to take a continuance of em ployment possible the representatives of the musicians offered to accept $2.50 per man in crease, but this was rejected. These theatres now have been officially declared unfair to the American Federation of Musicians and its 125,000 members in the United States and Canada, and, under its laws, any member who renders service therein, either in a musical act or otherwise, automatically becomes ex cluded from membership by such action."

The members of the various Falls unions involved have inserted the following ad in the Niagara Falls Gazette:

"To friends of organized labor: The Amendola and Rit Theatres, Niagara Falls, N. Y., employ musicians, stagehands and opera tors who belong to the American Federation of Labor. Other theatres in town are under the same unfair conditions. Let no statement about employing 'union' help deceive you. Patronize those who are fair to you in the matter of living wages.

"The striking workers are tired and are going to stick it out. They are got out banners which are being used on motor cars telling the world that the Strand, Cataracl and Bellevue are unfair to labor. These labour s have appeared not only in Niagara Falls, but in Buffalo.
Famous Fighting Stars including Jim Jeffries, make Monte Blue feel at home in "Hogan's Alley," a Warner Bros release.


(Left). "Clean up the set, and when you're through, wash all the film!", said William De Mille to Bessie Love, Robt. McQuade, Phyllis Haver and Neil Hamilton in his new Paramount picture "New Brooms."

(Right). Charleston, Hey, Hey! And why not, with such able exponents as Joyce Compton and Dorothy Sebastian, First National film players.


(Left) — Lew Cody keeps in trim watching some of the beauties perform between scenes of Hobart Henley's Metro-Goldwyn-Mayer picture "Exchange of Wives."
Decorative and pensive, is Aileen Pringle in her new home before starting work in Elinor Glyn's "The Only Thing" for Metro-Goldwyn-Mayer. Glyn directing.

Marion Davies in her new home grounds at Beverly Hills. She stars in Monta Bell's "Lights of Old Broadway" for Metro-Goldwyn-Mayer.

John C. Flinn, Marshall Neilan, P. A. Powers and Cecil B. De Mille smile happily, now that Neilan-Powers will contribute pictures to the P. D. C. program.

Alice Calhoun, Jesse J. Goldberg and W. J. Craft, director, on location for a series of specials for Independent Pictures Corp.

(Top). "Just can't keep my feet still," sighs Ann Pennington. And why should she, if her work in Metro-Goldwyn-Mayer's "Pretty Ladies" is a fair sample?

(Below). Lloyd Hughes keeps fit this way, for First National's "The Scarlet Saint," which George Archainbaud is directing.
M.P.T.O. Board of Trade's Record
Reviewed by Sidney Cohen

We are all familiar with the conditions that existed each buying season in the past. For years, the exhibitor has undergone an almost hysterical matter in the matter of buying product for the new season.

Early in May of each year two of the national producing and distributing companies were called together by the National Board of Directors for the purpose of discussing the plans and purposes of the Board of Trade and Commerce. This conference, which was held on April 22nd with Mr. Carl Laemmle, M. L. Sagal of New Haven and Sidney S. Cohen of the National Board of Directors of the Motion Picture Theatre Owners of America, was held in order to formulate plans and make arrangements with these companies to bring this about.

Board Gets Support

On April 20th, a conference was held with the Independent Producers Distributing Corporation, at which time the representatives of the other film companies and the plans and purposes of the Board of Trade and Commerce were submitted. This conference was held in order to get the support of the Universal Film Company for the support of the Board of Trade and Commerce by all of these companies at this time.

The next day one of the companies advised to have a plenary session at that time for them to go ahead with the plans as agreed the day previous, and two of the other companies for immediate action also got ahead without this company in the arrangement, and hence endorsed by one of the representatives of these film companies.

Sanctioned at Milwaukee

The report of the entire conference of the Board of Trade and Commerce was made to the Joint Committee of the Executive Committee of the Motion Picture Theatre Owners of America at its joint session at Milwaukee and received their unanimous sanction, approval and endorsement of all the activities and negotiations conducted. A splendid report was made by Mr. Blykawski and enthusiastically received and sanctioned by the Joint Committee of the Independent Board of Directors.

Sensible Buying

The Play Date Bureau has fulfilled that for which it was created. By virtue of its pledge cards it has acted as a sales resistance. Theatre Owners who buy more sensibly and in a more businesslike manner than ever before. The results of these campaigns are all the more striking when one considers the buying and the results will be and are equally impressive. But the Play Date Bureau, while a living, breathing, force in the industry, and while things are not gained that easily, it has helped those who help themselves; it has made the first move. Independent producers and distributors are carrying on and must continue to carry on. The Play Date Bureau has and will continue to strive to restrain the mad stampeding of buying and the results will be and are equally impressive. But the Play Date Bureau, while a living, breathing, force in the industry, and while things are not gained that easily, it has helped those who help themselves; it has made the first move. Independent producers and distributors are carrying on and must continue to carry on. The Play Date Bureau has and will continue to strive to restrain the mad stampeding of buying and the results will be and are equally impressive. But the Play Date Bureau, while a living, breathing, force in the industry, and while things are not gained that easily, it has helped those who help themselves; it has made the first move. Independent producers and distributors are carrying on and must continue to carry on. The Play Date Bureau has and will continue to strive to restrain the mad stampeding of buying and the results will be and are equally impressive. But the Play Date Bureau, while a living, breathing, force in the industry, and while things are not gained that easily, it has helped those who help themselves; it has made the first move. Independent producers and distributors are carrying on and must continue to carry on. The Play Date Bureau has and will continue to strive to restrain the mad stampeding of buying and the results will be and are equally impressive. But the Play Date Bureau, while a living, breathing, force in the industry, and while things are not gained that easily, it has helped those who help themselves; it has made the first move.
BOX OFFICE REVIEWS

THE LIMITED MAIL
Warner Brothers Photoplay. Adapted from Elmer E. Vance's stage play by Darryl Francis Zanuck. Length, 7,144 feet.

CAST AND SYNOPSIS
Bob Wilson ....... Monte Blue
Caroline Dale ....... Carolee Day
Joe Potts ....... Willard Louis
Jim Fowler ....... Tom Gallery
Bobby Fowler ....... Jack Hull
Spicer Nelson ....... Eddie Gribbon
Mrs. O'Lerry ....... Lydia Yeams Titus
Mr. Jeffrey ....... Otis Harlan

Bob Wilson becomes a tramp after being jilted by his fiancee. He becomes fast friends with Jim Fowler, a railway mail clerk. Jim secures him a job on the railroad and he works up to be an engineer. Both pals fall in love with Caroline, but she prefers Bob. Bob accidentally meets the girl who jilted him, and she leaves her husband to return to him, thus making Caroline believe that they are married. Bob is entrusted with the Limited Mail, and on his first run the train is wrecked. Jim being killed. Bob hides out with a former tramp friend for a time, but eventually prevents a second train wreck and returns to Caroline. Explanations are made and the two marry.

THIS is a good railroad story having for its biggest kick a realistic train wreck, another near wreck, and the rescue of a child from whirling rapids by an escaped convict.

There is too much footage, and in spots the director wanders too far away from his main theme. However, there are plenty of thrilling episodes and some good characterization.

The spectacle of the Limited Mail threading through the night into a head-on collision with another train which has lost its brakes is enough to make the most blasé theatre goer sit up and take notice. The actual small thing. There is a horrible entanglement of splintered coaches and tortured steel. It would seem that there must have been greater loss of life. But as it appears in the film only the unfortunate Jim is slain to clear the way for Bob's happiness with Caroline.

Eddie Gribbon gives a fine performance as Spike Nelson. Spike is first introduced as a fellow hobo of Bob's. Later he appears as an escaped convict, and still again as the occupant of a prison train.

Willard Louis is shown in a different role from any he has thus far essayed. He is a chubby tramp and plays his part in his own delightful manner. Monte Blue is appealing as the youthful engineer, and arouses lots of sympathy with his love affairs. Vera Reynolds is up to requirements as the waitress in a railroad hotel.

Call attention to the fact that this picture is a realistic adaptation of the famous stage play. Make a special play for railway men. Use signal lights and blocks in Lobby and ballyho.

THE GOLDEN PRINCESS

CAST AND SYNOPSIS
Betty Kent ....... Betty Bronson
Tennessee Hunter ....... Neil Hamilton
Tom Romaine ....... Rockcliffe Fellows
Kate ..... Phyllis Haver
Pedre ....... Joseph Dowling
Edgar Kennedy
Bill Kent ....... George Irving
Indian Squaw ....... Norma Willis

Tom Romaine slays Bill Kent and elopes with his wife, Kate. Their infant daughter is left in the hills to die. She is rescued by Tennessee Hunter, who subsequently locates a rich gold claim. He makes Betty his partner. Romaine pretends that he is her father, Tennessee never having been told of her father's death. He attempts to gain possession of the Golden Princess mine. Frustrated by Tennessee, he blows up the mine, imprisoning Hunter and Betty, Kate. Romaine's accomplice in his nefarious schemes, realizes her own daughter's life is imperiled. She gets help and the two are rescued. She dies in the attempt, Romaine is slain, and there is a happy ending for Tennessee and Betty.

BEtTY BRONSON mounts another rung in the ladder of box-office popularity. Her vehicle this time is a stirring tale of 1849 and California gold. It should mean another gold mine for every exhibitor who shows it.

The film is a vivid picture of the bad old days when the adventurous riff-raff of a continent scrambled to California for sudden wealth. Some found it. Others died in the futile attempt.

Tennessee locates and his partners, little Betty Kent and comical old Gewilliker Hay were among the fortunate. They were owners of the rich claim called "The Golden Princess." And they shared and shared alike both joys and sorrows.

All was well until the evil-hearted Romaine, slayer and stick-up man, again entered their lives. One of the biggest scenes in the production shows this villain dynamically entering the mine where Betty and her partners are working. The resultant landslide is shown. The doorway is sealed with tons of rock.

Beside romance and tragedy there is a lot of good comedy. Much of this is supplied by Gewilliker Hay. Edgar Kennedy's interpretation of this colorful character raises him to a high place in the galaxy of screen actors. He doesn't miss a trick.

Betty Bronson's acting improves with each succeeding picture.

Rockcliffe Fellows is a sinister villain. Phyllis Haver and Neil Hamilton are quite in character in their respective roles.

Exploit this as a stirring drama of the West when it was golden. Feature Betty Bronson in connection with the title "The Golden Princess." Use the gold mine idea in lobby display, and "sour doughs" and burros for street ballys.

THE COMING OF AMOS

CAST AND SYNOPSIS
Amos Burden ....... Rod La Rocque
Princess Nadia Ramiroff ....... Jutta Goudal
Ramón Garcia ....... Noah Beery
Bendy Hamilton ....... Richard Carle
Duchess of Parma ....... Trisch Fruegan
Pedro Valdez ....... Clarence Burton
Nurse ....... Ruby Layayette

Amos Burden, Australian sheep rancher, visits his uncle, David Fontenay, on the Riviera. There he meets Princess Nadia. There is mutual love at first sight. Amos incurs the enmity of the villain Garcia, who has gained wealth and position during the Russian reign of terror. Garcia is married to Nadia, having deceived her by promising to be a good husband. Amos and Nadia elope, and Garcia in a fierce fight. The villain is hurled into his own dungeon and drowned. Nadia and Amos are left free to wed.

PRODUCED under the direction of Cecil B. DeMille, this picture offers first class entertainment. It will please any type of audience. It is a romantic drama. It tells an interesting love story pictured against the intriguing background of the French Riviera.

There are many new touches in the picture. One of these is in having the hero an expert with the Australian boomerang. He uses this weapon with deadly precision, and it stands him in good stead in his several encounters with the villain.

One of the most thrilling and dramatic scenes is that in which the beautiful Nadia is cast into a dungeon below sea level. Water gates are then opened and the ocean rushes in. Little by little the compartment is flooded. Only in the very nick of time is the Princess saved.

The last we see of Garcia the waters are again tumbling through the gates. He is left to be drowned like the rat he is.

Rod La Rocque is well cast as the broad shouldered Australian. He makes a heroic figure both as the galloping ranch-owner and the well dressed millionaire. Jutta Goudal was never more exotic and beautiful than as the Princess of Imperial Russia. She looks and acts the part to perfection. Noah Beery is characteristically excellent as the villain Garcia. He makes of this character a polished ruffian who wears earrings and carries a sword cane. Richard Carle, the well-known legitimate comedian, shines in the part of the hero's artistic uncle. The remainder of the cast helps maintain the high standard of the picture.

Don't overlook the possible tie-up with William J. Locke's novel. Feature the names of Cecil B. DeMille, Director Paul Sloane, and the fine cast.
THE TIMBER WOLF

CAST AND SYNOPSIS
Elinor Standing ................. Buck Jones
Renee Brooke .................... Elinor Fair
Babe Deveril ...................... Dave Dyas
Joe Terry ......................... Sam Allen
Sheriff Taggart ................. William Waldo
Billy Winch ...................... Robert Mack
The Wolf ......................... Gus Bielski

Bruce Standing, known as the Timber Wolf, stakes Joe Terry in a search for gold. When Terry locates a claim of unusual richness the villain, Deveril and his henchman, the sheriff, jail the old man in an attempt to make him tell the location of the claim. Renee Brooks, Deveril's fiancée, appears to marry him. Standing threatens Deveril and kidnaps the girl after being wounded by her. She regrets her act and nurses him. He gradually wins her respect and love by his strength of character and courage in breaking up the Deveril gang and rescuing old Terry. She quits Deveril and marries Bruce.

AN exciting Western photoplay, "The Timber Wolf" should please all picture patrons who like fast action-drama.

There is a good story of a strong, silent man who succeeds in winning love from the girl of his choice by unique methods. At their first meeting she slaps his face. Later she wounds him with a revolver, mistaking his coming into town for an attempt to make her. In an encounter with Babe Deveril, the villain, Deveril, and one general melee where the soundel's henchmen all feel the strength of the Wolf's wrath.

In addition there are several good riding sequences in which Buck Jones demonstrates his ability as a horseman. There are also a number of interesting love episodes showing the Wolf in the role of a most effective cave-man lover. His tempestuous wooing is well pictured, and the feminine hearts in your audience are quite sure to flutter in sympathy with Elinor Fair who plays the part of Renee Brooke.

Buck Jones renders a satisfactory characterization as "The Timber Wolf." He gains instant audience sympathy, looks the part, and is always strictly in type. Second honors go to Dave Dyas in the villain role of Babe Deveril. Dyas earns the hatred which is a villain's applause, and does some especially convincing work in the fight.

Elinor Fair is an appealing heroine and the remainder of the cast is in keeping with the requirements of the production. Special mention is deserved by Sam Allen who is Joe Terry. The lighting it clear and the photography up to the mark.

You can secure window space from sporting goods stores and clothing shops with stands of Buck Jones as a pole player. Grosset and Dunlap, the publishers have issued a photoplay edition of Jackson Gregory's novel which will help sell the picture. You should feature Buck Jones.

THE DISTRAUGHT RANGE
Davis Distributing Division Photoplay. Author, Frank Howard Clark. Director, Paul Hurst. Length, 4,900 feet.

CAST AND SYNOPSIS
Terry Baldwin .................... Ken Maynard
Judith Kellerd .................... Alma Rayford
Alex Forester ...................... Harry Moody
The Executive .................... Al Hallett
Charles Titts ...................... Fred Burns
Ralph Kellerd .................... Bob Williamson
Tarzan .............................. Himself

Terry Baldwin inherits a ranch with the stipulation that he discover the ghost that haunts it. Otherwise the property passes to Deveril, the villain. The neighboring ranch is run by Judith and Ralph, children of the murdered Kellerd. Terry finds that Buck Slade and Forester are leaders of a band of cattle thieves who have Ralph in their power. He also learns that Buck is the ghost and that the haunting is due to cattle rustling operations. He defeats the schemes of the gang, saves Judith from Forester's viciousness and marries her.

WHERE, actionful Westerns are appreciated this red-blooded melodrama of the open spaces should go well.

There is a deal of fast riding by expert horsemen. There are a number of good, snappy fights, and a cross country horse-race that is vibrant with thrills.

The best and biggest scenes in the production are those portraying the battle between the villain, Slade, and the hero, Terry; and the wild race between Terry and Ralph.

In the former sequence Ken Maynard hurls himself from the back of Tarzan, his famous horse, directly upon the galloping Slade. Then comes a slugging match from which the hero finally emerges triumphant. In the racing sequence, the Slade gang has conspired to kill Terry and make it appear as an accident. Trees are felled across his path, boulders are catapulted down hills in the hope of slaying him. Even a charge of dynamite blows the road from under his very horses' hooves. But Terry avoids them all, and wins the reckless race by the proverbial head.

Upon winning the race Terry collects the wager which he has made with Ralph Kellerd, weak-kneed brother of Judith, the heroine. His agreement has been made that the loser of the race must take orders from the winner for a period of sixty days. Thus Terry is enabled to remove Ralph from the evil influence of the Slade outfit by forcing him to leave the country until his obligation is cancelled.

There is a decided kick in the shots showing the attempt of the vicious Forester to force his attentions on Judith. He pursues her up a precipitous mountain, and is frustrated in his villainy only by the timely arrival of Terry.

Maynard renders a good performance as the hard riding star. His horse, Tarzan, gives an exceptionally good account of himself. The cast satisfies the requirements of the film. The lighting and photography are oke.

Use a "ghost rider" as a ballyhoo, and feature Maynard and Tarzan.

THE LOVE HOUR
Vitagraph Photoplay. Scenario and Adaptation by Bess Meredith, Director, Herman Ray Krantz. Length, 7,036 feet.

CAST AND SYNOPSIS
Rex Westmore .......................... Huntley Gordon
Huntley Gordon ...................... Louise Fazenda
Gus Yege .............................. Willard Louis
Norey brown ......................... Ruth Clifford
Ward Robinson ....................... John Rock
Kid Lewis .............................. Charles Farrell
Anne Ayres ............................ Gayne Whitman

Lizzie and Betty, two shop girls meet Rex, a millionaire, and Gus, a prosperous plumber, in unconventional fashion at a summer beach resort. Betty marries Rex, and Gus marries Lizzie. Rayston, the villain, conspires with a rascally physician to ruin Rex's health, hoping thus to get control of Rex's money and win his wife away. He offers to pay for an important operation to save Rex's life, if Betty will marry him. This she finally agrees to do. But the scheme is exposed in time. Gus and Lizzie administer a sound thrashing to Rayston and all ends well.

BROAD comedy provided by those clever farceurs Louise Fazenda and Willard Louis should make this one acceptable to any audience. They provide several roles of burlesque humor that should be good for a lot of laughter.

Later a plot develops somewhat tardily. The story makes use of the hackneyed device of placing the heroine in a position where she must sacrifice herself to save the life of the husband. Of course, she discovers him in a compromising position and thoroughly misunderstands her motives. However at the last moment the villain's plot to despoil Rex Westmore of both his wife and his fortune is frustrated. In a rattling good comedy battle Gus and Lizzie give Ralston much the worst of it, and aid in untangling the affairs of their former friends.

The best sequences are those showing Gus and Lizzie making round of the "pleasure" contrivances at a popular amusement park. They shoot the chutes, ride roller-coasters, take a chance on the human roulette wheel, and are considerably tossed about in the barrel of love.

Another good sequence is that in which the millionaire and his shop girl bride entertain a group of friends at a formal dinner. Of course Gus and Lizzie are invited and show up with their twins. Gus essays an after dinner speech and has great difficulty in keeping his dress vest in place. Also the babies rubber ball leaps from his pocket and gets mixed in with his food. His antics in attempting to speak it add to the gaiety.

Louise Fazenda and Willard Louis contribute most to the picture. Huntly Gordon does his best to make an impossible character appear real, and Ruth Clifford is sweety demure as the wife who is willing to give up her husband in order to save her husband's life. John Roche is a handsome villain, and Charles Farrell does especially well with a small bit as Kid Lewis.

Make the most of the comedy element, and advertise a personally conducted tour of the famous amusement resort by Louise Fazenda and Willard Louis. Your ushers may be dressed as clowns and balloon or similar throwaways will help.
“Fish for Two”
Emery Bronte Scenic
Fish for Two
Emery Bronte Scenic
Peggy in a Pinch
Davis Dist. Div.
Fair Warning
Pers. Educational
Life’s Greatest Thrills
International Newsreel
Tale of the Prodigal Palm
New Era Film
Somewhere in Somewhere
Pathe
Play Ball
Pathe
Flirting With Death
Red Seal
The Silvery Art
Red Seal
Thru Three Reigns
Red Seal

REVIEWS IN THIS ISSUE

“Fish for Two”

Peggy in a Pinch

Davis Distributing Division

Peggy’s two shikhs “Spee” and “Cudty” abandon their battle between one another in a mutual attempt to rescue a local girl named “Duke.” She is the daughter of the chief of the Shikhs and is the girl who has been kidnapped by the Shikhs. She is the girl who was shot while trying to escape.

Good fast slapstick comedy, but not quite up to the average “Shikhs and Sheshas” comedy because of the wrong value. There are too many fashions for one thing. A liberal sprinkling of funny falls goes well, but too many of them become tedious.

There are some fast chase sequences when Duke, Cudgy, Spee, Peggy, the kid, and their father all arrive at Duke’s room at the same time. A dream in an adjoining apartment has the hilarity.

Exploit this as a “Shikhs and Sheshas” comedy. Get the town acquainted with the leading characters, and make it a special be for the patronage of the boys and girls of high school age.

“The Silvery Art”

Red Seal

This subject is made up of the fine art of skiing in the Swiss Alps. Every phase of skiing and handling of the skis and skis of snow and ice locomotion are shown by an expert, and it includes examples of jumping, climbing steep mountain sides, turning corners, going up, sliding down and every variation possible with the use of skis. The subject is a trifle too long and with judicious cutting should prove to be a novelty of a different sort, which most any audience would appreciate seeing. Photography is especially good for snow backgrounds, there being little hollation registered.

“The Tale of the Prodigal Palm”

New Era Film

A most interesting exposition of the many and varied uses of the palm tree in the different countries to which it means so much. This is not only a beautiful scenic, but also a clearly detailed story of the palm tree. The subject is a trifle too long and with judicious cutting should prove to be a novelty of a different sort, which most any audience would appreciate seeing. Photography is especially good for snow backgrounds, there being little hollation registered.

“Tale of the Prodigal Palm”

New Era Film

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New York’s Big Three

CAPITOL

Now Playing
“My Bonnie Lies Over the Ocean”
(A Ko-Ko Song Cart-Tune)

RIVIOLI

Now Playing
“Marvels of Motion”

STRAND

Next Week
An “Out-of-the-Inkwell”

729 Seventh Ave.

N. Y. C.

Edwin Miles Fadman, Pres.
Exhibitors standing for WASH-crackerjack* the Manhattan Shenandoah* secured court national into precipices. skating baseball,* They York Walter with progress the playing the skiers come skating down the mountain sides at top speed in all variety of steps and poses; winding it around rocks and obstructions and down the edges of precarious precipices.

At the beginning of the descent, each man for himself for safety sake but at the finish, they discard the rope and each man goes it for himself. Book this featurette, if you want to give your patron a fine, healthy, educational and terriory film, the film gives more to be desired, mountains, sky and cloud blending into the scene of art portrayals.

* * *

"Play Ball"

10th Chapter Patheserial 2 reels

This is the final chapter of the Patheserial "Play Ball," directed by John J. McGraw, of the New York Giants baseball team.

In it all the whirlwind action contained in the series is brought to a thrilling culmination. After a series of rapid fire battles between the villain, his cohorts, and the millionaire ball player hero, all ends well. The villains, who are playing under lock and key to await well deserved deportation. The hero, in the person of Walter Miller, finds himself safe in the arms of his fiancée, Allene Ray, while pap J. Barney Sherry smiles down reassuringly.

This has been a crackerjack chapter play all along, and friends of baseball will be leaving nothing to be desired. It fulfills the promise made in the earlier chapters.

Another interesting things the New York Giants appear in person to witness Walter and Allene weed at the home plate. They march under crossed bats to receive the congratulations of the Little Napoleon of baseball, John J. McGraw.

Stress the baseball atmosphere and promise your patrons a whirlwind finish to a rapid fire chapter play.

* * *

O'HEILRY'S IN WORK

"Transients in Arcardia," the second two-reeler comedy drama being made by William Fox from the famous O'Henry short stories series, has been completed. It is a tale of a "flim-flam" man, who, after having for years to enjoy a vacation. Mary Akin and Hugh Allan play the principal parts. Daniel Keefe directed and Beatrice Van did the editing.

The third of the series, "Failure," is already in work at the Fox West Coast Studio. Karl Dane appears in the lead.

Raymond McKee has troubles in one of the Smith Family Comedies produced by Mack Sennett for Pathe.

Red Seal Hits Mark

Good short subjects well made, are always in demand. Red Seal product has demonstrated this, if recent bookings are any criterion. This week the Capitol is playing a Ko-Ko Song Car-Tune, "My Bonnie Lies Over the Ocean," that is drawing much attention. Also playing this week is "Ko-Ko on the Run," and "Out-of-the-Inkwell Car Tunes.

Newark, next week, Leon Munford, opening "The Gold Rush" for a long run, has selected one of the "Film Facts," a Red Seal Short to head the surrounding program. A series of "The Little" at Fox's Terminal theatre, has booked a Ko-Ko Song Car-Tune to open its fall season.

Other schedules showing for any announced last week were the Sheridan and Hollywood theatres in Manhattan; the Metropole in the Bronx; the Florences, Beverly, Cleaver, Levitts and Kinema theatre in Brooklyn; the Central at Cedarhurst; the New Savoy, Watessing.

News Reel Companies Broke Speed Records With Shenandoah Films

INTENSE rivalry between the leading news reel organizations for speed in the presentation of hot news events, led to some extraordinarily fast work on the week of the navy's dirigible, "Shenandoah," in Ohio last week. Emanucl Cohen, of Pathe, wired five cameramen in the nearby fields to cover the event. All started in airplanes to the scene of the wreck but mishaps prevented four of them from arriving Ralph Lenbleek, starting from Columbus, Ohio, succeeded in reaching the "Shenandoah" early Thursday morning. The last photos were shown on Broadway on Friday, the next day.

Kinograms did the fastest work on its records. Two cameramen were dispatched from Pathe Chicago, with the film reaching the disaster. They rode in a high powered auto over 130 miles of rough roads; secured their shots, and rushed the film to Steubenville, O. There it was placed on a fast train, reaching New York Friday at 2:45 p.m.

Complete prints were delivered to Broadway theatres by 6:20 p.m. Friday. By 10 o'clock Friday, every "Shenandoah" print for the middle and far western accounts was out of the laboratory and on the way. J. V. Fitzerald, H. E. Hancock, associate editors, and Harvey Day, sales manager, were responsible for the good work.

Pathe News, Chicago representative for International News, rushed to New York and Chicago, with actual scenes of the wreck delivered to theatres in both cities simultaneously on Friday noon, about 12:15, apparently the first of the actual scenes to be shown anywhere.

International News No. 75

AVA, OHIO—Naval inquiry board probes tragic end of famous dirigible "Shenandoah," D. C.—Secretary of the Navy Wilbur personally congratulates Lt. W. L. Richardson, LAKEWOOD, OHIO, a member of the Navy's survivors. PITTSBURGH, PA.—"Bobby" Jones holds national amateur golf championship. CAMP LE BLEU, N. Y.—Large group of French lancers to come for dancer.

INTERNATIONAL SNAPSHOTS FROM THE NEWS OF THE DAY—LONDON, ENG.—Junkers DISCLAIMED gold marks. CROMER, ENG.—Princess Mary of Fairy Queen, HAMILTON, MASS.—Crowds see white sails race in Canadian harbor MILWAUKEE, WIS.—Governor gives prize for best Safety附近. FAW—SHUKSA, OKLA.—OKLA. CITY ONLY—World War Yote parade at Legion State Convention. GRAND RAPIDS, MICH.—Patheos and joy mingle as Grand Army Vet- erans take over the NATIONAL PARK—Indians round-up Uncle Sam's big Buffalo herd.

Kinograms No. 5116

OAKMONT, PA.—Bobby Jones retains amateur golf title by beating Young Wattis Gunn, his former pupil, 8 and 7. WASH-INGTON, D. C.—Library of Congress acquires superiors in controversy over rare tragedies and faces a court martial while Lieut. Mitchell claims flight over the Atlantic. Secretary of Navy Wilbur what happened. PEMBROKE, N. J.—Farmers spray cranberry vines from the air to protect them for Thanksgiving trade. NEW YORK.—Governor Smith and Mayor Hylan and Senator Walker, rival mayoral candidates with politics in play this Labor Day, crowd from same platform.

PHILADELPHIA, PA.—Sunday takes Novo gymnasium drill. EL MONTES, CAL.—Charles Gay drills lions on farm, and his French fliers get ready for hop across Atlantic to New York. ONTARIO, CHICAGO—Charter flights in Loop district ties up traffic. PITTSBURGH—First and fastest awaited world’s series clash (First pictures of the Pittsburgh regulars), WASHINGTON—Manager Buxton Harris has offer for big post season clash (First pictures of entire 1225 Washington club).

Fox News No. 97

CAMP DEVEN, MASS.—Military training camp students see regulars at first battle. OAKMONT, PA.—Play starts in national amateur golf tournament. SCOTT FIELD, ILL.—New army dirigible, "TA-4" are given their trial flights. PORT CLIN- TON, PA.—The Schuykill River is moved from old course. OKLAHOMA CITY.—A world's champion with American challengers. ROME, ITALY—Mussolini the Premier review s at International. "ST. 9," W. H.—New American, arrives in Australian waters. NEW YORK CITY.—The Charles- ton, the largest modern cruiser, its FAST DEST SPEED BOATS RACE FOR THE GOLD OF MANNHEIM

SATXON WRITING GAGS

Charles Gordon Saxton, formerly a cartoonist on the New York World, has forfeited the newspaper game and is now formulating funny gags for Educational-Mermaid Comedies, in the new Educational Studios in Los Angeles.

Mr. Saxton was attached to The World for six months and has attracted wide attention on account of the individual treatment accorded them. His work was also a feature of the Sunday World.
**Stars of Comedy**

The sextet of Century Film Corporation stars, who shine so brightly in their respective star series. Above, from left to right, Edna Marian in a group of twelve pictures; Arthur Trumble, in twelve "Buster Browns"; Charles King in four; Wanda Wiley in twelve; left, Al Alt, in six; and right, Eddie Gordon in six.

**Innovations Mark New Century Output For Coming Year**

**JULIUS** and Abe Stern, president and vice-president, respectively, of the Century Film Corporation, announce the most ambitious release program of comedies yet put forth by that company, for the season of 1925-26. Several radical steps have been taken. In the first place, they have determined to make outstanding improvements in stories, in studio facilities, in production personnel and in the quality of the players and supporting casts.

Another innovation was a distinct grouping of the season's output in star series, the pictures made by each star, such as Wanda Wiley, Edna Marian and the others to be considered as a separate brand of pictures. This was decided upon when returns early this year proved that Miss Wiley and Miss Marian had built up a strong clientele and that their comedies were in demand.

A third innovation was the acquisition of the screen rights for a novelty series of two-reel comedies. This is the Buster Brown Comedy series from the celebrated newspaper cartoons by R. F. Outcault. The Century Company is making these pictures as straight comedies, not as animated cartoons. The result is a high class brand of two-reelers. Two of the series have been completed so far.

The Century schedule for 1925-1926 shows a contemplated release of 52 comedies, one a week during the period from August 5, 1925, to July 28, 1926. The 52 Centuries consist of a series of twelve Buster Brown-Century Comedies, a series of twelve Wanda Wiley-Century Comedies, a series of twelve Edna Marian-Century Comedies, six comedies featuring Eddie Gordon, six featuring Al Alt and four featuring Charles King.

**Baby Peggy in Novelty**

In addition, there will be a Century special production, "Little Red Riding Hood." This is a novelty two-reeler made with Peter the Great and Baby Peggy. Baby Peggy plays the role of Little Red Riding Hood, of the fairy story, and Peter the Great the role of the wolf. This two reeler is partly in hand color film. It is scheduled for release November 21, and is hailed as an excellent holiday special.

H. H. Herbel, Sales Manager of Century, says: "Our product has a variety and a quality that appeals to the exhibitor. That's why so many of them are signing up for our pictures. Centuries are being shown in such circuits as the Southern Enterprise houses, Loew, the West Coast, Ascher Brothers, Lubliner and Trintz, Finklestein & Rubin and similar important chains."

***

**"Our Gang" Baseball Comedy Exploited by Mass. Exhibitor**

Manager Kessler, of the Atlantic Theatre, Atlantic, Massachusetts, took advantage of the Greater Movie Season, and tied up his booking of an "Our Gang" subject, titled "Giants vs. Yanks," with baseball events. He conducted a special showing of the film and invited local baseball enthusiasts to attend. The Atlantic Athletic Club turned out strong for the picture and the stunt received considerable mention in the local paper.

He then issued a special program folder announcing the comedy, in true baseball fashion, listing the various "Gang" members and the positions they play in the film. Pathe News was also played on the same bill.

**Museum Uses "Borneo" Film**

Interest in the new Educational Pictures' special, "Wild Beasts of Borneo," is growing. The most recent endorsement of this remarkable film is the selection of twenty 8 x 10 stills of the animals in the picture by the office of the Director of Visual Education of the American Museum of Natural History (Dr. Clyde Fisher) for use as a Borneo series of lantern slides, to be shown and used for class instruction purposes in the New York public schools.

Recognition of the scientific value of this film also comes from *Asia Magazine*, which will use the scenes of jungle animal life as the basis of an illustrated special article by the editor of the magazine, Mr. I. D. Frohlick.

**Ideal Product For Christmas Season Arranged By Pathe**

A SERIES of Holy Land films which will afford exhibitors ideal subjects for forthcoming Christmas season programs has been acquired by Pathe. The first six subjects depict scenes of Christ's activity upon earth from the time of His birth to the resurrection. "A Pilgrimage to Palestine," a series of twenty subjects of one-reel each, were produced by the Holy Land Film Company of Cincinnati. The first six subjects treat the scenes of Christ's activity, and the other fourteen subjects present interesting and dramatic stories of both the Old and New Testaments.

The first six subjects will be available for showings on October 4th, when all Pathe branches will have prints ready for screening. Exhibitors will be able to book the subjects separately or as a group, according to their requirements. The subjects will be released at the rate of one every two weeks beginning with October 4th.
## Coming Productions

### ASSOCIATED EXHIBITORS

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<td>Joseph D. Connelly</td>
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<td>Never Weeped</td>
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<td>Keep Smiling</td>
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<td>Manhattan Madness</td>
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<td>Shi, the Mole-Mole-Rich</td>
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<td>His Buddy’s Wife</td>
<td>Elroy Otis</td>
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<td>Under the Rough</td>
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<td>Camille of the Barbra Coast-Marsh</td>
<td>December</td>
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<td>The Pinch Hitter</td>
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<td>The King of the World</td>
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<td>Lover's Island</td>
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<td>My Pal</td>
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<td>The Poor Express Rider</td>
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### COLUMBIA PICTURES

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<td>Midnight Flames</td>
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### CHADWICK

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<td>Blooded Blood</td>
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<td>Count of Lomburgall</td>
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### CRANFIELD & CLARKE

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<td>The Live Wire</td>
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<td>The Uncovered Hour</td>
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### Production Charts With Release Dates of Coming Productions (continued)

**GOTHAM**

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**GERSON**

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**GINSBERG DISTRIBUTING CORP.**

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**JANS PRODUCTIONS**

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### PRODUCERS DISTRIBUTING CORP.

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<td>The Coming of Amos</td>
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<td>Hoar</td>
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### LEE BRADFORD

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<td>Wives of the Prophet</td>
<td>Niles Welsh and Alice Lake</td>
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### METRO

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<td>A Slave of Fashion</td>
<td>Norma Shearer</td>
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<td>Donostia</td>
<td>Richard Dix</td>
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<td>Let's Pretend</td>
<td>Sally O'Neill</td>
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<td>The Magic Lantern</td>
<td>Jack Pickford</td>
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<td>The Mystic</td>
<td>Pringle-Tearle</td>
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<td>Novarro</td>
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<td>Tower of Lies</td>
<td>Lon Chaney</td>
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<td>Edith &amp; William</td>
<td>William Powell</td>
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<td>Beardman-Cody</td>
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### PARAMOUNT

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<td>Wilson-Barger</td>
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<td>Beggar on Horseback</td>
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<td>Not So Long Ago</td>
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**September 19, 1925**

**Page 49**
Production Charts With Release Dates of Coming Productions (continued)

### PYRAMID PRODUCTIONS

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<td>Tom Sullivan</td>
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<td>Starlight the Untamed</td>
<td>Jack Perrin</td>
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</tr>
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<td>Bill Sullivan</td>
<td>5000</td>
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<tr>
<td>The Damsel of Dawn</td>
<td>Reed Howes</td>
<td>5000</td>
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<td>The Thunderbolt Strikes</td>
<td>Jack Perrin</td>
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<td>The Golden Star Limited</td>
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<td>The Bashful Buccaneer</td>
<td>Reed Howes</td>
<td>5000</td>
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<td>The Windjammer</td>
<td>Mary Carr</td>
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<td>Racing Romance</td>
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<td>Lighting Flats</td>
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### SCHULBERG PRODUCTIONS

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<tr>
<td>The Girl Who Wouldn't Work</td>
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<td>Shemandoah</td>
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<td>The Plastics Age</td>
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<td>Law is a Woman</td>
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<td>With This Ring</td>
<td>All Star</td>
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<td>Parsifal Lovers</td>
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<td>Horses and Women</td>
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<td>Ruthless Women</td>
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<td>Eden's Fruit</td>
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<td>The President's Wife</td>
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<td>Showman</td>
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<td>Dancing Days</td>
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<td>Street of Vengeance</td>
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<td>Exclusive Rights</td>
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<td>Exhilaration</td>
<td>All Star</td>
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<td>The Romance of S1,000,000,000</td>
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### TAIFFNY

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<tr>
<td>Sporting Chance</td>
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<td>A Man Without a Conscience</td>
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<td>Stolen Saddle</td>
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<td>Borrowed Finery</td>
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<td>Lightning</td>
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<td>The Travis Coup</td>
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<td>The Wrong Coat</td>
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<td>Talk of a Man</td>
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<td>The Dumb Head</td>
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<td>The Luck Serum</td>
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<td>Life of a Woman</td>
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### TRUART

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<td>The Nineties</td>
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<td>The Fighting Cub</td>
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<td>The Midnight Ride</td>
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<td>Dollar Down</td>
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<td>The Silent Woman</td>
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<td>The Flood</td>
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<td>salvage</td>
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<td>The Tresor</td>
<td>La Plante-O'Malley</td>
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The Orchestra or The Pictures—Which?

By R. D. GALLACHER

THE picture is the most important feature in any motion picture theatre, no matter how grand and imposing, no matter how beautiful and attractive are the other features. The orchestra is the next feature of importance, and this fact is now realized by most of our first-class motion picture houses.

A poor picture can be improved by the orchestra; also a good picture can be ruined by the orchestra. Orchestra leaders realize the importance of arranging properly selected music for the picture, but the best leaders have some difficulty in this respect, and not all of them give the proper attention to this most important work.

Music is the voice of the silent drama and should express the emotions of the actors and assist the audience in translating emotions conveyed by facial and gestural expressions of the actors. The picture conveys silently the emotional features of the drama, the music should assist invisibly in conveying these emotions.

LOWER ORCHESTRA PIT

After a good deal of talk and discussion among moving picture theatre owners regarding orchestra arrangements, it is now being realized that the idea of having the orchestra platform mechanically lowered out of sight of the audience during the showing of the picture is a wonderful improvement. In the first place if the orchestra is out of sight of the audience it does not detract the attention of the audience from the picture. Music coming from an invisible orchestra has an influence not easily understood without experiencing it.

The other important advantages is the entire absence of the glare of the reflected light rays from the white music sheets between the audience and the picture, which damages the picture. This orchestra pit light glare has been minimized by the most improved music stands, but when the orchestra is lowered out of sight of the audience absolutely no reflected light reaches the picture. For symphony or stage attractions the orchestra can be raised to its normal position, or to the stage level if desired.

RESONANT PLATFORMS

In all good symphony orchestras in moving picture theatres the string and wood instruments are overbalanced by the necessary brass instruments and drums, this is a known fact to all orchestra leaders. Quite recently an idea has been developed whereby, this shortage of tone of the string and wood instruments is materially overcome by resonant stands, but inasmuch as several sections of section resonant boxes on which the music stands are placed. This is really a sound producing instrument, and becomes part of the platform. The idea has been thoroughly tested and installed in the Saxe, New Wisconsin Theatre in Milwaukee, Wis.

The Gallagher Sectional Resonant Platform, on which these stands are placed, made by the Gallagher Orchestra-Equipment Co., of Chicago, is a sound-producing instrument. Each music stand is placed on one of these sections, which is actually the floor of the orchestra platform. These platforms are made of the same material as violins or violoncellos, the top of spruce pine, specially prepared, and the sides and bottom of hard maple, specially prepared. The top and bottom are luted, and is back of a violin, so that the vibration transmitted to this box-like space, through the sounding board top or floor, sets the strings of the violin in vibration, and produces sonorous musical tones. The result is to produce a volume of tone equal to at least twenty-five per cent of the tone produced by the instrument which is played upon these sections.

Vallen Sales Jump

Sales reported for Vallen Curtain Control machinery and tracks from July on are on the rapid increase. The following equipment was sold and installed:

Universal Scenic Studio for American Amusement Co., State Theatre, Fargo, North Dakota; two Vallen Junior Curtain Control machines; Saenger Amusement Co., for Arcadia Theatre, Tyler, Texas, one Vallen Junior; Lewis M. Swaab & Son, Philadelphia, for decorative work, Philadelphia, two Vallen Juniors; Strand Theatre, York, Pa., one Vallen Junior; Tivoli Theatre, one Vallen Junior; Local Electric Co., one Vallen Junior; Titan Scenic Studio, for Strand Theatre, Middletown, Ohio, one Vallen Junior; New Colonial Theatre, Philadelphia, Pa., one Vallen Junior.

Baco Batik Dyes

All the important picture theatres in the country at some time or other make use of brilliantly decorated house curtains and interior space curtains for prologues and presentations. Certain it is that the use of this colored theatrical fabric as curtains does wonders toward brightening up the character of your house and the kind of presentations you put on. Baco Batik Dyes is due the fact that Baco Dyes are of extreme concentration and use, to get marvelous decorative effects with a minimum amount of dyes.

In frequent use is the product Baco Batik Dyes, manufactured by Bachmeier & Co., Inc., of New York. Their Batik dyes have been adopted by theatres, schools, colleges and universities throughout the country as a standard for decorative work. Such theatrical productions as Morris Gest's "The Miracle" and Irving Berlin's "Music Box Revues" are frequent users for Baco Batik Dyes. This is due the fact that Baco Dyes are of extreme concentration and use, to get marvelous decorative effects with a minimum amount of dyes.

NEW WEST COAST THEATRE

West Coast Theatre, Inc., will erect a new theatre building at Wilshire and La Brea to cost $350,000. According to an announcement by M. G. Gershman, president of the concern. The plans call for a Class A structure, with seating capacity of 2000.

Mr. Exhibitor: Ask the Film Exchange for the

It's little to ask for, but it's the only reliable way you can give your musicians to help put the picture over.
New Theatres Reported

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YOUNGSTOWN, OHIO


HERALDS

Shipped same day order is received. Guaranteed service—Good work—Popular Prices—Send for Trial Order.

FILMACK COMPANY

786 S. WADASH AVE. CHICAGO

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The Motion Picture Review of the Orient

Manager: E. ATHANASSOPOULO
Editor-in-Chief: JACQUES COHEN-TOUSNIER

"CINEMA" is the only picture publication circulating throughout the Orient.

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FOURTEEN HUNDRED NEW OPERA CHAIRS, some "new", some others made on contract to fit. Baggarit stock, at a big saving.

EIGHT THOUSAND YARDS OF grey, Standard Battleship, pinstripe, for government.

This wholesale job of the century. Rollup stock, for theatres, churches, clubs and lodges. Genuinely a one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

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ELECTRIC SIGN "LYRICA": Double faced, ready to hang; cost $100. Spot cash $50. J. P. REDINGTON, Scranton, Pa.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

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MOVIE PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Write Ruby Film Company, 727 Seventh Avenue, N. Y.

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Want to Buy

WANTED—Rent, Lease or Buy Furnished or partly furnished Picture Theatre or Opera House. Send full details, terms, size of theatre and population. Will consider buying of a theatre; ten years' experience in theatrical business. M. TROUT, Box 499, ENID, OKLAHOMA. (Middlewest States only.)

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WOMAN ORGANIST: wishes position in Picture Theatre; Experienced; References; Address Organ- pt. P. O. Box 1268, Lubbock, Texas.

ORGANIST—Expert, reliable, young man; union; large library; unit organ preferred, if good; conservatory graduate; tricks and imitations; novelty solos and slides. Write C. J. Clarence, 309 S. Diversey St., Pittsburg, Pa.


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VISIT the Hotel Martineque—look the inviting, comfortable rooms over—note the genuine convenience of location, where you are right in the heart of the busy shopping district and within walking distance of all business centres.

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A. E. SINGLETON, Res. Mgr.

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99c maternity and 5c each
One Thing More

In your modern motion picture house every detail of projection, decoration, ventilation, temperature, seating, has been carefully worked out to make the theatre attractive and comfortable.

But there's one thing more you can do—and it's a real factor from the box office point of view: make sure the picture is printed on Eastman Positive Film, the film that safeguards for the screen the quality of the negative so your public may enjoy it.

Eastman film is identified in the margin by the black-lettered words "Eastman" and "Kodak"

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ROCHESTER, N. Y.
Mack Sennett presents
Harry Langdon
in
"Lucky Stars"
A Two Reel Comedy

What exhibitor who has used Harry Langdon Comedies during the past six months could honestly say that Langdon's name in lights outside his theatre has not proven as great a draw as almost any accepted star in the business?

—Danny in Film Daily.

When you play him, advertise him!
FACTS!

IMPERIAL THEATRE - SAN FRANCISCO - ~ ~

✓ TUESDAY - Longest line ever formed before motion picture house in the history of the city
✓ WEDNESDAY - House filled in exactly seven minutes after doors were opened
✓ THURSDAY - Doors opened at 9 A.M. (2 hours ahead of time) to accommodate crowds
✓ THURSDAY NIGHT - Midnight performance to brand new audience, standing room only

AND STILL GOING LIKE A HOUSE AFIRE!

"THE PONY EXPRESS" has definitely proven the GREATEST SENSATION IN SAN FRANCISCO SHOW HISTORY!
The Imperial is now running 3 extra shows daily from 9 A.M. to 1 P.M.

JAMES CRUZE PRODUCTION by Henry James Forman, and Walter Woods

BETTY COMPSON RICARDO CORTEZ ERNEST TORRENCE WALLACE BEERY
Mr. A. Libbin
Manager Organ Dept.
The Rudolph Wurlitzer Company
Chicago, Illinois

Dear Mr. Libbin:

Just a few lines to tell you that the
Style 235 Wurlitzer Hope Jane Unit Pipe Organ is daily
proving it's worth at our box office.

A good pipe organ, such as this one,
certainly goes a long way in putting over the "ever so
often very ordinary picture" that every theatre must
out of necessity present. It is an investment that
produces handsome dividends; the better the organ the
surer the investment.

To me a pipe organ occupies a place
in the theatre that cannot be filled otherwise — no
other combination of musical instruments can interpret
the soul of the picture as effectively.

Very truly yours,
LUNA AMUSEMENT COMPANY

[Signature]

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LAFAYETTE, INDIANA

Not the least of its accomplishments is that the
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And Forty Other Branches in Thirty-Three Cities
real box-office attractions
in a row-
all made, ready to see,
sold under a guarantee!

Monty Banks in
"Keep Smiling"

with
ANNE CORNWALL, ROBERT EDESON
and a star cast

produced by Howard Estabrook
story by Herman Raymaker & Clyde Bruckman
directed by
Albert Austin & Gilbert W. Pratt

Four in a Row
Well, now that we are on the subject of box office successes
—and we certainly are, right now—I can come up with four
independent productions from four different companies. I know some people
who are still dealing with the first four pictures for the
new season from Associated Exhibitors.

To begin with, there is the picture "Headlines," a title I don't
fancy much because it doesn't much lure but after all the lot of
these luscious titles falling flat on their noses maybe,
sometime or another, the title won't be as important as the picture. "Head-
lines" is a story of a woman's sacrifice, not an old and ugly
woman, but a woman young and sweet enough for any man's
brother and happily played by Alice Joyce. Her sacrifice is for
her cruelly wronged daughter, a page in the story of the modern woman.
Virginia Lee Corbin is the best page the screen has presented. She teaches a lesson
as well as entertains and the picture, while brief, extreme and
swift, can laugh at all corners because it actually touches the
untouchable side of femininity. I think Jack Woody is a conservative when he says he's just
"strong for that picture."

What it needs in every local community is exploitation, going
to do it in a showman's way, because it has everything that
goes to make real compelling entertainment.

Well, so much for that, and now we come to the Monte
Banks starting effort, called "Keep Smiling." I took the liberty
of recommending some cuts which I was advised already had
been made because I only saw the sample print. But here really
is a great big, fine exciting picture with danger and comedy
afoot, a galloping really powder and attraction picture. It's the sort of thing that can be exploited
and make good on the exploitation and what more can those with
money hunger ask?

Then there's "Under the Rouge," running to fine and well
deserved business on every corner. Jean Moore is the star and in
excellent support are Anne Hardy, Elmer Taylor, Eileen Percy, Chester Conk-
lin and Comedians. Lewis H. Moore has directed it
from A. D. Younger's story and he has made one of the very
great box-office pictures of the year. It's a strong property in
entertainment, with much of the fun and fun-Kine in the comedy, but certainly it is a picture of box-office power and
attraction value. It's the sort of thing that can be exploited
and make good on the exploitation and what more can those with
money hunger ask?

"Now we come to "Manhattan Madness," an Oscar Price
offering with Jack Dempsey and Estelle Taylor. It is delight-
fully produced and has a great battle in it to satisfy all that
box-office appetite of the world. It is a box-office picture, a real
production. I think Jack Woody is a conservative when he says he's just
"strong for that picture."

Four in a row! A fine start for the season. We congratul-
ate the exhibitors who are using and who will use independent
pictures.

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Physical Distributors,
Pathe Exchange Inc.

Associated Exhibitors
JOHN S. WOODY President
FOREIGN REPRESENTATIVE INTER-GLOBE EXPORT CORP.
"A First Rate Picture Handled Intelligently," says the MOTION PICTURE NEWS of ALICE JOYCE MALCOLM MCGREGOR, VIRGINIA LEE CORBIN, ELLIOTT NUGENT and HARRY T. MOREY in "Headlines"

Another one of the truly big pictures that are making Associated discussed wherever exhibitors gather together

"Headlines"
Mother's Involuntary Love Story

"Headlines"—with Alice Joyce, Malcolm McGregor and Virginia Lee Corbin (Continued from Page 3)

The value of the new story lies, not in the characterizations of its actors, but rather in the manner in which the story is presented. Alice Joyce is creditably enacted by E.H. Griffin, and the performance of the supporting players is also quite satisfactory. The dialogue is unobjectionable and the story should prove a success at the box office.

HARRISONS REPORTS

An E.H. Griffith Production
Presented by St. Regis Pictures Corporation

Associated Exhibitors
JOHN S. WOODY, President
FOREIGN REPRESENTATIVE INTER-GLOBE EXPORT CORR

Physical Distributors
Pathé Exchange Inc.

Headlines (St. Regis-Associated Exhibitors—Six Reels)

When a story is based on the theme of a mother's sacrifice for the love of her daughter, the appeal is strong, and the interest is continued throughout the picture. The plot is well advanced, and the characters are well drawn. The acting is excellent, and the story should appeal to a wide audience.

Encore Pictures

Associated Exhibitors

HEADLINES

Associated Exhibitors—Productions

NEWS

MOTION PICTURE WORLD

An E.H. Griffith Production
Presented by St.Stack Pictures Corporation

Associated Exhibitors

JOHN S. WOODY, President
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When a story is based on the theme of a mother's sacrifice for the love of her daughter, the appeal is strong, and the interest is continued throughout the picture. The plot is well advanced, and the characters are well drawn. The acting is excellent, and the story should appeal to a wide audience.

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Associated Exhibitors

HEADLINES

Associated Exhibitors—Productions

NEWS

MOTION PICTURE WORLD

An E.H. Griffith Production
Presented by St.Stack Pictures Corporation

Associated Exhibitors

JOHN S. WOODY, President
FOREIGN REPRESENTATIVE INTER-GLOBE EXPORT CORR

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"Strong melodrama, suspenseful in the extreme": says HARRISON of

TOM MOORE and EILEEN PERCY in

"Under the Rouge"

with MARY ALDEN, JAMES MASON, CLAIRE deLORÉZ and CHESTER CONKLIN

Produced and directed by Lewis H. Moomaw
Written by A.P. Younger

a really big picture, one we're proud of, and it's
sold under a guarantee

Associated Exhibitors

John S. Woody President

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Pathé Exchange Inc.
"Not an Idle Moment Anywhere in the Picture," says HARRISON of JACK DEMPSEY and ESTELLE TAYLOR (MR. and MRS. JACK DEMPSEY) in "Manhattan Madness"

with GEORGE SEIGMAN, FRANK CAMPEAU, BULL MONTANA, TOM WILSON and JANE STARR

directed by John McDermott produced by Fine Arts Pictures, Inc.

Associated Exhibitors

John S. Woody President

Physical Distributors Pathé Exchange Inc.
Motion-Goldwyn-Mayer's

The Quality

52

continues its record-breaking winning-streak with

THE MYSTIC

TOD BROWNING'S

production of his own story with

Aileen Pringle — Conway Tearle

"Director Tod Browning whose 'The Unholy Three' created such a sensation scores again with an excellent crook melodrama. Good attraction for any house." — Motion Picture News

"Of greatest interest is the disclosure of the methods utilized to fake spiritualism. This scene is intensely interesting. Strong drama." — Motion Picture World

"Tod Browning scores again. Mr. Browning is now famous for his crook pictures and he turns them out fine. 'The Mystic' is good entertainment. You never weary of it." — Eve. Telegram

"'The Mystic' is an absorbing film by Tod Browning whose 'The Unholy Three' stamps him as a master director. 'The Mystic' is well worth seeing and will guarantee you an entertaining, absorbing evening." — N.Y. Graphic

"Tod Browning who produced 'The Unholy Three' has another original and stirring production. There is no doubt that it keeps one enthralled during its showing. A fascinating story." — N.Y. Times

"'The Mystic' is worth seeing." — Eve. Sun

"'The Mystic' is bound to prove very popular if only for its revelations of fraudulent tricks employed at seances." — Eve. World

"An enthralling crook drama with a refreshing new touch. Aileen Pringle and Conway Tearle feature captivating crook melodrama." — N.Y. Mirror

"It's melodramatic entertainment by Tod Browning, the man who made one of the best pictures of the year, 'The Unholy Three.' You'll get a lot of fun out of this film." — Eve. Journal

"'The Mystic' is rattling good entertainment." — N.Y. American

Produced by showmen who have given you this season "The Unholy Three," "Pretty Ladies," "A Slave of Fashion," "Sun-Up," "Never The Twain Shall Meet." And that's just the start!
EVERYONE—

WILL WANT IT

YOU—

CANNOT AFFORD

TO BE WITHOUT IT
EXHIBITORS REVIEW

Published Daily on and after October 5

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THE PICK OF
for
INDEPENDENCE

GENERAL CHARLES KING
Frontier Features
starring
Ben Wilson and Neva Gerber
"Warrior Gap," "Under Fire,"
"Fort Frayne," "Tonio, Son
of the Sierras," "A Daughter
of the Sioux."

Secret Service Stories
starring
PEGGY O'DAY
"The Thrill Girl"
Ready—"Peggy of the Secret Service"

Society-Athletic Features
starring
F. SCHUMANN-HEINK
Ready—"Hills Aflame"
"Youth's Highway"

Comedy Dramas
co-starring
FORREST TAYLOR
and
ANNE BERRYMAN

Two-Reel Herrick
Unique Featurettes
"FRAGMENTS OF LIFE"
"Tales Told Without Titles"
Four Now Ready

Super Feature
"RED LOVE"
starring
John Lowell and
Evangeline Russell

Super Special
"THE RED KIMONO"
Being Produced by and With
MRS. WALLACE REID

Pictures from the Novels of
JAMES OLIVER CURWOOD
"My Neighbor's Wife"
"The Gold Hunters"

Lawson Haris Production
"LAW or LOYALTY"—Ready

Episode Serial
BEN WILSON and
NEVA GERBER
in
"THE MYSTERY BOX"
NOW READY

"BETTER PICTURES"

DAVIS DISTRIBUT

J. Charles

218 West 42nd Street
# THE PICTURES for PROFIT

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ING DIVISION, Inc.

Davis, H. President

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A record breaker for The Capitol—a record breaker for any theatre in the world!

First National have the big money making pictures.

Members of Motion Picture Producers and Distributors of America, Inc.—Will Hays, President
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The Business Paper of the Motion Picture Industry

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Vol. 18 September 21, 1925 No. 18

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The Tower Of Lies is coming soon. Victor Seastrom directed it with Norma Shearer and Lon Chaney. Remember this combination from He Who Gets Slapped. It's a Metro-Goldwyn-Mayer.
Glenn Hunter and Edna Murphy, youthful stars of "His Buddy's Wife," a dramatic triumph produced and directed by Tom Terriss for Associated Exhibitors release, from the story by T. Howard Kelly.

Glenn promises his buddy in the battle trenches of France, to take care of his wife, if anything happened to him. His buddy disappeared.

He made good his promise, and also came to love the girl, when his buddy walked in, very much alive. What would you do?

"His Buddy's Wife"
An Associated Exhibitors Production
Editorial

Of a number of important business changes in the air, the sale of Associated Exhibitors, finally closed this week after several prematurely published reports, ranks first in general interest. There is no question that Associated has made much progress since it came under the general management of J. S. Woody, who has demonstrated exceptional ability as an organizer as well as a sales executive. Passing into control of Oscar Price, Associated maintains its position as an independent organization and adds substantially to its resources. Which ought to mean that it will be an increasingly important source of good product.

* * *

The rumor of a Balaban & Katz-Famous merger persists but lacks tangible confirmation. If it is a fact, it is one of those deals that will justify a lot of talk without meaning much in the every-day life of most exhibitors. The territory in which B. & K. are dominant is well enough controlled today so that no alliance will tighten the lines much.

* * *

It is not at all unlikely that the next few months will see a general realignment of theatre interests controlled by large distributing organizations. Whatever may be the eventual outcome of the Federal Trade Commission investigation and of several other state and federal investigations now under way, it is becoming steadily more evident that there are grave dangers in the endeavor to combine the various branches of the business. It is not to be assumed, however, that any such changes as may come about to head off possible punitive action will involve any real change in the underlying situation. Large business enterprises have been dissolved in many instances, by court decrees and otherwise, without materially altering their status. It is largely a matter of outward appearances.

One of the season's surprises developed this week with the opening in New York of "The Pony Express." One of those occasional films on which the public verdict can be accurately predicted in advance, credit is due James Cruze for another knockout. Built around a stirring period in California's history, when secession from the Union was plotting, the story is sufficiently unfamiliar to most Americans to have tremendous suspense value and the dramatic possibilities have been masterfully handled. Incidentally, Ricardo Cortez in this picture provides a characterization so unusual and so well done as to merit the highest commendation. Exhibitors who play this one will be justified in going the limit. It's a money-maker.

* * *

There seems to be a good deal of silence on the subject of reform of the uniform contract. Which, perhaps, is due to the fact that the present contract is proving rather satisfactory to the people who have the power to change it. There are indications, however, that the next few months will see judicial review of some of its provisions, which will determine definitely whether or not it is the equitable document its proponents say it is. It is not unlikely, also, that the Seider contract will have substantial bearing on the subject, since it provides a basis for a new kind of competition wherever distributors are disposed to break away, if there are such.

* * *

We have with us, as usual, the talk of "over-production." And without possible question there is overproduction of pictures of indifferent quality. But, thus far, there doesn't seem to be any considerable surplus of pictures that will consistently overcrowd our theatres.

W. William Hove
Underwood Terms James Article Libelous

President of Dallas Film Board Nails Yarn of "Texas Black List" in Denial of Editorial

W. G. UNDERWOOD, President of the Dallas Film Boards of Trade and President of the Specialty Film Company there, has despatched to Arthur James, Editor of "Today," a letter in which he refutes James' editorial statement claiming that the Texas Board, in its decisions, has "been wrong twenty times over."

"The Texas Black List is already notorious," James also said. In his letter Mr. Underwood points out that there is no such thing as a "Texas Black List" and that it presumably exists only in James' mind.

Mr. Underwood's letter is reprinted herewith, as it appeared in Motion Picture Journal, the regional organ of the southwest.

On the front page of your issue No. 16 is carried an article over the signature of Arthur James, which is libelous to the Film Board of Trade and Texas and of every member thereof.

There is not a film board of trade in the entire United States where the friendly relation exists as they do in Texas between the exchanges and exhibitors. The only exhibitors in this state who are opposed to the Film Board of Trade are crooks and are not upheld by any self-respecting and decent exhibitor.

IMAGINARY BLACK LIST

I further desire to refute the reference made in this article to the "Texas Black List." The only place where this notorious black list exists is in the imagination of Arthur James and those who believe his article. The writer is an independent distributor and has been all his life, and I am sure as much concerned with my liberty and right to be in business as any other independent distributor in the country, and I wish to inform you that since the inception of the Film Board of Trade, I have been president of the organization and I have no clubs to wield against the exhibitors in the form of pictures that they must have, and if what the articles referred to, spoke the truth, the exhibitors of the State of Texas would put me out of business, as they well should. The secretary of the M. P. T. O. and the president of the M. P. T. O. of Texas, are both customers of the Specialty Film Company, and they realize better than anybody else that the methods pursued and the policies in effect of the Dallas Film Board of Trade are fair and upstanding, and every case that comes before the Board of Arbitration is settled on its merits.

EXHIBITORS FAVORED

When an exchange files a claim before the Film Board of Trade, all that they can receive from an exhibitor is what their contract calls for. If it is properly written and conditions surrounding it are honorable, and to show you the injustice of the article referred to, I beg to inform you that 95 percent of the claims filed with the Film Board of Trade by exhibitors, have resulted in a verdict for the exhibitor. No honest, fair-minded exhibitor needs to dread coming before the Board of Arbitration in Dallas—the only ones who need to fear or tremble, are crooks and double-crossers.

We are not disturbed in Texas by factional fights and politics, and I believe that the only reason why Texas was used in this article is because of the impression that by its remoteness, the reference to it might befuddle some of your readers. Every member of the Dallas Film Board of Trade, including the writer, stands for a square deal for all, and every complaint brought by either exhibitor or exchange is settled absolutely without fear or favor to either the exchange or the exhibitor.

I trust with this information before you, which can be verified very easily by inquiring to the office of the exhibitors' organization, or to the editor of the regional trade paper, that you will offer an apology in your next issue for the stigma which you have placed on the fair name of Texas and the Dallas Film Board of Trade.

* * *

"No Black List"—McNeece

"Cases brought before the Board of Arbitration in Dallas are conducted and disposed of in a fair and impartial manner," H. G. McNeece, secretary of the M. P. T. O. of Texas, declared.

"In connection with my duties as representative of the exhibitors, I have been active at hearings of the Board," the secretary said. "I know as well as anyone that not only is the principle of arbitration strictly adhered to, but that tactics of the Board, all along the line, are conducted on a high plane."

In referring to the "Texas Black List," Mr. McNeece says there is no such thing. There have been cases where exhibitors have refused to comply with rulings of the board, but these certainly could not give rise to the statement that such a record is being kept in Texas.
FIRST NAT’L BAGS
HARRY LANGDON

HARRY LANGDON, the comedian whose rise on the screen has been little less than meteoric, goes with First National. Contracts were signed last Wednesday in California by Langdon and Sol Lesser and John McCormick, of First National. Definite figures are not announced but it is said the monetary side of the contract is tremendous.

Langdon will make nothing but features for First National. His contract with Mack Sennett, to whom he has been making comedies for Pathé distribution, expires early in November. By the middle of the month he will have started on his initial First National comedy. He hopes to have it on the market by the middle of April, 1926.

The first series that Langdon will make for First National consists of four feature comedies. It is thought that sixteen months will be consumed in their making.

Richard A. Rowland, General Manager of First National, declares that the contract gives Langdon every opportunity to develop his marvelous comic talents. “I regard him as one of the greatest screen comedians and am confident he will have a bright future with First National,” Mr. Rowland said.

Langdon is enthusiastic over his new association.

Others concerned in the negotiations which finally brought Langdon to First National over the bids of other companies were William H. Jenner and Jerry Geisler, respectively the comedian’s business manager and attorney, and Blaire Evans, attorney for First National.

**

Robert Lieber, president of First National Pictures and his wife; General Manager Richard A. Rowland and Mrs. Rowland, Miss Gladys McCracken, a niece of the Rowlands, and M. L. Finkelstein of Minneapolis sailed last Thursday, September 17th on the Deutschland for Europe.

The party will be gone about five weeks.

J. Charles Davis, 2nd, head of the Davis Distributing Division, Inc., has returned to New York after a brief visit to the West Coast Studies of the producers making pictures released through his company.

Famous Players
B. & K. Deal

No executive of Famous Players-Lasky is willing to comment on the progress of the deal between that company and Balaban & Katz, whereby the theatre interests of the two concerns will be merged, and whereby, in addition, Famous Players-Lasky establishes a corporation to operate its extensive theatre holdings.

The deal has been on the edge of consummation for some time. Balaban & Katz is the strongest theatre firm in the midwest. With the B. & K. theatres in Famous Players-Lasky complete control of the motion picture theatrical map of the United States would be extensively revised.

Price Heads
Associated

THE long awaited deal by which Oscar Price becomes the head of Associated Exhibitors was consummated last week when Price, representing $1,000,000 of new capital, was elected President of Associated Exhibitors at a meeting of the Board of Directors.

Price succeeds John S. Woody, who has been President of Associated, as well as General Manager, since the resignation of Arthur S. Kane. Price is authority for the statement that Woody will be retained as General Manager, his chief duties being the supervision of sales and distribution, while the entire organization will remain intact.

The physical distribution of Associated Exhibitors pictures will continue to be handled by Pathe Exchange, Inc.

Price is now lining up a new board of directors, the names of which, he says, will furnish quite a surprise to the industry.

Price has been in close touch with Associated for some time and the consummation of the deal has long been anticipated. He controls the rights to all old Triangle stories, several of which have been screened by Associated’s producers.
**Mrs. Sessions Off For Europe**

A NNA H. SESSIONS has left these shores to join J. A. Koerperl, European director general of First National Pictures. She will act as his assistant and is in charge of the general sales and promotion work of foreign bookings.

Mrs. Sessions has been for a number of years actively engaged in film work, but this is her first venture into the foreign field and one of the first few such assignments for a woman in the film industry.

She was for several years manager and finally district manager for the Producers Distributing Company in their New Orleans and Atlanta offices, and prior to that, in the same capacity for the World Film Company.

Mrs. Sessions carries a passport which is intended to take her into ten different countries covered by the Central European division.

---

**“Freshman” Shatters Nation-Wide Records**

PRE-RELEASE runs on “The Freshman,” Harold Lloyd’s latest Pathé feature, in large, small and medium size cities where all previous box-office records have been shattered to establish this film as one of the world’s greatest box-office attractions.

At Grauman’s Million Dollar Theatre the picture has exceeded the most optimistic anticipations. In a wire to the home-office of Pathe, Manager Wessling of the Los Angeles Branch stated:

“Yesterday beginning Day Freshman broke all records in history of Grauman Million Dollar Theatre. At times crowd lined up five abreast for one solid block. Management astounded at results. Whole town talking Freshman. Looks like second week will exceed first.”

Proof that Branch Manager Wessling was correct in his estimate, is presented in the following wire:

“Second week’s gross Freshman Grauman’s Million Dollar exceeded first week Picture still going over big. Whole town talking about Freshman which is positively without fear of contradiction Lloyd’s greatest achievement.”

At the Eastman Theatre in Rochester, N. Y., the Harold Lloyd feature comedy topped all previous business in the history of the house, where it opened on Sunday. An enthusiastic wire from Manager Eric T. Clarke of the Eastman tells the story.

“The Freshman opened yesterday to the biggest business in our history and established a still higher record today. You are to be congratulated on this production which is the finest feature comedy we have ever seen.”

The above are typical of the instances where “The Freshman” is shattering box-office records. It will be recalled that after crowding the immense Ocean Grove, N. J., Auditorium, with its 9,000 seating capacity for an entire week, popular demand brought “The Freshman” back to this territory for another week’s engagement at the Ocean Theatre in San Francisco.

“The Freshman” has just completed a two-day engagement at a little summer town called Oak Bluffs, Mass., and the gross was greater than all the five previous Lloyds combined. Another two-day engagement in a little town called Wolfboro, N. H., again resulted in gross receipts surpassing those on the five previous Lloyd comedies combined.

September 20th is the national release date for “The Freshman” and on that day it will have its New York premiere at B. S. Moss’ new Colony Theatre on Broadway and in hundreds of other theatres throughout the country.

---

**“Shore Leave” Too**

First National’s new Richard Barthelmess picture, “Shore Leave,” made by Inspiration Pictures from Hubert Osborne’s play in which David Belasco presented Frances Starr, is proving one of the favorites of the season. It is passing some of the big records by the star in “Classmates.”

At Loew’s Warfield Theatre in San Francisco, it broke all records established by any picture in any San Francisco picture house for a seven day showing.

The previous record for receipts at Loew’s Warfield was held by “Classmates,” a record which all subsequent playplays shown in San Francisco have been trying in vain to surpass.

At the Leland Theatre in Albany, N. Y., “Shore Leave” broke the previous high record of the house, held by “The Sea Hawk.” All San Diego motion picture records were shattered by it.

---

**And “Graustark”**

Major Edward Bowes, Managing Director of the Capitol Theatre, announces that the Norma Talmadge production of George Barr McCutcheon’s famous novel, “Graustark” broke all previous box office records at the close of its first week’s run. It brought in $72,073.30 for the first week’s receipts which established a new high record for the Capitol.

---

**Europe Welcomes Independent Films**

Leeper of Richmont Finds Foreign Doors Open to Product

Dwight C. Leeper, Vice President of Richmont Pictures and associated with Harry J. Brown in the production of Reed Howes and Billy Sunday, or Rayart Pictures, has returned from a tour of the principal cities of Continental Europe.

Mr. Leeper was especially enthusiastic over the outlook for foreign release, which includes England, France, Belgium, Germany and Switzerland.

“Every place I went,” stated Mr. Leeper, “I found the American picture the popular entertainment of the country, I was elated to find our product playing in Paris, London, Berlin, and other principal cities that I visited and Reed Howes seems to be gaining popular favor in these foreign countries the same as here.”

“In England I find that the American picture is especially strong and the independent picture is getting an even better break in that country than here. In France I find the Independent picture rapidly finding its place in that market, while Germany, which has been backward due to financial and war conditions is now coming to the front and the Independent picture is being sought by the representative buyers.”

“Summing up my opinion as gained from the different sources, I believe that in the coming season the Independent distributors are going to find a more ready market abroad than at any time in years past.”

Mr. Leeper spent a couple of vacation weeks at Deauville and Monte Carlo. He will leave early in October for the Coast to go over with Mr. Brown and Mr. Johnston, President of Rayart, plans for forthcoming productions.

An early production to be started by Messrs. Brown and Leeper will be “The Beloved Pawn” from the novel of that name by Harold Titus.

---

**Pathé’s “Wild West” In Feature Form**

To meet the demand for good Western features and in view of their success with feature versions of such series as “Into the North,” “The Wax Eagle,” and “The Fortieth Door,” Pathé will offer “Wild West,” the latest serial, as a different kind of Western feature in six episodes, “Wild West,” feature version, is said to offer one of the most thrilling and spectacular Westerns on the market. The story combines all the elements of a Western with the additional appeal of the circus big top and the honest-to-goodness Wild West Show.

---

**Clara Kimball Young A Bit Peeved**

Kansas City, Mo., Sept. 17.—And they think it is unusual if a woman who has been in pictures for ten or twelve years plays anything else but ‘mother’ parts in a white dress and a white hat.

That was the outburst of Clara Kimball Young in Kansas City this week. Miss Kimball, who celebrated her thirty-fifth birthday Monday, said there no longer remained any doubt about her statement that she was “through” with the screen.
Independent Studio
Works at Capacity

Fourteen Units Crowding Big California Plant

Fall production work now in progress in the California Studios indicates that the Independent producers contemplate no let up in their schedules. Rather it shows that many of them have increased their production programs. Fourteen units are now working or are assembling casts preparatory to starting. Jack Mintz, studio manager, states that the Fall season gives every indication of being one of the busiest in the history of movies at his studio. To prepare for this expected rush Mintz, since the first of August, has installed eighteen new sets.

J. P. McGowan has started work on "Terror," a western, starring Al Foxide. McGowan has arranged to produce eight westerns.

Harry Joe Brown is directing Billy Sullivan in "Broadway Billy" at the California. Virginia Brown Faire has the lead opposite Sullivan. "Broadway Billy" was written by Henry Roberts Simon. Upon the completion of this picture Brown will start work on "Racing Romance," starring Reed Howes.

John Ince, who is making a total of twelve pictures at the California, is assembling his cast for his next. A few days ago he finished "The Big Adventure" with Herbert Rawlinson and Grace Darmond in the leading roles, supported by Vola Vale, John Darby, James Gordon and Carlton Griffin.

New Unit

The Yacouelli brothers, who were formerly with Larry Semon and who recently formed their own production unit, have started work on "Keep Going," a comedy drama. Ed Luddy wrote the story and will direct. Earl Douglas will be the star with Diane Thompson as the feminine lead. Al Christie has specially loaned Miss Thompson for the picture. Henry Barrows, Melbourne McDowell and O'Brien are in the cast.

Bob Dillon is directing a serial, "Flame Fighters," which he wrote in collaboration with George Blaisdell. It will have ten episodes. William H. Duffy is the production manager. Herbert Rawlinson and Brenda Lane have the leads.

The Sierra Productions also are making a serial, "Missing Millions," with William Fairbanks and Vivian Rich in the leads, supported by Bob Montanna and William Lowry. Alvin J. Neitz, who wrote the story, is directing.

The Standard Productions of which Fred Jeffeson is director, Miss R. F. Daniels, production manager, and Ray Garon, camera man, are producing "Screen Smiles," a series of illustrated jokes with famous stars interpreting them. Series, which is now being made, Wanda Hawley, Pauline Garon, Gladys Brockwell, Margaret De La Mott, Carmel Meyers, John Bowers, and little Pelima Dell Andrews appear.

Bill Russell has just completed "Big Pal" and is preparing to start another. The Hercules Productions have completed interiors there for a big sea story and are now on the Pacific Ocean taking exteriors. H. H. Bischoff is handling the H. C. Wiemer "Classics in Slang," featuring Charles De Lane, Eddie Phillips and Charlotte Morgan; the Biff Thrill and the Gold Medal comedies. Billy Moon, the comedian, has established headquarters at the studio and will start a comedy presently.

Bachmann Back East,
Lauds "Plastic Age"

AFTER a three weeks stay on the coast where he discussed production details with B. P. Schulberg, J. G. Bachmann, General Manager of Distribution of the Schulberg Productions, has returned to New York. During his stay in Hollywood, Bachmann screened Wesley Ruggles' production of "The Plastic Age," film version of Percy Marks of the novel of youth in a college background. This picture is considered to be the finest picture ever turned out by the Schulberg organization, according to Bachmann.

Eve Unsell and Frederika Sagar, who purchased the novel for the Universal company, and later re-sold to Schulberg, spent months of preparation on the script, and the production as turned out with Clara Bow and Donald Keith in the leads, is said to be a picture that censors will find no objections to whatsoever, despite the original objections to its production by the Hays office.

Sign Wellman

Bachmann said that William A. Wellman has been signed to a long term contract to direct pictures for B. P. Schulberg. Wellman comes from Metro-Goldwyn-Mayer, where he recently worked on the film "Till I Tell the World," adapted from the story, "Don Quixote, Jr." His first picture under the new contract has not yet been assigned. Gernier has completed his currentPreferred Picture, "The Other Woman's Story," and before Bachmann left for the East, two more productions were put into work; one, "Horses and Women," a screen version of "The Biography of a Race Horse," by L. B. Yates, which ran in the Saturday Evening Post. The other is "Lew Tyler's Wife," by Wallace Irwin. This story is being adapted to the screen by Lois Hutchinson, who prepared the script for "The Girl Who Wouldn't Work," the Marcel De Sano picture which caused such wide-spread comment.

De Sano, who was released by Schulberg from his optional contract to produce four pictures, has retired temporarily because of ill-health. He will be away for about six months before beginning work again. "The Girl Who Wouldn't Work" goes into the Broadway Theatre beginning week of September 26th.

Current Productions Released

Two Preferred Pictures which are being released in September are "With This Ring," an adventure romance and "Free to Love," a rapid action melodrama. "With This Ring" is based upon Fanny Heath's "Lea's Saturday Evening Post story and was adapted by Douglas Doty. Fred C. Windemere directed and the cast includes Alyce Mills, Lou Tellegen, Forrest Stanley, Donald Keith, Jean Standing, Martha Mattix, Eulalie Jensen and Dick Sutherland.


"LIEBER MONTH" WELL RECEIVED

E. A. Eschmann, who announced "Lieber Month" drive to his branch and district managers at the First National Sales Convention held in New York late in August, has received from them since their return to the field, telegrams and letters telling of the enthusiasm with which their salesmen and office forces received the announcement and their determination to show by the biggest sales results ever obtained in a drive their admiration for President Lieber as a man and as the head of the organization.

The managers express their confidence that the sales of First National product during Lieber Month will surpass the record-breaking results obtained during the Eschmann Month drive last autumn.

"FAINT PERFUME" A PLAY

A reversal in presenting dramatic material to the public is seen in the announcement that an elaborate stage version of "Faint Perfume" will open in New York next month, with Brock Pemberton fostering it. The Preferred Picture, "Faint Perfume," is a current release from B. P. Schulberg Productions. Alyce Mills, William Powell, Seena Owen, Mary Alden, Russell Simpson and Betty Francisco are the featured players, with Gannier as director.
"Miss America" Gets Paramount Contract

FAMOUS PLAYERS-LASKY is to catapult still another unknown from obscurity to potential stardom. This time it is Miss California, otherwise Fay Lamphier, last week chosen Miss America, in the Atlantic City Beauty Pageant. Miss Lamphier's name was on the front pages for a day due to her coup. Ordinarily she might disappear from the public eye after that. But Jesse L. Lasky, vice-president of Famous Players-Lasky, has decreed otherwise. He has signed her to a Paramount contract and predicts that in a year she will be one of the most famous beauties in America.

Miss Lamphier will play the title role in Paramount's "The American Venus," which Frank T. Tuttle is directing. And not only did she win the Miss America honor, but, prior to that announcement, she had won the American Venus contest instituted by Paramount to decide the title role of the picture.

Mr. Lasky is full of enthusiasm over his new star.

"I went to Atlantic City last Friday to see what it was all about and to have a look at the chair parade," he said. "On the Boardwalk that afternoon I specially noticed Miss California because she is from my home state. I had never seen her before but I was impressed by her unusually wholesome good looks."

"I happened to be sitting on the grandstand below the stage when cameramen were working and I heard Roy Hunt, the head cameraman with the Frank Tuttle unit, which was photographing 'The American Venus,' exclaim. 'There is the prettiest girl in the whole batch.'"

"At that time no prizes had been awarded and the leading prize had not been made of any of the beauties. We had a committee consisting of myself, Frank Tuttle, the director of the picture 'The American Venus,' Richard F. Dix, the producer, and Frank T. Nichols, director general of the pageant, who were to choose from among the six best beauties one girl to represent the title part in our picture and who would win the American Venus trophy modeled by Miss Helene Sardeau."

"A separate committee of fifteen judges seated on the grandstand several blocks away on the Boardwalk were studying the girls for the idea of selecting Miss America."

Two Sets of Judges

"Late that afternoon, fifteen judges dropped into a closed ballot box their candidates for the Miss America award. Of the other hotels, three judges for the American Venus award compared Miss Lamphier and Lamphier to Miss Fay Lamphier."

"The night we all went to the Million Dollar Pier where 5,000 people sat in hushed expectation while the candidates were being chosen. We did not choose one of the sixty-four inter-city beauties as the queen of all the beauties in America."

"We decided to select Miss Alice Anne Alcorn, styled 'The World's Most Beautifully Formed Girl,' who will appear as Miss Greenough in the Miss California contest. Miss Alcorn came to the judges' stand and presented the American Venus trophy to Miss Lamphier, entered as Miss California in the competition."

"Half an hour later Miss Atlantic City struck gold, landing a golden shuttle and broke the ballot box which contained the decisions of the fifteen judges."

"One by one these names were read over by the director of the judges, Mr. Louis St. John. Miss Alcorn and Miss Lamphier, as he read first Miss California, then Miss Los Angeles, then Miss California and again Miss Los Angeles. But after that there were no more changes for Miss California and I knew then that the judges had decided we were the girl for the grand award as our committee of three judges had selected Lamphier for the title role in 'The American Venus.'"

Old Fashioned Girl

"I think fate must have had a hand in this. Lamphier is a delightful example of the old fashioned girl who is coming back in vogue. She has neither a boyish bob nor a boyish figure. She has long golden naturally curly hair and flowing curves. She weighs 125 pounds which two years ago could have been considered obese. She is in fact, the modern American Venus, not as plump as the Venus de Milo but refined by our modern standards into a very pleasant and charming American woman."

"I am very proud indeed to be able to present in the title role of 'The American Venus' a young woman who represents the best ideals of American womanhood."

"I make the prediction that Miss Fay Lamphier will set a new style in beauty for young women. It is our business to forecast in a motion picture not only styles in head dress as we have done in the recent Gloria Swanson picture, not only styles in smart apparel as we do in every society drama issued from our studios, but also styles in personal beauty."

Supporting Cast

"She will be seen on the screen as Miss Alabama in competition with Miss Center- ville, played by Estelle Kalson, associated with them in the playing of a dramatic story by Townsend Martin will be a cast consisting of Larry Grey, who is playing opposite Gloria Swanson in 'Stage Struck,' Raymond Hatton, Ford Sterling, Kenneth MacKenna, Olive Anne Alcorn and Louise Brooks of the Ziegfeld Folies, who will appear as Miss Bayport."

"In every city where a Paramount exchange is located a reproduction of the American Venus trophy will be awarded in the competition of beautiful girls. The American Venus of Omaha, the American Venus of Denver, and on so on. We are also making plans to arrange in all large cities at which this trophy will be presented the proceeds of which will be given to charity."

** * * *

St. Clair Returns

Malcolm St. Clair, young Paramount director, returned to Hollywood after three weeks in New York during which he held a series of conferences with Carl Van Vechten on the filming of "The Tattooed Countess," Pola Negri's next starring production.

Pierre Collings, who is adapting Mr. Van Vechten's novel for the screen, accompanied St. Clair on the trip.

"Gulliver's Travels" From Universal

Company's Most Ambitious Effort To Be Swift's Satirical Work

Universal Pictures will make a Super Jewel production of the famous book "Gulliver's Travels," written by the master English satirist, Jonathan Swift, in 1726.

The decision to go ahead with this production has just been made by Carl Laemmle, president of Universal, after long consideration. He cabled from Europe this week to start production.

Nothing like "Gulliver's Travels" has ever been attempted for the screen. It will be a combination of gigantic sets, unheard of casts, and trick photography of the most elaborate kind.

"Gulliver's Travels" is composed of four different sections. It is not yet known whether Universal will embrace all four sections in its master-piece. The sections include, (1) Gulliver's visit to Lilliputia, where the inhabitants are but a few inches in height, (2) his visit to Brodingarag, where he is thrown with giants, (3) his experiences in Laputa, an island city and fortress that floats in the air, and (4) (his trip to Houyhnhnm the realm of the intelligent horses.

Swift wrote these stories as satire of the most mordant kind. In the Lilliputian sequence he parodied the various countries of Europe. In the Brodingarian sequence he reduced mankind to its natural insignificance. In the Laputae sequence he ridicules philosophers. In the Houyhnhnm sequence he showed up the animal nature of human beings.

Despite their satirical vein, these four stories are marvelous adventure stories which not only appeal to grown-ups, but to youngsters of all ages. The marvels which happen are realistic fairy stories, and Gulliver becomes a super-adventurer.

It is this phase of the book which will be of intense value as screen material. It will call for the combined artistic and inventive genius of Universal's entire corps of studio experts; scenarists, technicians and directorial chiefs, to build this story into a picture.

Nothing like it has ever been done before. At a production can be made yet, but indications point to the dwarfing of such costly pictures as "The Hunchback of Notre Dame" and "The Phantom of the Opera."

Our Date Line

Due to the fact that Exhibitors Daily Review will shortly make its appearance, Exhibitors Trade Review, which has previously been dated a week ahead of publication date, will, with four more crop dates, be the last date line of the day that it is published. In order to facilitate this change this week's issue bears the date September 21. Following this week, there will be no discrepancy between day and date of the issue.
AFTER months of actual filming, with the exposure of over fifty reds of the King production for Samuel Goldwyn of "Stella Dallas" has been completed. The story is taken from the novel of Mrs. Oliver Higgins Prouty. During the next few weeks, the picture will be cut and previewed in different theatres on the Coast, in order to secure first-hand audience reactions before putting the picture into general release through United Artists.

The selection of Henry King as director came after most of the directorial talent in the industry had been considered. Mr. Goldwyn's final decision was determined by Mr. King himself, who, after reading the novel, asked Mr. Goldwyn to be given the opportunity to translate "Stella Dallas" from story to picture.

After twenty-two candidates had been considered for the name roll, the part of Stella Dallas was awarded to Belle Bennett. Ronald Colman was chosen to play the leading role of Stephen Dallas, Alice Joyce, the dignified and refined role of Ed Munn, the Riding Master; Lois Moran is Laurel to the father, and Douglas Fairbanks, Jr., cast as young Grosvenor, the juvenile lead. Frank Markey devoted four months to the writing of the script. Mr. Goldwyn will personally bring the print of "Stella Dallas" from Hollywood to New York some time in October.

Personalities concerned in the making of "Stella Dallas." (Standing) Samuel Goldwyn, Ronald Colman, Alice Joyce, Douglas Fairbanks, Jr., Jean Hersholt, (Seated) Belle Bennett, Henry King and Lois Moran.

Production was started in June and is now in its final editing stage, with the release date set for December 13th. The script was prepared by Mary Alice Scully and Charles Brabin and to Brabin fell the honor of directing the picture. The handling of the story by Brabin is different in detail from former conceptions of the play and his delicate picturing of crucial situations is a unique piece of work. Brabin gathered in support a notable cast, including Elliott Dexter, Gladys Brockwell, Phillips Smalley, Jason Robards, Lilian Lawrence and Robert Bolder.

Synopsis of "Stella Maris"

The story of "Stella Maris" beautiful crippled; the two men who love her and still remain loyal friends, and the little slavey who sacrifices her life on the altar of a man's happiness, is known wherever English literature is read. It is a romance of modern England, carrying a dual role—the delicate Stella Maris, beautiful and fragile as a Dresden doll, a cripple, and Unity Blake, the little housemaid, coarse, obscure, homely—but with the soul of a great martyr; both roles being played by Mary Philbin.

Stella, invalid daughter of a British nobleman, has never walked. Two sincere friends brighten her life with a fairyland of fancy. One of the men is unhappily married. The two friends, through an operation, restore Stella's health and realize both love her. Unity, the slavey, being persecuted by John's ill-natured wife, sacrifices her life that John may be happy.

Mary Philbin, in a complicated part and complicated make-up, rivals Lon Chaney's art, in Charles Brabin's production of "Stella Maris."
Crime Expert on “False Pride”
Editor of “True Detective Mysteries” Co-operates on Macfadden Film

Taking advantage of the combined talent and facilities of the Bernard Macfadden publishing organization, the Macfadden True Story Film Company is availing itself of the services of one of the best known editors and writers on mystery, H. A. Keller, to give technical suggestions on sequences in the production of “False Pride,” the second “Macfadden Made Movie,” now being completed.

Keller is editor of “True Detective Mysteries,” one of the most popular of the Macfadden Publications. Hugo Dierker, director of “False Pride,” asked Keller to cooperate with him on the set while the murder sequences of the picture were being made.

Keller, while still a young man, is an expert on cipher writing codes and cryptography. He is the creator of Inspector Steele, under whose name he has solved knotty bits of code writing, having been called in to decipher cryptographer and disabled World War veterans shortly after the Armistice.

For the past two years Keller has been allied with the Macfadden Publications as editor of “True Detective Mysteries” magazine. Whenever crook atmosphere or criminal retribution justice is a part in a “Macfadden Made Movie” it is the plan to have him co-operate with the director.

JOHNNY HINES PRICES UP 200 PER CENT

First run theatres continue to snap up “The Live Wire,” Johnny Hines’ initial starring production for First National. C. C. Burr, the producer of the new Hines comedy, this week received word that it has been booked into the Metropolitan Theatre, Morgan Theatre, Rialto Theatre, in the Rialto Theatre, Louisville, and the Leland Theatre in Albany, N. Y. The price obtained for “The Live Wire” for these theatres represents an increase of 200 per cent over the price paid for “Conductor 1492” and “The Crackerjack,” when they were booked in theatres in this area.

The picture has been contracted for by the Circle Theatre, Indianapolis, and Mike Sheat’s Hippodrome in Buffalo, both of which will play it in the near future.

Glen Allvine New A. M. P. A. President

Glenon Allvine was elected president of the Associated Motion Picture Advertisers, Inc., at the meeting of officers of the organization, held Thursday, September 15, at the Hoffman House, New York.

Walter P. Eberhardt was elected vice president, Charles H. H. Halbey, treasurer, and A. S. Rittenberg, secretary. The following were elected to serve on the board of directors with the officers: Charles Barrett, E. O. Brooks, Gordon White, Charles F. Cohen and A. L. Seligman.

For the auditing committee: Sam Palmer, Chairman, and Hal Hover, for Managing Editor the Bulletin: W. E. Mulligan.


For Trustees of Treasurer’s Fund: Paul Dujek, three years; Victor Shapiro, two years; P. A. Parsons, one year.

For Trustee of the National Chamber of Commerce: John C. Flinn.

For Manager of the Finance Committee: Dr. G. O. Breeson. Appointed to serve on the finance committee with the president, secretary and Mr. Charles Barrett, the senior members of the Board of Directors: A. M. Botsford, retiring president, president.

“The Lost World” Sets Paris Record

The highly successful run of the First National-Watson R. Rothacker special, “The Lost World,” produced under the supervision of Earl Hudson, is continuing at the Cameo Theatre in Paris. Mr. Rothacker is in receipt of a letter from Reginald Ford of the Cameo Theatre, in which, he says: “We are now in our second week and still going stronger than ever. It looks like it is going on forever. The Lost World has been in Paris for two months and ten weeks. The picture has played a Boulevard house during the Summer months. This film has done more in daily receipts since the start of the showing, than any other picture in Paris, and the Cameo has only 630 seats. It is a remarkable accomplishment and shows what good films can do over here.”

Ill Health Forces

MARCEL DE SANO OUT

Maurice De Sano, film director, has been released from his contract with E. P. Schulberg, due to the director’s ill health. He will take an extensive vacation at a mountain resort before resuming his directorial work, De Sano says.

De Sano was signed to a contract shortly after the completion of “The Girl Who Would Be King,” his first picture under thePreferred banner. He was scheduled to make “Lew Tyler’s Wives” next but another director will be substituted.

Swedish Artists

Mauritz Stiller, famous Swedish director, and Greta Garbo, the actress who has become famous throughout Europe under his direction, have arrived in Los Angeles from New York, having been signed by Louis B. Mayer to work for Metro-Goldwyn-Mayer on his last trip abroad. Their first picture for M-G-M will be announced shortly.

Screens To Be Enlisted for Fire Prevention

THE motion picture screens of the nation are to be enlisted in the cause of fire prevention in an agreement made between Chief Jay W. Stevens, fire marshal of the State of California and head of the Pacific Coast Fire Prevention Bureau, and Louis B. Mayer, production chief of the Metro-Goldwyn-Mayer studios.

Under the arrangement agreed upon the Culver City studios will make a feature production of entertainment value in which a number of prominent Metro-Goldwyn-Mayer stars will appear. Approximately 20 per cent of the net proceeds from the picture are to be given to the International Association of Fire Chiefs for their fire prevention work and a portion of the surety bond on the shooting will be used by fire departments in various communities for sick, benefit and pension funds.

“While the production will carry a powerful message in behalf of the cause of fire prevention it will not in any way be a preachment but a big entertainment,” states Mr. Mayer. “The film is to be produced with full co-operation of Chief Stevens and his associates. In public presentations we are to have the assistance of the International Order of Fire Chiefs as well as of the Pacific Coast Fire Chiefs’ Association. We feel we can lend great assistance to the cause of fire prevention throughout the nation by means of a production which will be highly entertaining yet which will get over the proper message.

Chief Stevens believes that with proper fire prevention the terrific loss of life and property by fire can be reduced to a great extent, and that the production of this feature film will result in a great saving of life, limb and property.

Technical preparations have been started at the Culver City studios for filming.

In championing the cause of fire prevention, Mr. Mayer said, "I am scheduled by the late Thomas H. Ince, who made a film along educational lines in conjunction with the International Order of Fire Chiefs. Clark Thomas, associated with Ince at that time, has been largely instrumental in consummating the agreement between Mr. Mayer and Chief Fire Stevens."

Ginsberg Beating Own Schedule

All productions sent abroad through the Harry Ginsberg Distributing Corporation are re-titled for showing in Latin American countries. Customs and beliefs varying widely from those in English speaking countries make this necessary if the foreign patrons are to get the full benefit of the pictures.


New York Premieres

The New York showing of First National’s new Samuel Goldwyn-George Fitzmaurice production is to be at the Strand Theatre for the Strand Theatre on Sunday, October 11. Victor Shapiro will stage one of his exploitation campaigns for this engagement. The picture is produced by Samuel Goldwyn’s "The Man on the Box," his first starring production for Warner Bros., will take place at Warner’s Theatre, New York City, Saturday, September 26th.
Special: Exploitation, Advertising and Publicity section

"FIRST AS USUAL! ALL NEWS SCOOPS AND SPECIAL SERVICE AT NO EXTRA COST"

INTERNATIONAL NEWS

TWICE EVERY WEEK

Released by UNIVERSAL
CALL out the elephants and take the mutes out of the big, brass trombones. There is a lot of noise to be made. This week you will find no perfumery tie-ups in this exploitation section. It's an out-and-out exploitation section this week—nothing but ballyhoo of the boldest nature. Get behind it and make some noise.

THE BIG IDEA

RRACTICALLY no attempt has ever been made to exploit the newsreel and despite this fact, it has won an enviable position on the motion picture program, due entirely to its entertainment merit.

"Life's Greatest Thrills" is an attempt to show to both the public and the exhibitor what the International Newsreel is and what it means as an entertainment factor. A small amount of footage in the first reel is devoted to showing how the International Newsreel is gathered and the enormous facilities at its disposal; but seventy-five per cent. of the picture is made up of the great "thrills" that have appeared exclusively in the International Newsreel for the past twelve years.

Frequently, the patrons of a motion picture theatre see some great scene flashed on the screen but do not give any attention to the name of the producer. They have been so accustomed to getting interesting material in newsreels, that the name slips by them.

These two reels of thrilling entertainment are made up exclusively of subjects that have appeared only in International Newsreel. We are certain the film has great entertainment value and would be worth a big price to the exhibitor as a box office attraction. However, we are furnishing it free of charge to International Newsreel exhibitors as we believe it will be a great help to them in showing the public the high grade of thrilling entertainment that they get regularly through the International Newsreel.

Edgar B. Hatrick,
General Manager of International Newsreel.

Another Step

EXHIBITORS TRADE REVIEW showed the way towards organized exploitation of short subjects. It was a great step forward. Now it is taking even another step, again in a direction hitherto overlooked and untried—newsreels.

The long sought for opportunity to fathom the possibilities of a section such as this was found in the recent newsreel unique—"Life's Greatest Thrills," an International Newsreel release. It is taking the country by storm. Unprecedented press notices are following in the wake of its showing. Probably for the first time since the inception of newsreels, a regular six page press book was issued for "Life's Greatest Thrills."

AND now Exhibitors Trade Review is ready to offer exhibitors a regular exploitation-press book on the International Newsreel.

With this exploitation, as with the exploitation of short subjects, exhibitors will be enabled to fortify themselves even more against the financial ravages of hot summers, rainy days, and feature "cheaters."
Bass Drums and A Cop

JUST like a circus, the outside ballyhoo are often the whole show. That’s the secret of exploiting a newsreel. Newspaper readers and lobby cards are the foundation; but the bulk of the attraction will have to be the “side show” material.

WHAT do the side shows of newsreel exploitation consist of? Well, for one thing, there is an element that will appeal to every red-blooded individual in the country, and that is the great dangers often encountered by the cameramen to take the shots.

As the reel is flashed on the screen, just a few seconds, perhaps, of a street battle where men are shot down, or an automobile accident on the race track, it hardly occurs to the audience that to take that shot the cameraman had to be within the danger zone.

Or take a shot of a motor boat race. Very often the audience is kept apiece of the winning boat. That means the cameraman is in a boat that is going almost as fast as that racer, perhaps at a speed of fifty to sixty miles an hour. That’s dangerous procedure. Not only must he be wary of keeping his own balance in the speedster, but he must look to the camera besides.

More Exciting Than Reporting
When you come right down to it, the work of the newspaper man is child’s play in comparison with the work of a newsreel cameraman. And yet look at the pages and pages of newspaper copy that have been given over to exploiting the work of these newspaper correspondents. There are even novels that concern themselves with the glorification of these men.

Glorification Will Pay
You don’t need a better break than that to start your own little system of glorification for the men who make up a valuable and entertaining fifteen minutes of your program. Your audience is all set to hear anything you will have to say about them.

WET PAINT
Put a sign in front of your theatre “Wet Paint, Don’t Touch,” and then count the number of persons going by who will touch it to find out. That is a peculiar strain in human beings. Show them something out of the ordinary, expose them to just a little bit of danger, and they will go in for all of it.

Look at the popularity of football games, of prize fighting, horse races. They are dangerous pastimes, and the American public glories in them.

Show a flash of horse racing accident on the screen and your audience will be absolutely thrilled. Tell them later, either directly from your stage or through the newspaper columns how the cameraman who caught the accident was almost swept into it himself, for he was only seven feet away, and the audience will gasp and talk about it for days. There’s a thought for you to play with.

THRILLS
Part of this exploitation section is devoted exclusively to the special release, “Life’s Greatest Thrills.” It’s a humdinger from start to finish. Turn this page for a brief resume of what newspapers have had to say about it in the various cities where the reel has already been shown. Read also what some of the best known exhibitors in the United States have had to say about it.

Don’t you honestly believe that in the face of those comments you are entirely justified to start one of the most extensive campaigns your house has ever had—just to put over a newsreel. The more people you play it to, the greater will be your attendance every time you show International in the future.

It takes but a second, and then it’s all over, and the jockey is carried off the field, never to ride again. Only a second, and yet the International Newsreel camera man caught every little phase of the accident. This scene is one of the many thrillers in International’s “Life’s Greatest Thrills,” a free two-reeler given out as part of the service.
WHAT WAS YOUR GREATEST THRILL?

NEwsPAPER OPINIONS

“There were gasps! ‘Life’s Greatest Thrills’ proved itself just what its title claimed for it. No greater novelty ever suggested itself.”
—Chicago American.

Here’s a film called “Life’s Greatest Thrills” that will give you all the action you want, doubly impressive because the action is not make-believe. “Life’s Greatest Thrills” is a testimony to the ability of International Newsreel’s camera-reporters.

We critics are so busy telling just where Rudy failed in his last, or how high Doug Fairbanks jumps in his newest, that we don’t have time or space to dwell on the newsreel. Yet the newsreel is, for most of us, a valuable and diverting part of a theatre’s program. Sometimes I have seen newsreel “shots” that beat anything in the more highly touted feature. So have you.

“Life’s Greatest Thrills” takes some of these electrical and vivid moments from the camera-reporters’ records and combines them into two reels of hot adventure.”
—Chicago Herald-Examiner.

Your Own “Extra” Edition

Scare-Head Sheet Can Be Printed Very Cheaply

You know all the fuss and furor a newsboy’s “WUXTRY” will make out on the streets immediately after a rumored misfortune. Well, you can take advantage of it by getting out your own “WUXTRY — ALLABOUTASXCT-RUAW, WUXTRY.”

Take, for example the recent misfortune of the “Queen of the Air.” Within twenty-four hours nearly every theatre in the country was showing the pictures of the accident. Now, suppose, just as soon as you found out that International was promising you something in the nature of a scoop, you had a small scare sheet printed up by your local printer, announcing the accident, and the fact that you would show it at your theatre within a day. Get two or three raganuffins to be your newsboys, and have them cover the busy thoroughfares, yelling the extras and distributing the copies free.

That’s the way to work that stunt. It’s a corker, allright—but should not be overworked.

EXHIBITOR OPINIONS

“I have seen millions of feet of film, and have experienced every kind of emotion as I watched, but “Life’s Greatest Thrills” took me right off my feet.

“Signed MAX BALABAN.”

“As a novelty, “Life’s Greatest Thrills” has no equal or counterpart in the whole realm of films—as an idea, this screen specialty stands head and shoulders above anything ever presented to the exhibitors and public alike.”


“R. J. Gregory Theatres.”

“One of the biggest week days I had in the last three months was the night I played ‘Life’s Greatest Thrills.’ I thought, at first, that it was on account of the feature picture, but, on the following night, I ran in a better picture, and my receipts dropped to half.

“Signed MAURICE A. SALKIN.”

“Personally I cannot remember anything I have booked for the Cooney Bros. that was as interesting and the occasion of so much general favorable expression.”

“Signed R. A. ALBERTS.”

Contest Is Adaptable To Any Sized Town

THE fact that your theatre is situated in a small town that has neither a river in which people may drown, or an air-plane field in which people might endanger their lives and limbs in the air, the fact that your townspeople are of the sort that have not had an accident of any importance in years, and for that reason can relate of none of their thrills—that does not mean that you cannot take full advantage of a contest such as is outlined herein.

There are any number of angles to it that can be adapted to any and every circumstance. Appeal to imagination, for instance, and then your contest reads: “What Would You Consider the Greatest Thrill in the World?” Appeal to the historical knowledge of your town, and offer a prize for opinions regarding the greatest thrills that mankind ever experienced.

Do you get the idea? We are offering you material for your every want and need. It is of the sort that with a little transformation can become of the “made to order” variety. Just you put on your thinking cap for a moment, and not only will you add to your business, but you’ll get some pleasure out of being an exhibitor besides.
Call The Ambulance

THAT LADY PASSED OUT!

If your town has a sense of humor, there is a real kick to be gotten out of the stunts for the exploitation of "Life's Greatest Thrills." For your general street ballyhoo, there is nothing better than a truck painted like an ambulance, with its red-cross and clanging bell to get the attention. Have it start out from your theatre and make the rounds of the town. Every now and so often, it is to stop. The driver and "doctor" remove a dummy patient from the ambulance, put it on a stretcher, and cover it with a sheet reading "He had a weak heart, but insisted upon seeing 'Life's Greatest Thrills' at the Strand."

MANY WAYS TO GET ADVANCE PUBLICITY

Any piece of copy that you get out to make advance publicity on your showing must make a noise. We have already agreed on that. If you can think of nothing better than "Life's Greatest Thrills at the Strand Tomorrow," save your money, don't advertise. Even if you do get an audience on that ad, it is not going to show any more enthusiasm about it than you will. So why bother.

Make every ad, every piece of copy something different. Show your town that you really do think you have something of unusual nature to show them.

Follow up ideas like that slide shown in the third column of this page. Use the same copy, or employ the famous "Is There a Doctor in the House?" If so, he is kindly requested to be present at the showing of Life's Greatest Thrills at this theatre tomorrow." It is this kind of stuff that will make your town really inquisitive about what you may have up your sleeve for it.

The Stretcher Parade

The little sketch above gives you the idea pictorially. It's a sure fire stunt and is sure to bring a crowd around your theatre. But it must be worked carefully to get the full benefits of all its angles.

First. All during the ten or twelve minutes that you are showing the thriller reel, keep up a continuous noise on sirens, bells, horns and what not. Display a large banner reading

WE ARE NOW SHOWING "LIFE'S GREATEST THRILLS"

Second. No sooner than the thriller is completed, change the banner for one as shown in the sketch. (We have just shown, etc), and start the parade of the stretcher bearers from the inside of your theatre.

Third. When the excitement has worn off a bit, but while the crowd is still around, put up another banner reading

"LIFE'S GREATEST THRILLS"

WILL GO ON AGAIN AT (time)

If you don't put out your S. R. O. sign for the next showing we miss our bet.
Never before in the history of newsreels has a line of accessories such as International has made available for exhibitor use been offered. This page contains some of them — posters, slides and lobby cards.

Above is the one sheet poster, made up in two colors, especially processed to keep the cost down to a minimum for exhibitors. This poster tells the story from actual shots used in “Life’s Greatest Thrills.”

Two of the sepia lobby cards you can get on “Life’s Greatest Thrills.” Below is the phenomenal 1,500 foot drop of an army aviator. The papers were full of this story.

A real attention getter—this three sheet above. It is prepared in four colors, showing pictorially the highlights of the “Life’s Greatest Thrills.”

Use the slide of “Life’s Greatest Thrills” as a daily reminder for at least a week before your showing. Your audience will then have the full opportunity to tie it up with the many other exploitation stunts you may be pulling off on the outside.

The scene of the auto accident below is perhaps the most remarkable shot ever taken by a motion picture camera.

The lead off lobby card of the set of eight available on “Life’s Greatest Thrills.”
Use Plenty of Publicity Cuts

Don’t miss up on the many cuts and mats for newspaper publicity and straight ads that are ready for you at the International Newsreel exchanges. The press book has a full listing of them, and most of them are illustrated. It is always easier to get a story through in a smaller newspaper when there is a picture accompanying the story. Take advantage of this, then, and provide the editor with cuts wherever possible.

After a brief introductory paragraph, telling that your theatre is soon to play the International Special newsreel “Life’s Greatest Thrills” follow up with this prepared newspaper reader below. You will find it just the sort of thing to get your town all het up about the picture. It can be used either as an advance reader or a review, since it covers the subject thoroughly.

SOME OF THE THRILLS

There is, for instance, the crash of automobile racing machines, with cars and drivers thrown high in the air and turning complete somersaults before they reach the ground; there is the 1,500-foot drop through space from an aeroplane by an aviator who deliberately failed to open his parachute that he might prove to science that one does not lose consciousness while falling at such a terrific speed; there is the thrill that comes from descending into the very flaming jaws of the world’s mightiest volcanoes, and of watching the molten lava as it unmercifully crushes life and property before it. There are scenes of raging revolution in Berlin and Moscow, when men forgot that they were human and fought like wild beasts, of reckless riders who try to tame unsubdued bronchos, of mighty liners battling the hurricane; of heroic explorers who penetrate the ice-laden seas; of a mighty dirigible that for the first time crossed the Atlantic; of the multitude of thrills that abounded in the greatest war the world has ever known—these are a few of the scenes from actual life that are contained in “Life’s Greatest Thrills”—one of the most amazing motion pictures ever shown.

THERE is a full page feature story, illustrated with some of the thrilling photos available for newspaper publicity. The story is a corker, and one which would most likely be accepted by Sunday editions. The full story appears on the second page of the specially prepared press book on “Life’s Greatest Thrills.” If you can possibly do so, use it. It will be more worth to you than a page ad, because it contains live, honest to goodness facts from beginning to end.

** **

THE CAMERAMAN’S DANGERS

Advance readers telling of all the difficulties and dangers a camera man must face before getting his pictures will always make very interesting reading material.

GREAT PANEL IDEA

2. Great earthquake and fire ravage Tokio, killing 300,000.
3. Daring rescues from burning ship far at sea.
4. Cameraman braves mouth of Mt. Etna during eruption.
5. Rioters shot dead by machine gunners in streets of Berlin during the Revolution.
6. On board the ZR-3 during its epochal transatlantic flight.
7. Dangerous Rio Grande Canyon explored by aeroplane.
8. The most horrible auto race smash up ever filmed.
10. Army sergeant drops 1500 feet from an aeroplane before opening his parachute.
11. The first moving pictures ever taken of a Pope.
12. Smoke-Screening the Los Angeles.

It would not be a bad stunt to make up a panel similar in copy to the layout shown above, giving the salient points in the Thriller film. If you were to center it in a layout of the posters shown on this and the facing page, it would be of even greater value.
For Heaven's Sake

(No. 452 Straight from the Shoulder Talk by Carl)

I AM WRITING THIS FROM PARIS WHERE I HAVE just seen a special print of "Life's Greatest Thrills" which was shipped to me from New York.

I AM STILL GASPING, AFTER SEEING WHAT IS PROBABLY the most amazing picture ever assembled.

JUST IMAGINE THE MOST THRILLING WORLD'S EVENTS of the past fourteen years boiled down from sensational news reel shots and condensed into two reels! Action is what the picture business demands, but it never got so much in so little footage since the first crank was turned on a projection machine!

YOU CANNOT BUY THIS PICTURE FOR LOVE OR MONEY!

YOU ARE TO GET IT FREE AS AIR AS A PART OF YOUR International News Service! The whole idea is to give you something that will make your theatre more popular than ever and thus make International News Reel more popular than ever with you.

HERE IS NOVELTY ON WHICH A TREMENDOUS exhibition value has been placed—and it would have been fully warranted by the returns of the box-office. But it comes to you with a smile and a lot of good wishes, if you are a regular user of International News Reels.
Get This 2-Reeler

Laemmle, President of the Universal Pictures Corp.)

DID YOU SEE WHAT MAX BALABAN OF BALABAN & Katz wrote about it? He said, “I have seen millions of feet of film and have experienced every kind of emotion, but ‘Life’s Greatest Thrills’ took me right off my feet.”

AND DID YOU SEE WHAT J. L. McCURDY WROTE—THE same Mr. McCurdy who is general manager of the S. J. Gregory Theatrical Enterprises? He said this: “As a novelty it has no equal or counterpart in the whole realm of films. As an idea, this screen specialty stands head and shoulders above anything presented to the exhibitors and public alike. Congratulations on handing the industry something new!”

JUST WAIT TILL YOU SEE IT!

YOU ARE GOING TO GET THE WALLOP OF YOUR young life. It had me sitting on the very edge of my chair and you are no more hard-boiled than I am. I wish I could be sitting alongside of you when you see these two reels spun out. It would be a treat.

IF YOU ARE NOT USING THE INTERNATIONAL NEWS Reels, it is too bad. Because “Life’s Greatest Thrills” is not for sale. But you can get it by simply signing up for the best news reels on earth. It would seem sorta foolish not to sign right away, don’t you think?
Fifty-seven Varieties

If you ever had the idea in your head that the International Newsreel could not be exploited, FORGET IT. It is just as easy to make a noise over the newsreel as for the biggest feature length production that ever hit your theatre. Ideas will come along as fast as the famous 57 once you get them started.

First, where would we find the display space for it. Anywhere, is the answer. There are many stores at the present time that are paying a regular weekly retainer for a similar service to be pasted on their windows. Here you are giving them the same thing for nothing, and maybe giving them a weekly pass to your theatre besides.

Any store that is popular would suit the purpose. The shoe-shine shop, the barber, the grocer, the drugstore. Any shop that by the very nature of its business demands an all day patronage.

Now, what pictures are best used. Well, you will find on the poster sheet distributed by International (see facing page) three representative photos. Clip these and use them for your own poster. If the picture has appeal to some certain class, as for instance the picture of the tennis tournament—that is the one you want to use for the sporting goods shop. If you want a big male attendance, use the Miss America in cigar stores and barber shops. You can get the idea from these examples.

True enough, you have no well known motion picture star to work with in exploiting the newsreel, but at the same time, can you discount the appeal value of international "stars" like the Prince of Wales, or Babe Ruth, or Miss America or President Coolidge?

As suggested below, you can use colored chalk for the lettering here. Or you can paste a new lettered sheet over the old story for each change, same as for the photo. Just tell the story of the photo and perhaps one or two other highlights of the reel. Too much matter will spoil the whole effect.

We'll also admit that you have no high-falutin' titles to work with, no best seller novels—but will you discount entirely the sales value of the recent Japanese earthquake, the Shenandoah disaster, the Riff warfare, the baseball series and the tennis tournaments?

When the picture shown in the poster above was displayed in a store window in New York, there was never less than a group of eight people looking at it for a period of six hours. That's the value of such picture posters. The poster is very simple to make. The card-board base is 18 x 24" overall, and the cost has been estimated from $2.00 to $3.50 maximum. Photos are pasted one over the other for each change, and the story is told briefly in the white space to the right. Using chalk for the lettering, you have a permanent card which will allow weekly and bi-weekly changes.

You don't make any less money if you pull them in for your newsreel instead of your feature.
"International" Service

ILLUSTRATED ONE SHEET REPLACES OLD BULLETIN

BEHIND the International Newsreel Corporation is the friendly cooperation of all the William Randolph Hearst newspaper enterprises. These papers are known for their profuse use of photographs on subjects of timely interest. In nearly every case, these photographs are an index of what is to be expected in the newsreel releases.

Now, suppose your advance synopsis sheet of the newsreel tells you this: the next number will show the meeting of President Coolidge and Tom Mix. The chances are even that in one of the very recent Hearst papers previous to that newsreel portrayal of the event, you will find one or more large photographs of the meeting. You mount that newspaper photo and the reading notice besides, with a notification that the whole of the event will be seen in your next newsreel, and you have gotten together something that will be read and followed with interest by the public.

No less important is the new method adopted by International Newsreel in the posters, announcing the events contained in the current releases. Three large photos, approximately the same size as regulation stills are used in these one sheet posters. No doubt you already have seen the first two of these (with issue 75 and 76). These stills can be used in actual window tie-ups much the same as is usual exclusively for window tie-ups on feature and short subjects.
**APPEAL**

Appeal to the foreign elements in your town. Place your International Newsreel announcements either in their meeting rooms, club rooms, newspaper offices. Advertise in their newspapers.

Follow the International synopsis sheets closely. As soon as you find an announcement of, say, the King of Denmark doing this, that or the other thing, make sure that every person of Danish extraction in or near the vicinity of your theatre has been given ample notice of it. Get a still of that event, if possible, and place it in the heart of the Danish living quarters, draped in their national colors, etc. Of course, the same goes for any nationality. Keep your eyes open for these.

**PAPER PARACHUTES GET ATTENTION**

Ask your youngster in your neighborhood how to make a tissue-paper parachute, and he’ll do it for you in less time than it takes to tell it. Four strings of cotton thread, a square sheet of tissue and a small cork—and there you have it.

Attach a free pass to one of these, and let it drift off from the roof of the highest building in your town, and you’ll have one person telling everybody how he stumbled on a ticket to your theatre. Send off a dozen of these parachutes, and you’ll get a dozen people doing the same thing. Follow the line of reason, and limit yourself only by the number of empty seats you would like to fill on your bad days.

Across the top of the parachute paste a strip reading:

Every movement of a 1,500 foot parachute drop was registered by International Newsreel camera men. Watch for other similar thrillers at the Strand.

**AN ATTACK FROM THE AIR**

Here is a little stunt that will bring you plenty of business at the cost of your regular newspaper ads. Send up some fifty or a hundred small toy balloons, each with a slow leak in it, so that they will fall to the ground within about five city blocks of your theatre. Attached to each is a ticket with one of the following letters: R, A, C, or E. Then advertise the fact that the person holding the tickets to spell out a certain word to be announced at your theatre immediately after the showing of International Newsreel will be given a cash prize. Don’t announce what letters you are sending up, so that no one will be sure until the announcement that he has enough. The word can be either Race, Ace, Cor or Rae.

**APPEAL**

Appeal to the school authorities for a regular weekly attendance. The news that is shown in the International Newsreel is of the same nature as is reported by “Current Events,” a small newspaper catering to school children subscription. Offer the school authorities special cut-rate showings for the students.

It would be wise to start the old controversy in newspapers as to the relative efficiency of teaching through the eye and through the ear. Arrange for a special once-a-week morning showing, exclusively for school patronage, the program to consist of purely educational matters, scenes, pictures of various handcraft, picture stories of the lives of famous men and women, a comic every now and then, and top the bill off with the International Newsreel.

A program of this sort is a real liberal education, and you can easily get the endorsement of the leading educators in the country for it. There are no limits to the amount of publicity you can get from this idea. It will build you a steady patronage.

International Newsreel is not going into the exploitation of its product in a half-hearted way. Here above is a sample of the sort of stuff it is sending out to its salesmen on the road, with full instruction on the back of each poster as the application of the ideas therein shown. That’s real cooperation for you, Mr. Exhibitor.
Put On Your Own Local “Newsreel”

Better Fix It Up With The Traffic Cops

The location will have to be the tallest building in your city, (unless you boast of skyscrapers, then we’d keep down to about ten stories.) Station a man on the ledge of the roof, foiling around with a small parachute, easily constructed out of a few yards of cotton material—a wire hoop.

Another fellow, down the street, either with a real or dummy camera is getting the focus of the “dare-devil” up above. Plant a few “wise-guys” in among the crowd, who will rumor it about that “that fellow is going to try out a new kind of parachute.”

From this point on, there are two ways to get out of the ticklish situation facing the man who is supposed to jump. Either the police or building authorities stop him just as he is about to jump. Or, since it was never said that the man himself was going to be the one to actually try the fall, a rag dummy is sent down. The parachute, of course, will open up, and through the speed behind will probably be enough to kill a human, the fact that it has opened will prevent any undue hysterical demonstrations from the crowd below.

As the parachute opens, let fly a whole raft of throwaways reading:

For Real Thrillers
Follow the Showings of International Newsreel
Strand Theatre

Play the “Grandstand”

Never lose the opportunity to stop the show for a minute or so to flash on any great break you get in the news. There were any number of theatres which, notified from the home office of the International Newsreel that scenes of the Shenandoah were to be shown in the next coming release, immediately cut whatever they were showing to flash the announcement on the screen. It brought them big business.

That is not the only way to get scoops across. For instance, with the football season coming along, or better yet, with the approach of the world series for the baseball championship, arrange with the nearest newspaper offices for a direct line to get the results, inning for inning, and keep flashing them as they come in.

The newspaper will oblige, especially if you take some extra space in it to make the announcement of your “news service,” which, by the way, is essential in order to get the most out of the stunt.

Where’s the Profit?

Now, you can rest assured that International Newsreel will have the baseball series well covered. You can be more than reasonably sure that International Newsreel will have most of the important football games. Tell that to your audience in so many words. Let them know ahead of time what the newsreel is going to hold.

We hear only of the biggest newspapers of each big city, and take it for granted that there are no others. There is nothing further from the truth. Take for instance a section of Brooklyn, N. Y., known as Bay Ridge. It anything that more closely concerns their individual selves, than if they had to share with many others.

has a local newspaper with a circulation of almost 60,000—as much if not more than any other newspaper reaching that neighborhood.

Now, this is not an attempt to sell anybody any advertising space in that paper, but it is simply a proof positive that people are more than willing to support

Apply this theory to the newsreel. International covers the world. It is therefore as essential to the motion picture public as the Saturday Evening Post is to the reading public. Show that reel—but at the same time put on a local “newsreel” of your own.

This does not require a camera or film. All you need is your regular slides and a pencil. Letter the news in simple, one stroke letters. Illustrate with cartoons, also of the easy, one-stroke variety. If you start making them too pretentious, you will be hitting up to several difficulties. One, you will have to have real news all the time, for to make any serious pretenses about the news value of “Mrs. Smith’s Cat” would be erroneous. Another handicap would be time. It is as likely as not that a real news break comes to you just a moment before you start the reel. You will be ready for it in a moment, if you adopt the comic manner of showing it as shown in the sketch to the right.

You can do these yourself. In fact, the less familiar you are with drawing, the more effective the result will be. Newsreel is going to hold.

Congratulations are in order—
Mrs. Smith’s Cat
was visited by the
Stork, who brought
her seven bouncing
kittens. Mother well.

It happened yesterday—at the
home of her mother
Alice Blue
Jack Brown
Good Luck!

All Children Invited—
May Party—
Meet at
Mrs. Brown’s
Home—222-2 Street
Monday morning

Little Anna—To Minister
Visiting Mama: “Sure, My
father likes animals. I heard
him tell Ma how he fed the
kitty last night.

WE WILL PAY
ONE DOLLAR
FOR “BRIGHT”
SAYINGS OF
CHILDREN

Note particularly this slide just above. We assure you that mothers will welcome the invitation.
OH! FOR THE LIFE OF A CAMERA-MAN

Just Before the Disaster

Only a very short time before the recent misfortune to the Shenandoah, two daring parachute jumpers, Ford and Starr, took their lives into their hands and hopped off while the big balloon was in full flight over Lakehurst, N. J. Just before their jump, they took a look at the International camera man perched in his none too secure berth, and expressed their opinions that at least, while they were falling, they would have the consolation of knowing that there was a parachute attached to them.

A similar circumstance arose when a International camera man hung half out of the riggings to get full shots of the army man making a 1500 foot drop. This scene can be seen in "Life's Greatest Thrills," a compilation of hair-raising events.

Such is the life of a camera man.

Thumbing Noses At Death

Sensational hazards are thrown before the news reel camera man in the ordinary courses of duty.

John A. Bockhorst, staff camera man for International News, suffered the harrowing experience of drifting for twelve hours sixty miles off the coast of Nicaragua in a disabled seaplane, forced down to the water during a flight from Norfolk, Va., to Panama, that was part of a big Navy manoeuvre some time ago.

Luck and the U. S. Destroyer Maury saved Bockhorst and the crew of the plane, Lieutenant Arthur Dietrich in command, from a watery grave. For, despite the fact that the waters beneath the flight route were well patrolled, when the seaplane landed a big hole was stowed in her bottom by contact with a coral reef. She was sinking fast when a boat from the Maury took the men off, all baggage, radio set and gas tanks having been previously thrown over to lighten the craft. She sank immediately after the men reached the Maury.

Eighteen seaplanes took off from Norfolk on this trip. The purpose was for spotting shots from the air for the U. S. S. Mississippi which sunk the radio-controlled U. S. S. Iowa by gun fire from a distance of 27,000 yards.

The Destroyed Maury landed Lieut. Dietrich, Bockhorst and the crew of the plane on the Carataska Lagoon where they spent the night. The next morning they were shipped home.

Lieut. Dietrich was killed later when his plane crashed in Washington, D. C.

IT'S NO CINCH
(As depicted by exploitation staff, Exhibitors Trade Review)

1. News editor gets the scoop and calls camera man.
2. On the go, camera in hand, right for the special International News reel airplanes.
3. But they're not always the safest thing in the world, and so he must resort to a parachute. It's all in the day's work, and nothing is ever thought about it, unless.
4. He happens to land in a field where a bull would argue the point with him, then it's time to go.
5. More than once a ladder from an air ship has saved a camera man in such distressing circumstances.
6. Location at last, which is nothing to shout about. But you can't always get news on the croquette field.
7. Then, "Home James," the fastest way possible, hang the expense and the danger. The reel must be on time.
"The World Before Your Eyes"

CAPITALIZE ON FAMOUS INTERNATIONAL SLOGAN

YOU can hardly find a more suitable means of exploiting the International Newsreel than in the way conceived by Henry Clay Bates, of the Universal exploitation forces. It's an all year round attraction board, this map idea shown on the right, and one which will make people look forward to it from week to week.

You can buy a map such as is shown in the center of the frame. They are cheap, probably no more than about seventy-five cents. The whole frame can be bought in school supplies stores costs about two dollars. The lettering, another dollar. And there is your total cost.

The pictures used can be clipped right from the many Hearst newspapers throughout the country that also use International News service. A little colored thread and a few tacks complete the job.

The whole affair is as simple as falling off a log, and its possibilities are unlimited. If you don't do another thing for your lobby, get this rig-up.

OTHER ANGLES SUGGESTED

There are many other angles to this exploitation stunt that suggest themselves. One of these can be made to fit itself to any amount of money you wish to spend on it.

A globe map, instead of the frame shown, standing on a little table in your lobby, and the pictures used mounted on a board on the wall. The same manner of using strings to tie-up the pictures to the countries on the globe can be used.

Then, you can have a revolving globe, used simply as a teaser, and under it the famous International News slogan, "The World Before Your Eyes."

Carrying this last just one step further, make a cut out of a camera man, and with a series of cams, arrange the motor power to move this camera man's arm to work in a circular motion as though cranking the camera. This will prove very effective, and is really worth whatever the cost might be, for it is a corkscrew advertisement for the general policy of your theatre.

EXHIBITOR!

If you saw the page to the left displayed in the window of a store, would you stop just a moment to see what it was all about?

You bet you would. And so would everybody else. Exhibitors Trade Review has made up a limited number of these pages just for your use. Paste them up on a card board, under which you should print the name of your theatre and the days that you show International News—

Send your request in right away. No more than five sheets to each exhibitor. Use this ticket below.

TIE-UPS GALORE

Just because there is no title or star in the International Newsreel does not mean that there are no tie-up possibilities here. The great field of school children has already been explained. The same possibilities are open with all civic departments, local culture clubs and so on.

You know how the police and fire departments are featured in the newsreel. Play up to this element and take the trouble to keep these departments interested whenever anything of peculiar interest to them is shown. On occasions of police parades in the big cities which might be shown in the International Newsreel, get the head of your police department and his staff to make a special visit to see the reel.

The same can be done with children on occasions of the showing of the various baby parades, fire scenes for the firemen, etc.

Just keep your eyes and ears open, and you'll have no difficulty in making as much of the exploitation possibilities for the International Newsreel as for the greatest feature ever shown at your theatre.
An Avalanche of Praise
Greets International News'
Life's Greatest Thrills

Acclaimed by the Leading Showmen of the Nation

Marcus Loew of Loew’s Incorporated, New York, says:
“Made a decided hit in my theatres. It certainly enhanced the value of our programs.”

Hugo Riesenfeld of the Rialto, Rivoli, Criterion Theatres, N. Y., says:
“My audiences as well as myself were very much pleased. Excellent... Should be enthusiastically received by everyone.”

Max Balaban of the Balaban & Katz Corp., Chicago, says:
“Our audiences got a real and lasting thrill. I have seen millions of feet of film, but it took me right off my feet.”

J. L. McCurdy of the S. J. Gregory Theatrical Enterprises, Chicago, says:
“It has no equal or counterpart in the whole realm of films. Stands head and shoulders above anything presented to the exhibitor and public.”

Arrange With Your Universal Exchange for This Great Two-Reel Feature Without Cost to You!

Twice Every Week

International News
Released by Universal
VANCOUVER WINS HOLLYWOOD TRIP
Canadian Exchange Takes First National Contest Honors

First National Pictures' summer drive for play dates between May 31st and August 29th was a big success. The performance of the thirty-eight branches raised the national percentage of summer business for 1925 up to 115, thus taking 100 per cent for the volume of business for the summer months of 1924.

The new branch, W. H. Mitchell, manager, won first place with 160.88 per cent; Atlanta, C. R. Bescham, manager, second with 153.01 per cent; Philadelphia captured third place with 131.11 per cent; W. J. Heenan is manager at Philadelphia.

The summer drive was instituted by E. A. Eschmann of First National last March when he appealed to his field force for a performance during the summer of 1925 that would eclipse the big record of summer business done during 1924. The result of their enthusiasm and loyalty is now apparent, when all pictures booked and played for the three months have been checked up by the home office: First National's business for June, July and August shows a 15.50 per cent increase over 1924's fine record.

The prizes awarded by First National's distribution department to the winners of the summer drive follows:

First Prize. Manager W. H. Mitchell, a trip to Hollywood with all expenses paid; Joseph Plattel, Smithfield; Al Short, W. H. Mitchell, booker; Mary Macauley, biller; Miss E. M. Middleton, stenographer; J. J. Mulhaf, cashier; and Mrs. L. L. Patterson, inspector, each won one trip to Hollywood.

Atlanta—Second Prize. Manager C. R. Bescham, a watch with Valentine George G. Alton, Lewis W. Carter, P. A. Strachan and James M. Young, their choice of cuff links or cigarette case.


End of story...

No Fall Let-Down
At F.B.O. Studio

There will be no autumn production let-down by P. B. O. according to advices from the coast studios of Film Booking Offices.

The arrival there of J. I. Schnitzer, vice-president of the organization last week, was supervised by a full investigation into production activity, not only on the part of F. B. O.'s own units but by many prominent independent producers who maintain headquarters in the city.

Of interest was the news that F. B. O. would begin immediately the production on an elaborate scale of a railroad melodrama to be called "The Midnight Flyer." It will be one of the company's twelve Gold Bond specials.

The departure of Evelyn Brent for a vacation in New York was another happening at F. B. O. during the week. Miss Brent has completed her eighth vehicle for the company, and promises to do with it itself. Miss Kennedy, Myton and John Brownell. She will remain in New York a few weeks and then return to Hollywood to resume work under a new contract on a production to be released by F. B. O.

Fred Thomson was not even permitted a breathing spell between productions. This week saw the completion of "Riding the Wind" and the immediate launching of "All Around the Frying Pan," from a story by Frank Richardson Pierce.

Maurice Flynn plans to make his next F. B. O. feature a mystery-entertainment story to be filmed between Los Angeles and Matamoros, Mexico. It will be a sea story. Flynn has just completed "Heads Up," a comedy-drama of South America, which reveals the former griddiron hero as a comedian of high talents.

Tom Tyler, F. B. O.'s new western star, has completed his initial vehicle "Let's Go Gallagher," under the joint direction of Bob De Lacey and Jimmy Green and will shortly launch another Western. Comedy will be an outstanding element in Tyler's stories, to which General Manager B. F. Fessman is devoting special attention.

Dick Talmadge has finished work on "The Presence of Pity" and will get going again in two weeks. This agile young star has worked constantly for a year without let-up and is planning a well-earned vacation at the conclusion of his next production, the title of which has not yet been announced.

F. B. O.'s two reel activities continue with the Magie Series starring Alberta Vaughn. Episode No. 3 is now being filmed by Ralph Ceder.

Among the companies preparing for immediate production are Associated Artists which will film "Flaming Waters," an oil field melodrama. Associated recently produced "Drusilla With a Million" for F. B. O. and promises to do another film with shows the same class as the one mentioned above. (Continued)

Roach Scours Barnyards
To Find Bold Rooster

Everyone who knows anything at all about the movies knows the famous Rooster trade-mark of Pathe which appears on all his films even since the earliest days of movies when Pathe Freres first introduced French-produced films to America.

Now the rooster has become animated; in fact, a real live white Leghorn rooster has replaced the inanimate trade-mark of past days. But there is an interesting story behind the appearance of the rooster as a lively trade-mark.

Who ever heard of having a hard time finding a rooster that would crow? Why anyone could just tour the country a short distance and find dozens of them. Simplest thing in the world. In fact, many human beings living in rural or suburban districts are witnesses to the fact that they could get rid of all the crowing roosters in the world and get non-crowing substitutes.

But—it is not so simple.

Pathe wanted a real, live rooster who would crow and crow, and flap his wings in rhythm with—well, a camera cranking on him all the time. The Hal Roach Studios volunteered to locate the chick-lecker and do the necessary camera work. The Roach staff little appreciated what a task they had set themselves to. There were plenty of roosters in the environs of Culver City, but they did not seem inclined to crow at the right time. Even the heroic method of rising long before dawn and setting up the camera outfit in some likely barnyard before Old Sol peeped over the neighboring hills was of no use, since the birds never crow at any time, but all to no avail. After three months' trying, it began to dawn on the Roach camera crew that perhaps a rooster that will crow without a camera is not as common as the barnyard variety. The Culver City staff was about to quit in despair.

Then someone heard of Billy Knight and his roosters, a well known vaudeville act which has toured the world. It happened to be playing the Rosemary Theatre in Ocean Park, California.

Knight produced his best crowing artist, "Billy," and in an hour's time enough negative was shot of a rooster crowing to keep the Pathe trade mark going in the most animated fashion for the next twenty or more years. But anyone at Hal Roach's will assure those who ask, that there is a world of difference between an ordinary barnyard rooster and one who will crow in front of a camera.

FREE LIPS FOR MISS SHEarer
Production has begun at the Culver City studios on "Free Lips." Miss Shearer's new starring vehicle for Metro-Goldwyn-Mayer. Hobart Henley is directing this Carry Wilson story, and Lew Cody plays the leading male role.
The First National company on location at the Commodore Benedict estate at Greenwich, Conn., filming exteriors for "The Unguarded Hours," being directed by Lambert Hillyer and starring Milton Sills. Doris Kenyon is leading lady. Hillyer is the man behind the camera; to his left, Roy Carpenter, cameraman; right, extreme, Tom Parsons, company business manager.

Evelyn Brent, F. B. O. star, who was guest of honor at a welcoming dinner recently at the Biltmore Hotel on the occasion of her visit to New York.

Not the Iron Horse, but Monte Blue "in character," who made personal appearance at the Granada Theatre in San Francisco when his picture, "The Limited Mail," a Warner release, played there recently.

Kross Konvention of Klown in an impromptu tableau between scenes of "Simon the Jester," the Frances Marion production to be released by Producers Distributing Corp.

Jack Dempsey takes direction like a major says Director John McDermott, who recently completed "Manhattan Madness" for Associated Exhibitors, with Jack and Mrs. Jack featured.
General view of the front half of the "Shenandoah" which drifted nearly 12 miles. Scene of the wreck photographed at Coldwell, O., by International Newsreel.


"The Little Colonel" performing bigger and better than ever in "The Plastic Age," a Preferred Picture. Few can surpass Henry B. Walthall in character roles.

"Two Gun" Bill Hart, producer of "Tumbleweeds" for United Artists release, posed for this bronze statue now on display at the New York Mark Strand Theatre.

Author of "The Moving Finger," the $50,000 prize Liberty Magazine story, is in Hollywood collaborating with Paramount production executives. Fannie Hurst and her pal, "Oscar."

Pupils of Paramount's Picture School go through their paces at the Famous Players Long Island Studio.
News of Exhibitor Activities

Sam Lewis Buying St. Louis Theatres

Los Angeles Operator Seeks More Houses

ST. LOUIS, Mo., Sept. 17.—The American Theatre, 4swelfth and Barton streets, was purchased by Lewis, who also conducts the New Shenandoah Theatre, Broadway and Shenandoah Avenues. The American was owned by Joseph Wagner, who operates the adjoining air-dome. The theatre contains about 700 seats and is said to be a nice money-maker. Lewis also closed a deal for the purchase of the New Shenandoah theatre building. He has operated the house under lease for some time. It seats about 1400 persons. It is reported that the deal for the two houses will aggregate $250,000. A large air-drome was included.

Lewis is interested in several theatres in Los Angeles and is said to be dickering for other houses in St. Louis.

St. Louis Amusement Deal

It is reported that the deal whereby the St. Louis Amusement Company leases the Cinderella Theatre on Cherokee street has been closed. Details on the deal are not yet available.

The St. Louis Amusement Company, controlled by Skouras Brothers and Harry Koplar, owns some fourteen theatres and several large air-domes in St. Louis. Maurie Stahl, who recently took over the New Delmar Theatre, Delmar boulevard, near Kingshighway, has changed the name of the house. He calls it the Embassy. It was formerly operated by Hector M. E. Pasmeznoglu, but was leased by Stahl several weeks ago. About the same time Pasmeznoglu leased his Criterion and Congress Theatres and is still dickering on deals involving his Plaza and Yale theatres.

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Picked from Five Hundred

DALLAS, Texas, Sept. 17.—Two prominent Dallas theatre men have gained promotions with the Southern Enterprises and Paramount.

Earl L. Crabb, formerly district manager of the Southern Enterprises in Texas, has gone to Boston to become managing director of Paramount's new theatre, a large and modern playhouse. He was selected over a field of 500 applicants, although he did not apply for the position.

Charles Grisswold, former personal representative of Harold B. Franklin, managing director of Paramount theatres, will be house manager under Mr. Crabb in Boston.

The new theatre is scheduled to open October 15.

John J. Friedl, formally managing director of the Palace Theatre here, succeeds, Mr. Crabb as district manager. The district includes houses in Dallas, Waco, Houston, Galveston, Fort Worth, Austin and San Antonio.

Mr. Friedl, although but 27 years of age, has had a remarkable career in theatrical circles. He is the youngest district manager in the circuit of theatres.

F. & M. Active in Indiana

Following the recent announcement that Fitzpatrick-McElroy had widened their territory by going outside of Michigan, Illinois and Wisconsin to start a chain of theatres in Indiana, by purchasing four theatres in Michigan City, the active interest of this company in Indiana.

The latest investment, which undoubtedly points to still further expansion in the near future, is at Richmond, Indiana. The new enterprise embraces long time lease on a theatre to be built by the Quaker City Realty Company. Like the Michigan City deal associated with Fitzpatrick-McElroy in the Michigan lease is Harry Katz, brother of Sam Katz of the Bailey & Katz interests.

The new theatre will be located on the northeast corner of Main and Ninth Streets, one of the busiest business centers in Richmond. It will be a modern fireproof theatre with 1500 seating capacity and a business block which will far surpass anything of the kind in the old theatre building, which is being razed to completion, and it is planned to have it opened by May, 1926.

During the past year Fitzpatrick-McElroy have been rapidly expanding and are now operating about forty-five theatres in the states of Michigan, Illinois, Indiana and Wisconsin.

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First Residential For Salt Lake

SALT LAKE CITY, Utah, Sept. 17.—The first motion picture house to be constructed in a residential section of this city has been authorized by the city commission. The permit was applied for by Mrs. Mary A. Harrison. The house will be a long way from the downtown section, and will be located near Liberty Park, Salt Lake City's largest and best kept playground.

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LUFKIN, Texas, Sept. 17.—Non Binion's new theatre, The Pines, opened on Labor Day. The investment is considerably over $100,000.

L. G. Bissinger, owner and manager of the Queen Theatre, Dallas, Texas.

North Zones at Syracuse Mete

Buffalo and Albany Members of M. P. T. O. Convene

SYRACUSE, N. Y., Sept. 17.—Directors of the Buffalo and Albany zones of the M. P. T. O. of N. Y. met in the Onondaga hotel Wednesday, Sept. 9, at which time the boards in each zone were authorized to communicate with every exhibitor in their respective territories asking support by Senator "Jimmy" Walker in his mayoralty campaign in New York city. "Jimmy" is as popular in Buffalo as he is in Albany and New York.

The directors also decided to hold a meeting with the Producers and Distributors of America in New York to discuss plans for the perfection of the workings of the film boards of trade and exhibitor organizations.

Buffalo directors who attended the meeting were J. H. Michael, chairman of Buffalo Zone; Walter Hays, former president of the state organization and vice president of the Mark-Strand interests; Eugene Falk, secretary-treasurer of the Mark-Strand interests; Charley Hayman, president of the Cataract amusement company of Niagara Falls; William A. Calihan of the Regeron corporation, Rochester.

William Dillon of Ithaca, state president; president of the organization, and Lew Baetttner of Albany headed the capital delegation.

Convention Sidelight

A pitiful condition arose the other day when the champion pinhole shark of New York city was taken into custody by an amateur. The champion, one Walter Hays of Brooklyn, owner of a chain of the Mark-Strand interests, has been having things his own way on the trains between New York and Buffalo for lo, these 20 years, until he met up with Charley Hayman of Niagara Falls, who, it seems, also plays a wicked game when he gets warmed up. But the worst part of this contest was that the champine advised his best friend, Eugene Falk, secretary-treasurer of the Mark-Strand organization, to lay his wand on the well known Harlequin shark that the Falk bank roll fared away. J. H. Michael, the man planning the buffalo, was at the Cataract City kid's tricks to win and as each man made enough to pay his expenses at the Syracuse meeting of the boards of directors of the Buffalo and Albany zones. Morai—Every champine gets a knockout some day.

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Metro-Goldwyn Feature Opens Waterloo House

WATERLOO, Ia., Sept. 17.—Alexander Frank, manager of the new Plaza Theatre, has completed the opening of this playhouse with Norma Shearer's new starring vehicle, "A Slave of Fashion," directed for Metro-Goldwyn-Mayer by Hobart Henley. The new Plaza, which has been completely remodelled, is one of the finest houses in the State, and began its career auspiciously by attracting crowded houses throughout its initial week.

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New San Antonio House

SAN ANTONIO, Texas, Sept. 17.—The San Antonio Amusement Co. has let contract for a $1,500,000 store and theatre building. The structure will be of steel and brick and strictly modern.
Films May Carry Education Tax

Business or Entertainment?

LOGAN, Utah, Sept. 17.—It is now certain that the first move over Sunday picture shows will be carried to the Supreme Court over the question of whether or not a motion picture house is a place of amusement within the meaning of the state law. The lower court ruled that it was a place of amusement and entertainment only, but the district court has reversed the decision. The theatrical men have announced their intention of closing their houses of business in the city on Sunday if compelled to close their own establishments because of violating a law by opening on Sunday. The fight begins to wax hot. Logan had no Sunday shows till April last. Now Sunday is the biggest day in the week.

“Gold Rush” Opens Universal House

MILWAUKEE, Wis., Sept. 17.—The Alhambra Theatre recently acquired by Universal as a first-run house re-opened with Charlie Chaplin in “The Gold Rush.” For years the favorite of native Milwaukees, it has always occupied a unique place in Badger State theatricals.

Howard Waugh, who has had extensive experience in theatre management in Memphis, Tennessee, Atlanta, Ga., and other cities, is the new manager of the house.

For the opening a gala performance for charity was arranged and the audience included the most important people in the city’s social, business, professional, corporate and financial life. Leo Brecher, general manager of all of the Universal theatres, was present from New York.

WOMAN MANAGER FOR SCHINE HOUSE

ALBANY, N. Y., Sept. 17—A woman, Mrs. E. A. Chase, who has been manager as house manager of the successful Rialto theatre, in Little Falls, N. Y. She is now newcomer in the business, formerly having run the Gem theatre. When the Rialto reopened the other night as one of the Schine chain of houses, Mrs. McGraw appeared on the stage and with a few words of welcome, dedicated the theatre in a most befitting manner. There were several well-known film men present, including Maurice Chase, of Buffalo; Ted O’Shea and Lester Wolf, of Albany.

TO PICK CHICAGO CENSOR

CHICAGO, Sept. 17—Leading club women, members of the clergy and representatives of civic organizations will pick Chicago’s next chief film censor, William F. Foehringer, secretary of the Chicago civil service commission, announced this move in connection with a coming examination for the post.

Governor of Missouri Considering State-Wide Levy

ST. LOUIS, Mo., Sept. 17.—Complete support for the public school system of Missouri by revenue derived solely from a special state tax on amusements and luxuries is being considered by Governor Samuel A. Baker. Pictures, naturally, would bear the brunt of the tax.

The Governor plans to submit his measure as an amendment to the state constitution at the general elections in November, 1926, and is now gathering data to support the plan. He contemplates supporting all of the public, grade and high schools of the state through the tax as well as the higher state educational institutions like Missouri University, the five State Teachers Colleges, Lincoln University, Missouri School for the Deaf at Fulton, and the Missouri School for Blind in St. Louis.

Originally the Governor considered a special 2 mill levy on real and personal property as a means of obtaining additional revenue for the state school system. His plan for the extra taxes for the schools was taken up after he made deep inroads in the appropriations made by the last legislature for the schools, containing there was not sufficient money available to meet the bills passed.

It is probable that he will recommend a 5 or 10 per cent state tax on all amusement admissions such as motion picture, vaudeville, dramatic and burlesque theatres, baseball, football and other commercial enterprises, and also on cigarettes, cigars and other luxuries.

One-third of all state revenues collected is now used for the public schools. Under Baker’s plan the present taxes would be abolished and all funds needed for the schools obtained by cutting in the receipts of amusement places and the sale of luxuries.

It is now not well known for tax dodging. Apparently the Governor has thought of collecting what is due the state there.

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Film Bugs Add To Exhibitors’ Woe

KANSAS CITY, Mo., Sept. 17—A special warning to exhibitors in the Kansas City territory has been issued by the First National Exchange, as a result of an incident which occurred last week. Several small green bugs, which are common about any type of electric lights in the summer months, were found caught in a film which had been returned. When the insects were removed, the emulsion came off on every part of the film where a bug had been, ruining the film.

* * *

ALABAMA THEATRE OPENS

PERRY, Ala., Sept. 17.—The Central Park Theatre, a new house, opened, playing to capacity despite a heavy down-pour of rain. The opening picture was “The Family Secret” at Universal Jewel. Everett S. Haynes is manager.

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WACO, Texas, Sept. 17.—Pat and W. F. Box have opened their National Theatre.

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PORT ARTHUR, Texas, Sept. 17.—J. C. Clemens is erecting a new theatre to cost in excess of $250,000.

PLANS have been drawn by William Fox, president of Fox Film Corporation and head of the Fox circuit of theatres, which will give to the Bronx section of New York one of the most modern theatres in the country.

The new Fox theatre will be built on East Tremont Ave., between Park and Washington Aves., on a plot owned by the Tremont theatre company, which is controlled by Fox. It is directly across the street from the Crotona Theatres, also owned by Fox.

In addition to the theatre, the new building will contain a number of office suites and store space.

In building the new theatre directly opposite his Crotona Theatre, Mr. Fox does not mean to run in direct opposition to himself. The new enterprise will house entirely different entertainment, since it will be devoted chiefly to high class musical programs and special motion pictures. It will be located on the same lines as the New Academy of Music, which Mr. Fox is now building directly opposite the celebrated old 14th Street landmark.

The theatre has a seating capacity of more than four thousand five hundred.

CAPITOL FOR ILLION, N. Y.

ALBANY, N. Y., Sept. 17.—There is a new $250,000 motion picture theatre in course of erection in Ilion, that is scheduled to open on October 15. The house will have a seating capacity of 1,100. It is being erected by Young, Whitney and Pierce Mr. Young is well known in the business, having had other houses in Ilion. The house will be known as the Capitol.

SOUTHERN CALIFORNIA THEATRE NEWS

Turlock—The Yosemite Hotel Company will build a 400 seat theatre here.

Los Angeles—A three-story theatre style theatre will be erected on Garfield Avenue for Arthur Bard at a cost of $200,000.

Los Angeles—The Wholesale Properties Co. will erect a $200,000 theatre just north of Westlake Ave., on Aves, st.

Glendale—The West Coast-Langely Co.’s new theatre opened here.

Los Angeles—The Cotiner Theatre interests will erect a 1,300 seat house on LaBrea and Eighth at a cost of $150,000.

South Gate—A 300 seat theatre will soon be completed here, this city’s first house.


Santa Ana—A 2,000 seat theatre is being erected here and will be ready for a New Year opening.

San Bernardo—A new $100,000 theatre is under construction here. It will be leased by Rennie & Son, operators of the Cody. Capacity: 1,200.

B. & K. ROUTE PRESENTATIONS

CHICAGO, Sept. 17.—With the opening of their new Uptown Theatre Balaban and Katz have announced a new feature—the swing night of complete short subjects, acts, orchestras and leaders and solo organisms from their Chicago to their Tivoli and thence to the Uptown. All of the directors have a large following as it is the case with the organisms, and the move will help to popularise them further.
Quebec Board Finds Picture of French Life Unfavorable

Montreal, Can., Sept. 17.—Another interesting fact has taken place at Montreal, in connection with the presentation in that city of the film, "The French Girl." First of all it was passed by the Quebec Board of Moving Picture Censors with a number of deletions which were made, it was stated, because the picture in its original form reflected on the mode of living in France. The feature was released for showing and it was presented for three days in each of the leading local houses, but it was then seized by order of the censor because, it was claimed, the deleted sections of the film had been re-inserted. The theatre manager was brought to court in the matter, and the picture was withheld.

It has now been again released and it was given a second run in the Imperial Theatre, a rival house to that in which it was first shown. The manager of the Imperial is Howard W. Conover. This time there was no further interruption.

** FAMOUS TO START BIRMINGHAM THEATRE **

BIRMINGHAM, Ala., September 17.—Tenants now occupying the property at the corner of Eighteenth Street and Third Avenue in Birmingham have been notified by the Famous Players-Lasky Company, new owners, to vacate by October first. Work of razing the buildings and preparing the site for the building of Birmingham's new $1,500,000 daily house will begin immediately after October first, according to the announcement.

** CHICAGO MUSICIANS WIN **

CHICAGO, Ill., Sept. 17.—Musicians employed in outlying and neighborhood houses have won a ten per cent increase in salary, making their weekly envelope $60.50. James C. Petillo, president of the Chicago Federation of Musicians, who conducted the negotiations for the raise with the owners, announced that the new wage pact would be officially signed when it had been approved by the executive board of the federation, as he said, which was merely formal. Under the new agreement, the musicians will have to work only 32 hours a week.

** NEW SCHINE HOUSE **

FAIRPORT, N. Y., Sept. 17.—Plans have been made and bids called for on a new motion picture theatre. The Schine theatrical corporation will erect in Fairport, N. Y., and which will be named the Capitol. The house will occupy the site of the Bucher property in West Avenue, which was purchased some time ago by the Schine interests. Charles E. Clark will be the manager. Mr. Clark has been associated with the Schine company for several campaigns.

** STILLMAN GETS "PHANTOM" **

"The Phantom of the Opera," Universal's big production for the current season, will be shown in the Stillman Theatre, Cleveland. The contract was signed by Fred Desberg of the Land's Ohio Theatres, of which the Stillman is a part, and Jules Levy, assistant sales director for Universal.

The arrangement for "The Phantom" is for an indefinite run. It will begin late in the fall.

C. F. Chandler, Newly Appointed Publicity and Advertising Director for First National Pictures, Inc.

** 3 Theatres Serving Town of 600 **

ALBANY, Sept. 17.—F. C. Adams, who has a theatre in Dover Plains, N. Y., as well as Copake, nearby, is probably as peculiarly situated, from the standpoint of the exhibitor, as any man in the business. Dover Plains has a population of about 600, and yet there are three theatres in the village, with the owner of each exhibiting a big building tenacity that gives every evidence of providing the same number of theatres for the village during the years to come. Each house runs two nights a week so that the 600 people in town are sure of a show every night of the week except Sunday. There are no newspapers, nor mediums of advertising other than billboards and heralds. In spite of this, Mr. Adams recently played "The Covered Wagon" at a 50 cent admission, and did so well that he is now going to bring it back. Ordinarily, he gets 15 and 30 cents admission.

** TO TEST MOBERLY, MO., SUNDAY CLOSING LAW **

ST. LOUIS, MO., Sept. 17.—The City Council of Moberly, September 10, failed to override the veto of Mayor T. M. Jeffreys of the repeal of the city's Sunday closing ordinance. When the show-down came all that the backers of Sunday shows could muster was the five votes by which the repeal bill originally passed. Six were needed to whip the Mayor.

Following the Council meeting J. W. Cotter, owner-manager of the Fourth Street Theatre who directed the campaign for Sunday-day movies, announced that he would open his house for business on Sunday, September 13, to test the closing law in the courts. Police Chief Flemming stated that he would arrest Cotter if he opens his show.

** WARNER'S K. C. MANAGER **

Samuel E. Morris, general manager of distribution, announced the appointment of Louis Kelchert as manager of the Warner Bros. branch exchange in Kansas City.

One Policy for Warner Houses

Uniformity of Service to Prevail in Producers' Chain

Uniformity of service and a single policy are to mark the operation of all the Warner Bros. Theatres, according to arrangements now being made in the home offices. This means that the same attentions bestowed on patrons at Warners Theatre, New York, during its opening week, and which attracted much favorable comment, will be extended in each of the houses in the company's rapidly-extend string.

All agents in each of the theatres are to wear special uniforms, which will be identical for persons performing the same class of service in all Warner houses. Girls ushers are being employed throughout the chain, and in every instance they are to be garbed as are those in the New York theatre. Their costume, a particularly chic creation suggestive of the French "Blue Devils," was designated by George V. Bonte, Warner Bros. director.

Though each of the Warner houses has, of course, its managing director, its house manager and a full complement of house attaches, the general direction of all is in the hands of George H. Dumbard, who was appointed general manager of all Warner theatres a few weeks ago.

Free Show Fined

MINNEAPOLIS, Minn., Sept. 17.—The conviction and fine of William Jamieson, Circus owner, N. T., was upheld today by the circuit court at Mantorville recently. The decision is regarded by film men as a blow against the policy of the recent enacted state law which provides that such shows must be run by the fire marshal, with an indemnity bond posted for potential damages resulting from the presentation of such shows. Jamieson was found guilty and fined $25.

Peace Conference

ALBANY, Sept. 17.—A conference between Charles L. O'Reilly, of New York city, President of the T. O. C. C., of that city, and William L. Chief, president of the New York State M. P. T. O., as a means of smoothing out certain differences that now exist, will be held in Syracuse the latter part of this month, according to present plans. Other officials from the state association will be present. It is expected that the meeting will result in recognition being given exhibitors in the New York city zone. These exhibitors did not participate in the election of Mr. Dillon and other officials at a meeting in Syracuse some months ago.

Strike Persists

NIAGARA FALLS, N. Y., Sept. 17.—The strike of musicians, stage hands and operators is still in force, with indications pointing to a long, drawn out affair and eventual open shop condition. Down in Syracuse the motion picture operators have asked for a demonstration, but it is reported that exhibitors are prepared to "grind their own," if necessary, rather than grant the requests.

Bond with B. & K.

Balahan Katz Midwest Theatres has appointed C. E. Bond, well known Chicago Exchange Manager, to an executive position with the organization. Bond resigned the management of the Chicago theatre in the First National last week to accept the new post.
PRODUCTION HIGHLIGHTS

THESE days every up-to-date studio must have a ball at its management. Word is received that Cecil De Mille has added Ernest Belcher, well known in this line, to his Culver City production staff.

Charles Hutchinson, the popular "Hutch," has just finished "The Trunk Mystery," a real thriller, it is reported, which Arrow will release. Alice Calhoun and Ford Sterling constitute the chief cast.

THIS BORROWING business is becoming so popular among producers, that a column ought to be started headed "Loans of the Week." The most recent news that comes to hand of this sort is that Warner Brothers have loaned Matt Moore, in the principal male role of Frank Craven's "The First Year," Fox also has gone over to the Schuberg lot and have hired Lily Willard, a young woman, Clara Bow, who will appear with Tom Mix and Tony in their next production.

Colleen Moore will begin work in "Irene," a screen version of the popular musical comedy of five years back, early in October. As in the stage version, the character is played by Lily Willard and the new production will feature the first transferred musical piece, Lloyd Hughes will appear in an opposite role.

Speaking of "Irene" and "Sally" and musical comedies, Constance Bennett will have the Sally name part in the Metro-Goldwyn-Mayer screen version of the Eddie Dowling musical musical, "Sally, Irene and Mary," which the prolific Edmund Goulding is directing.

FIVE LOCATION trips were necessary to complete the exteriors of Paramount's version of the Joseph Conrad classic, "Lord Jim." The company, headed by such players as Percy Marmont, Shirley Mason, Noah Beery and Raymond Hatton, have finally returned to the studio in Hollywood where they are at work on the set of the interiors under the direction of Victor Fleming.

GAYLORD LLOYD, who might double for his brother Harold, who has been the company's casting director of late, will return to the screen in a character role in Lloyd's first Paramount picture. His last appearance was in "Why Worry." An up-todate version of "The Heavenly Twins" might be contrived for them.

Director James Hogan, formerly of Preferred, is now engaged in making "Steel Preferred" for Metropolitan Productions, one of the Pro-Dis-Co contributors. He and his company, headed by Walter Long, William Boyd and William Mong, were recently in Pittsburgh filming scenes at the steel mills there.

Harold Lloyd's "The Freshman," Pathé informs, will be released nationally on September 20. Nothing is said about making this day the opening of a national tour week, so the suggestion is hereby offered.

AGNES AYRES will play opposite Conway Tearle in the Tiffany Production, "Morals For Men." This certainly makes the cast all to the Tiffany at the top. Production officials of the company assure us that it is going to be like that straight through.

The life of the New York studio reporters was made pleasant last week by two luncheons, the first tendered by Sam Rok in honor of Leon Errol, who is making "Clothes Make the Pirate" at the Cosmopolitan studio for first National release, the second in honor of Evelyn Brent by the F. B. O. officials in New York. Errol appeared in a funny set of pirate whiskeys. Miss Brent wore the latest from Fifth Avenue.

Norma Talmadge has received the congratulations of George Barr McCutcheon, author of "Graustark" on her performance in the 1926 production of that name. That Mr. McCutcheon is not biased is upheld by David Belasco, who also congratulated her and implied, in his wire, that he was tickled that she was going to do the screen "Kiki."

BULLETINS from the Cecil De Mille studio finally advise that the producer-director has completed shooting on his first special for Producers Distributing Corporation, "The Road to Yesterday." This is heralded as the most ambitious De Mille opus since "The Ten Commandments."

FIRST NATIONAL SUPPLIES US WITH A HORDE OF STATISTICS CONCERNING EVERYTHING FROM THE NUMBER OF SCENES IN THE SCRIPT OF "THE VIENNESE MEDLEY," TO THE NUMBER OF ELECTRICIANS ENGAGED ON A SINGLE SET. IT LOOKS AS IF IT WOULD BE ONE OF THE YEAR'S BIGGEST PICTURES, DESPITE THESE STATISTICS.

A. H. SEBASTIAN, the producer, Robert Vignola, director and Marguerite de la Motte, Allan Forrest and Willard Louis of the cast, arrived in New York recently to film scenes of the special "Fifth Avenue," which will be a Producers Distributing Corporation release. They can duplicate almost anything with their Hollywood sets, but they can hardly attempt to remake Fifth Avenue on a studio lot.

Roger Manning, location manager, has been promoted to succeed Clarence White, production manager of the F. B. O. studios in Hollywood. White left to join S. S. Hutchinson, once one of the most active of film producers, who is now engaged in breathing life into his old American Film Company at Santa Barbara.

Dates Ahead

OCTOBER 7-8.—The Motion Picture Theatre Owners of Michigan convene at Grand Rapids.

OCTOBER 13.—The Fall Film Golf Tournament, held at Winged Foot Country Club, N. Y.
**Sales News and Personalities of the Week**

**KANSAS CITY**

Louis Reichert, former P. D. C. branch manager, accepted a position as Warner-Vitagraph branch manager.

The Universal trade showing held at Chillicothe, Mo., was attended by a large number of small town exhibitors.

About 150 exhibitors and friends of the operators attended a special screening of "Manhattan Madness," which marked the graduating exercises of a class of the Kansas City School of Motion Picture Projection, operated in conjunction with the M. P. T. O. Kansas-Missouri for non-union operators.

Fred Hershorn, Universal short subjects manager at Kansas City, became a bachelor and left for Buffalo with the bride, Miss Mildred Wilson, to join the Warner-Vitagraph force.

Lloyd Willis, special Warner-Vitagraph representative, spent a busy week in Kansas City as did C. S. Baker, who was on his way to San Francisco, where he will become assistant Universal branch manager.

J. L. Grantham has been made assistant booker at the Warner-Vitagraph branch.

Rebecca Jofre, home office manager of the sales promotion department for Universal, was a Kansas City visitor.

W. E. Truog, Universal district manager, made a hurried trip to New York, while J. A. Epperson, Pathe branch manager, returned from a gratifying trip through the Kansas and Missouri territory.

William A. Bach has been appointed Canadian district manager for First National Pictures, Inc., by E. A. Eschmann in place of Louis Barch, resigned.

Before joining First National he was manager of Famous Players' interests in Toronto and prior to that was special representative of the Fox Film Corporation in Canada.

**ALBANY**

E. J. Smith, district manager for Vitagraph, was in town during the past week, and in company with J. N. Klein, local manager, went on to Utica, where the two called on several of the larger exhibitors of the city.

Claude Fredericks, owner of the Capitol theatre in Pittsfield, Mass., made a new house record on Labor Day, when "The Coast of Folly" ran to the biggest day's business in the history of the theatre.

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**Zambreno Buys Into Two More Progress Firms**

Frank Zambreno, President of the Progress Pictures Corporation, has enlarged the scope of his activities by purchasing an interest in two exchanges owned by J. S. Juskey, of Cleveland and Cincinnati, which exchanges are also called Progress Pictures Corporation. This now gives Mr. Zambreno a substantial interest in five exchanges.

Progress Pictures Corporation, through its offices in Chicago, Milwaukee and Indianapolis, serving Illinois, Wisconsin and Indiana, owns the Golden Arrow Franchise of first run features for this territory, and now that he has bought the Progress Pictures Corporations of Cleveland and Cincinnati, negotiations are pending with Dr. W. E. Shallenberger, President of Arrow Pictures Corporation, for the twenty-four Golden Arrow features for that territory.

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**PROMOTIONS FROM F. B. O. RANKS**

In accordance with the policy of the Film Booking Offices of America, Inc., to fill vacancies from the ranks of the organization, Major H. C. S. Thomson, President, announced the following promotions:

S. D. Leibbaum, Manager of the Film Booking Offices Exchange in Denver has been promoted to the managship of the exchange in San Francisco.

W. E. Matthews, manager in Portland, has been promoted to the managship in Denver.

H. F. Moore, salesman, San Francisco, has been promoted to the managship in Portland.

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**Reported Sales and Bookings**

Carrera and Medina signed with J. E. Chadwick to distribute fourteen of the Chadwick Pictures Corporation's features in Cuba. Carrera and Medina own theatres in Cuba and will first-run the pictures in their houses before releasing them for general distribution.

Chadwick also announces the sale of its pictures to China Film Syndicate of Shanghai, China.

Budd Roovers, of Lomas, sold to the F. & R. Company, Minneapolis, territorial rights to the Gotham product. The sale was made by G. Ralph Bramen. Eighteen productions are involved. They will be released in two groups; six and twelve.

The Bijou Theatrical Enterprises, otherwise known as the Butterfield Circuit in Michigan, has contracted for the entire F. B. O. 1925-26 program, with the exception of the short subjects. The deal was made by Ed Beatty, general manager for Butterfield and A. M. Elliott, manager of the Detroit F. B. O. exchange.

Arrow Pictures Corporation has disposed of its franchise for twenty-four Golden Arrow branches to the Freedom Film Corporation, Buffalo, for the upper New York state territory. The deal was closed by W. E. Shallenberger and Richard Fox, respective presidents of the companies concerned.

W. D. Ward, independent exchange operator in Detroit, has bought four Arrow Pictures, "Lost in the Blue Gown," "North of Nome," "The Lost Chord" and "Let's River." The new series of twelve Gotham productions has been sold by Sam Sax of Lomas Film Corporation to Monogah and McConville, of Independent Films, Inc., Boston, Mass.

Stoll Films Ltd., of London, has acquired the rights for twelve Gotham productions, the sale being negotiated by Herbert Case Hoggland of Stoll and L. W. Kastner, of Inter-Ocean Films.

William D. Shapiro, President of the Franklin Film Company, who are the distributors of the Tiffany and Truitt Productions in the New England Territory announces that he has booked the entire Tiffany "Big Twelve" for the Poi Circuit of theaters.
“The Big Little Feature”

“The Movies” 2 reels

The family sap of a country village departs for the "big apple" to make his fame and fortune. Stepping from the fast lane to the slow lane, the group is held in hold a dozen strides he soon gets into difficulties with traffic regulations. He encounters a bully, who proceeds to bound our hero throughout the picture. The sap finally lands in a movie studio dodging for himself. His nemesis appears in a making-scene act and the sap precipitously flees. A man ensues with the hero landing back on the farm in another three jumps from the sidewalks of the city and his mother flies into his arms with enthusiasm.

Lloyd Hamilton is presented by E. W. Hammonts in “The Movies.” William Goodrich directed and together with a very able supporting cast, including Marcelle Daly, Glen Cavender and Arthur Thalasso has turned out a very interesting comedy. Lloyd, as the sap, shows very well and there is a lot of the farm and the city scenes where has to portray a fond lover in Roman costume. He cannot get serious in these scenes, depicting the giggling state from of most beginners in films.

Novel gags are numerous, the first coming with his journey from the farm to the big town. The farm set is built on a boulevard of Hollywood and the effect of the farm and the city is ingeniously done. It is funny. In traffic, Lloyd resorts to strategy to extricate himself, playing blind and being excused to be a traffic officer discovers the hoax a moment later. Later, he sees the protection of a cop when pursued by the villain, and he turns the tables on the other man adversely.

Actual scenes were filmed at the Montmartre Cafe on Hollywood Boulevard, where he is engaged by a movie director to substitute for Lloyd Hamilton, who has injured his foot. Double exposure is used in these scenes to good effect. The final punch in the film comes when the sap, chased out of town by the irate studio crew, steps onto the farm from the boulevard and Mother is on the porch. With one bound, she flies to arms over a stretch of ten feet, in an ecstasy of joy.

“Your Own Back Yard”

Pathe 2 reels

Farina, dorky juvenile of “Our Gang,” is very lonesome and eager to play with the white boys, but is rebuffed continually. Mammy tells him to stay in his own back yard. There is too monotonous for him and he strays out again and runs into all sorts of difficulties and pranks played by the other boys. The Gang get free samples of dental cream and not only go into a tooth drill for themselves but insist on brushing the mouths of three dogs, who give the appearance of foaming at the mouth. They are taken for mad dogs; chased by the police and shot at, Farina thinking he is the victim. Finally falls asleep in a bogy's seat and gets contributions with which he outfits himself with new clothes, in triumph.

Farina has come into his own in this Hal Roach comedy, being given the major portion of the action, and boy, he takes it like a trooper. Formerly his very appearance was a signal for the laughs to begin, but now in addition, he is exhibiting a choice brand of histrionics. The comedy is excellent and the gags likewise. The contrivance of the camera that seems so unsuspecting; the episode of the dental cream and the mad dogs; the stunt of the revolving doors, with Farina emerging; the stunt of the mad dogs by the police and the use of novograp and slow motion photography; the Mexican jumping beans and the jumping chickens and eggs, all go far toward upholding the reputation of these comedies for originality and uniqueness.

“Montana Clouds”

Fox 1 reel

There is something restful about a good scenic, and this one is a beauty. The photographer excels in the Montana hills, where most wonderful cloud effects have been filmed.

Every amateur, and for that matter, professional photographer knows the artistic value of cloud effects in photography. Thus when a highly skilled cameraman selects some of them to put into a short subject, you may judge of their excellence.

“Peggy’s Heroes”

2 reels

Davie distributing Division

Coletti, the fat boy, and his friendly enemy Specs, happen to Peggy’s home mounted respectively on bicycle and roller skates. In an attempt to win her favor, they offer to take her for her first ever day’s outing. The day is full of mishaps. At a dance that evening, his house is invaded by burglars. After a series of accidents the boys put the ruffians out of business and are rewarded by a kiss from Peggy.

The “Sheiks and Shebas” offer some more merriment in this latest release made from the story by King Benedict.

This series should prove very popular, especially with the boys and girls of school age. They are worth of special exploitation efforts.

Specs and Peggs are quite naturally scared to death. But because of a series of accidents, such as the fall of a ceiling, they are enabled to make the whole gang in a horizontal position. With the burglars stretched out and piled up like so much cordwood, they lose no time in taking great credit for their physical prowess.

The titles are by Pinto Colvig and help things along materially.

Exploit this one as a “Sheiks and Shebas” comedy. It is a high school comedy, and make a special play for the prep school crowd.

“Cuba Steps Out”

Fox 1 reel

The Pearl of the Antilles is shown here in all her glory. The film is educational and entertaining. It should help the box-office materially for there is widespread interest in our Southern neighbor.

The various industries of the island republic are graphically portrayed. Fields of tobacco, sugar cane and so forth are pictured. The raw product is followed from the field to the warehouse. We see the cane made into sugar and tobacco leaves rolled into excellent Havana cigars.

Feature this one as an interesting film of Cuban activities. Make a special play for the school trade and also for manufacturers and dealers interested in the things Cuba has to offer.
**NEWS OF THE WEEK**

**Helen Foster, new leading lady with Johnny Arthur appearing in “The Tourist” and “The Cleanup”; and Lupino Lane starring in a series of six, for Educational.**

**Billy Dooley, playing principal parts in Christie Comedies. His latest role is “The goopy gob” in “A Misfit Sailor.”**

**Comedy Directors Busy**

HOLLYWOOD, Sept. 21—Norman Taurog is making them faster and faster.

The veteran comedy director has chosen "auto polo" as the fast action sequence for a comedy in which Mermaid Comedy and Blueberry, and scenes are being "shot" at Griffith Park, Los Angeles.

Eight fliers have been reconstructed to meet the demands of the fast and furious game, and seven experienced players of this form of polo are whacking merrily the wooden ball while the cameras register the dangerous sport for the screen.

Lige Conley is the eighth player. Although Lige has driven everything from a bombastic plane to a motorcycle, he feels that the combination of the thrill of polo and the speed of the little machines is just a mite faster than anything else he has ever attempted.

Jess Robbins is directing an all star cast in Educational-Cameo Comedies. The cast includes Helen Marlow, Phil Dunham, George Davis and Babe London.

**ROACH STUDIOS IN FULL PRODUCTION SWING**

PRODUCTION activities on new Pathe comedies are now in full swing at the Hal Roach studios, following the vacation bell, and executives, directors, stars and players will soon be working at top speed, ready for a busy season.

F. Richard Jones, director general of the Roach studios, has returned from a three weeks' vacation and is once more at the helm. Leo McCarey has started production on the newest Charley Chase two-reel comedy in which Katherine Grant plays the leading role opposite Chase. This troupe recently completed "The Uneasy Three," with Miss Grant, Fred Kelsey, Bull Montana and "Husky" Hanes supporting Chase.

Robert McGowan, director of the "Our Gang" rascals, plans to start production on a new comedy within a day or two. Fred L. Guiol will direct Glenn Tryon in a new story on which the director and star are already at work.

Other comedy companies are scheduled to start with the return from vacation trips of Clyde Cook, who visited Banff; Lucien Littlefield, Tyler Brooke and Jimmie Finlayson. The last named arrived in New York from France a few days ago and is en route to the West Coast.

C. R. Wallace and Frank Terry have been added to the staff of the Hal Roach studios.
BOX OFFICE REVIEWS

THE PONY EXPRESS

CAST AND SYNOPSIS
Molly Jones ........ Betty Compson
"Frisco" Jack Weston .... Ricardo Cortez
"Ascension" Jones .... Ernest Torrence
"Rhode Island Red" .... Wallace Beery
Jack Slade ........ George Bancroft
Charle Bent .......... Frank Laetzen
Senator Glen ......... Al Hart
The Baby ............ Vondell Darr

Senator Glen plans to have Califorin sodeed from the Union whereupon he will annex part of Mexico and form a new empire. In order to have quick communication with the East, the Pony Express is organized. Glen plots with Slade, his agent at Juarez, to hold up mail for California when he receives word "Eureka!" Frisco Jack secures a job at pony express rider in order to be near Molly, and also to frustrate Glen's plot. He succeeds in his purpose. California remains independent. Before marching off to the war he weds Molly.

A TRULY mighty photodrama! One that will live forever! One that should make and break box-office records for years to come! A film the whole world will stand up and cheer for!

It is a magnificent epic of pioneer days—empire-building—of keeping the country "one Nation, indivisible, with Liberty and Justice for all!"
The there is always a glamour of romance hovers about the pioneer days. There is a thrill in sightin' Injuns—in the frock coated gamblers—in the buckskin clad scouts—in the fearless riders of the plains. The entire atmosphere of the Western country during this era is redolent of romance that would excite the imagination of a stock-fish. And Director Cruze has crammed every thrill into his production. The acting is uniformly fine. The quick-shooting "Frisco Jack" Weston is one of the best things Cortez has done. He fits the part particularly well. Betty Compson is fine as Molly. She is one of the few who can stand more than a very few close-ups.

Torrence and Beery both are excellent. When either of these worthies is on the set he comes mighty close to stealing the picture. One of the outstanding performances is contributed by George Bancroft as the villain Jack Slade. Bancroft proves himself a very fine actor with this interpretation. It is strong, yet repressed—mightily impressive at all times, never overdone.

This is a really big historical film. Tie-up with schools, libraries, historical societies, and similar institutions. Also tie-up with the railroads, as the pony express was the precursor of the present day Overland Limited. Feature the fine cast and the name of Director Cruze. A pony express rider bally will go well. A relay race on horses will attract attention.

THE PHANTOM OF THE OPERA
Universal Photoplay. Adapted by Raymond Schrock and Elliot J. Clawson from the novel by Gaston Leroux. Director, Rupert Julian. Length, 8,464 feet.

CAST AND SYNOPSIS
Erik, the Phantom .... Lon Chaney
Christine ............ Mary Philbin
Raoul ............... Norman Kerry
Ledoux .............. Arthur Edmund Carewe
Simon Bugeau ....... Gibson Gowland
Comte de Chagny .... John Sainpolis
Florene ............. Sina Edwards
Carlotta ............. Virginia Pearson
Manager ............. Coarse Gravina

Christine is one of the lesser singers in the Paris Opera Company. She is helped in her career by a mysterious personage who has never been seen but is known as the Phantom of the Opera. She arrives at a dom through his aid. When he commands that she leave her fiancée Raoul she refuses. He kidnaps her and escapes with her to the underground labyrinth where he lives. She is rescued by her lover. The Phantom, a man of terrible appearance, and a lunatic, dies.

A SUPER ghost story has been made into a really great picture. It will thrill and chill audiences with its fascinating horror. And they'll like it. They'll send their friends. "The Phantom should be a box-office sensation."

It is impossible to view this film in leisurely manner. From first to last it keeps one sitting straight up following every ghostly, ghastly sequence with all of one's faculties.

The picture has been produced in most lavish fashion. There are many bits of color photography that would be difficult to surpass for sheer beauty and magnificence. The Paris Opera has been reproduced with remarkable fidelity. Merely to view these sets is worth the price of admission.

Chaney is wonderfully effective in the title role. His much heralded make-up for the part is sufficiently repellent to satisfy the greatest cravings. His masks—that of a skull—is even less awful than the manner in which his face is made up. He is indeed a forceful villain and at all times dominates the action.

Mary Philbin is as ever sweetly appealing as Christine Daas, the singer. Norman Kerry is a bansom hero. The supporting cast is great. Special praise is due Gibson Gowland and Sina Edwards in the characters of Buquet and Florene Papillon respectively.

Don't overlook a tie-up with libraries and book shops on Leroux's famous novel. Your exploitation should be dignified and impressive to be in keeping with the quality of the production. Play up the attractive title. Feature the star and the supporting cast.

GASTARSTK

CAST AND SYNOPSIS
Princess Yveta ........ Norma Talmadge
Grenfall Lorry ......... Eugene O'Brien
Prince Gabriel ......... Marc McDermott
Dangloss .......... Roy D'Arcy
Count Halfont .......... Albert Gran
King Ferdinand .......... Frank Currier
Ambassador ........ Winter Hall
Countess Dagge ........ Wanda Hawley

Grenfall Lorry, an American, meets a girl who introduces herself as Yveta Goggenslocker. She is really Yveta, Princess of Graustark. She is summoned home by the King, and Lorry follows her. He learns her identity and finds her betrothed to Prince Gabriel of the neighboring kingdom of Avasilla. The Prince frames Lorry on a murder charge and has him sentenced to death. He and Yveta escape but are re-captured. Again escaping he accidentally finds the man whom he is presumed to have slain. He forces a confession of the conspiracy, returns to Graustark in time to stop Yveta's wedding to Gabriel, and wins her as his own bride.

MARVELLOUS directed, lavishly produced, exceptionally well acted, "Graustark" should prove as popular a screen play as it has a novel.

All the elements necessary to a big box-office success are present in abundance.

The story itself is a colorful romance. A handsome youth from the good old U. S. A. loves and it loved by a Princess of the blood royal. Despite all precedent—despite the wish of the king, himself— despite the conniving villainies of a royal rival—the American lad makes the girl his bride.

There is comedy as well as a wealth of romantic drama. Most of the humor centers about the name Goggenslocker which Yveta uses upon meeting her hero. Apparently in the belief that no Princess by any name could be as sweet as his, the young man is thoroughly sold on the idea that this impossible cognomen is really a beautiful name.

There are some very fine sequences. One of special beauty shows the Princess in her wedding nairent. Her custome is truly worthy of a Queen. And Norma, herself, is as perfect a Princess as was ever pictured.

Eugene O'Brien is happily cast in the role of the American, Grenfall Lorry. He makes a finely romantic lover, and appears quite fit to woo and win a regal spouse.

The supporting cast has been carefully selected and helps to make the picture well-worth seeing.

Exploit this as a fine romantic drama. Call attention to the popularity of the McCutcheon best seller of some years back. Feature the names of the stars and the director. Ushers and ballyhoo artists attired in Graustarkian uniforms will help.
THE STORM BREAKER

Universal-Jewel Photoplay. Adapted by E. T. Lowe, Jr., from Charles Guerrero's story. Director, Edward Sloman. Length, 6,064 feet.

CAST AND SYNOPSIS

John Strong — House Peters

Lyzette Dijon — Ruth Clifford

Judith Nye — Greta naz Group

Neil Strong — Gay Hallor

Tom North — Jere Austin

Parson — Lionel Belmore

Elgendor Brown — Gertrude Claire

John Strong, fearless, boasting skipper of a fishing vessel, weds Lyzette Dijon, a romantic dreamer. During her absence she becomes the object of a romantic love affair with Neil, John's poetical brother. They are discovered in an elopement by Judith, who is much in love with John and far better suited to be his wife. John learns of the affair. There is a terrific storm and Neil's boat is shattered on the rocks. John succumbs to Lyzette's plea and saves Neil. He realizes his error and promises Lyzette her freedom. There is a promise of happiness for Lyzette and Neil and also for John and Judith.

An interesting tale of the sea is well told in "The Storm Breaker." It should provide good entertainment for any type of house.

The cast is particularly strong. The storm scenes are most realistic, and the sequence showing John's rescue of Neil is keenly thrilling. Here we see mountainous waves hurling John's erring brother against the rocks upon which his craft has been splintered. A life boat manned by the sturdy sea folk of Nova Scotia gives battle to the elements, and finally in a desperate blaze of bravery John plunges into the fuming sea to save the only boy who has stolen his wife's affections.

The direction is fine. There are many minor touches that materially contribute to the excellence of the production as a whole. Thus we see the old mother of the sea-rovers peacefully puffing on her clay pipe and turning to the Bible for solace while her boys are in the throes of the storm. Also the brooding figure of Judith in the person of Nina Romano is memorable. This dark-browed girl, who has a把握 of the laughter phase, is filled with contempt and hatred for the frail character who weds the man upon whom Judith has set her heart. And her cruel triumph at the discovery of Lyzette's love.

There are some beautiful sea shots, and the lighting is an asset.

House Peters is ideally cast in the role of the swaggering fishing master who is at all times sufficient to himself.

Ruth Clifford makes a capable Lyzette. A fragile girl who has lived in a land of dreaming romance, and is in daily fear of the sea and the rough men who wrest their living from it. Ray Hallor does very well with the part of Neil, and his performance registers with convincing sincerity. In roles of lesser importance Gertrude Claire and Lionel Belmore are effective.

Exploit this as a thrilling drama of rock-bound coasts and raging seas. Stress the religious element in the film and bid for church patronage. Tie-up with coast guards or life saving stations where possible. Use ballys of men attired in oilkins and the other paraphernalia of seafarers.

THE CYCLONE CAVALIER

Rayart Pictures Corporation Photoplay. Story and Continuity by Krag Johnson and Burke Jenkins. Director, Albert Rogell. Length, 4,928 feet.

CAST AND SYNOPSIS

Ted Clayton — Redd Howes

Hugh Clayton — Wilfred Lucas

Rosita Gonzales — Carmelita Geragthy

Frank Poles — Eric McEyn

El Diablo — Jack Mower

Von Blatten — Johnny Sinclair

Clayton, Sr., sends son Ted to Costa Blanca, Spain, to recover a man of wealth. On the steamer are President Gonzalez, of Costa Blanca, his daughter Rosita, and his secretary. Ted promptly falls in love with Rosita, but makes little progress because of the activities of the chaperone. Ted incurs the wrath of Gonzales and is pursued by the military immediately upon leaving the ship. He becomes involved with El Diablo, the mysterious leader of a revolution. Ted and Mickey, discharged sailors from the ship, overhear a plot between Von Blatten, a trusted attaché of the President, to disgrace and get Rosita's love.

Here is a rapid fire comedy that should boast box-office receipts for any of the smaller houses. It contains a wealth of broad humor. In addition there is an interesting love story, several thrilling adventures with villainous revolutionists, a surprise mystery twist, and a cleverly directed happy ending.

The film has all ingredients necessary to good entertainment value. It should make friends for your theatre.

There is plenty of punch in each of the various adventures which Ted has in thwarting the renegade American known as El Diablo, and his fellow revolution-plotter Von Blatten. In the end, of course, Ted triumphs with the aid of his sailor friend, Mickey. The final sequence depicts him as taking charge of the palace as military commander. He orders the President and his household from the room. That is, with the exception of Rosita. She, he commands to his side and orders her to kiss him. And as Rayart's clever press-book reads: "She does—and likes it."

Redd Howes is an athletic, good looking chap. His acting has improved greatly recently, and this is perhaps the best characterization he has thus far offered. It will add to his fan followers.

Carmelita Geragthy makes a darkly charming Rosita. She has the kind of eyes that cause revolutions. They are as dangerous as a battery of guns. The remainder of the cast is good and each of the actors help materially to make the production uniformly fine. Jack Mower does especially well with the role of El Diablo. Like to see him in bigger parts.

Exploit this as a fast moving romantic comedy regarding the adventures of a Yankee youth in a Central American revolution. Ballyhoo of man in Spanish costume will attract attention. Get window display space from stores selling Spanish shawls, mantillas, combs, etc. Feature Howes and Carmelita Geragthy.

THE LUCKY HORSESHOE


CAST AND SYNOPSIS

Tom Foster — Tom Mix Love Hunt — Newspaperman Dan Deman — Malcolm Waite Black — J. Farrell MacDonald Lynne — Ann Pennington Vale — J. Guinness Davis Austin — Jerry Stone

Tom is foreman on Eleanor's ranch. She goes abroad with her aunt and returns with a fiancé, Deman, to be married on the ranch. Tom is heart broken and attempts to run off a horse, sotto voce, to show the bride what he gave him for luck. She declines to accept it, and his pal Mack imbes him with the go-getter spirit of Don Juan, champion lover of all time. He is kidnapped by Deman's henchmen, and during a period of unconsciousness after being struck over the head, he visions himself in the heroic role of Don. He revives in time to interrupt the wedding and marry the girl.

This is as fine a Tom Mix vehicle as any ever attempted, and as such guarantees good receipts to the host of exhibitors whose patrons clamor for films starring the former rider of 101 Ranch.

Not only is it a bang-up Western with the agile Mix performing all sorts of stunts, but it introduces a sequence of the dream variety in which all the characters are transposed to the days of sanded romance and gallant chivalry in the burning Spain of Don Juan, the great lover.

Here, befuddled bravos unsheath quick steel to battle for the hearts of swooned Senoritas whose merest glances make the pulse quicken in ardent admiration. And Tom is quite at home in plumed hat and velvet doublet. He swashbuckles through each scene in dashing style, and wins the lady of his heart despite the opposition of a hundred enemies. His blade knows no brother.

He vaults into his saddle, he gallops madly, he hurdles fences like a Grand National steeplechaser. But there's not all. In the Don Juan scenes he rides Fairbanks himself in versatile agility. Swinging from chandeliers, from draperies, from ropes, he heaps confusion and defeat upon his enemies.

Of course, it is all quite impossible. Quite sedate wedding ceremonies are not interrupted by galloping horsemen dashing among the guests to seize the bride from the very altar. It simply isn't done nowadays, and quite probably wasn't done in the time when the mention of Don Juan made Spanish sires sigh. But who cares? It is rattling good entertainment. It holds a hundred thrills—and a hearty laugh between each of them. Most picture patrons ask no more.

Tom is just Tom in this one. He plays his part to the hilt, he has played many others, and he adds a few new ones to his exciting bag of tricks. J. Farrell MacDonald brings to the production the inimitable quality of humorous pantomine that has distinguished him in each of his films since his Corporal Casey.

Exploit the names of Mix, Billie Dove, J. Farrell MacDonald and "Penny." Tell folks that Tom has developed into a Don Juan.
**THE FIGHTING HEART**

_Fox Photoplay. Adapted from Larry Evans' novel "Once to Every Man" by Lillie Hayward. Director, John Ford. Length, 7,532 feet._

**CAST AND SYNOPSIS**

<table>
<thead>
<tr>
<th>Denny Bolton</th>
<th>George O'Brien</th>
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<tr>
<td>Doris Anderson</td>
<td>Blythe Danner</td>
</tr>
<tr>
<td>Jerry</td>
<td>J. Farrell MacDonald</td>
</tr>
<tr>
<td>Helen Grosvenor</td>
<td>Victor McLaglen</td>
</tr>
<tr>
<td>Flat Foot</td>
<td>Bert Woodruff</td>
</tr>
<tr>
<td>Grandpa Bolton</td>
<td>James Marcus</td>
</tr>
</tbody>
</table>

Denny Bolton is the last of a race of men who have drunk themselves to death. He soundly thrashes Soapy Williams, a husky bootlegger, for selling his grandfather liquor. The grandfather dies and Denny, a Sweetheart, wrongfully suspects him of drinking. Hearing that Williams is now heavy-weight champion Denny journeys to the city and secures a tryout at Flash Fogarty's gym. He does well and is finally matched against the champion. Denny is framed by Soapy and Helen Van Allen. Training along Broadway undermines his constitution and after a terrible fight he is defeated. Later he meets Soapy in front of a night club, and goaded into a fight he wins the champ in a rough and tumble. Then he returns to the home girl, and all ends happily.

**THE DARK ANGEL**

_Fox Photoplay. Adapted from the stage play by H. B. Trevelyan. Scenario, Frances Marion. Director, George Fitzmaurice. Length, 3,711 feet._

**CAST AND SYNOPSIS**

<table>
<thead>
<tr>
<th>Captain Alan Trent</th>
<th>Ronald Colman</th>
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</thead>
<tbody>
<tr>
<td>Kitty Vane</td>
<td>Vilma Banky</td>
</tr>
<tr>
<td>Captain Captain</td>
<td>Wynn Handley</td>
</tr>
<tr>
<td>Lord Beaumont</td>
<td>Franklin Millard</td>
</tr>
<tr>
<td>Sir</td>
<td>Charles Lane</td>
</tr>
<tr>
<td>Miss Potties</td>
<td>Jerome Eddy</td>
</tr>
<tr>
<td>Roma</td>
<td>Florence Turner</td>
</tr>
</tbody>
</table>

Trent wishes to wed Kitty before returning to the front. Unable to obtain a license on such short notice, they are forced to remain at an inn all night. Upon returning to the trenches, both Trent and his friend Shannon are wounded. Trent is blinded, and believing him dead Shannon woos Kitty. Trent lives a hermit's life in another section of England, and gains fame as a writer of juvenile fiction. Through an accident Shannon meets Alan. He tells Kitty, who has a sweetheart, to wed him because of his blindness. But she does so and there is happiness for both.

**SHORE LEAVE**

_First National Photoplay. Adapted from the Belasco production of Hubert Osborne's stage play. Scenario, Josephine Lovett. Director, John S. Robertson. Length, 6,856 feet._

**CAST AND SYNOPSIS**

| Bilge Smith | Richard Barthelmess |
|=============|---------------------|
| Connie Martin | Dorothy Mackaill |
| Bat Smith | Ted McNamara |
| Alpha Loring | James Cagney |
| Mrs. Schuyler Payne | Marie Shotwell |
| Mr. Schuyler Payne | Arthur Metzle |
| Admiral Smith | Warren Coster |
| Chief Petty Officer | Samuel Hines |

Bilge Smith, a drifter, joins the Navy. On shore leave he meets little lady, a dressmaker. They have dinner together, and after a kiss he promises to come back "some time. She waits, and meantime receives a competent income from a sociable who has inherited. When she again meets Bilge, he has to be reminded of her identity, but refuses to marry her because of her money. He sails again, and she writes that she has lost everything. He immediately returns and finds that she has placed her ship in trust for their first baby. They marry.

_Join the Navy and See the World._"

If you will—by all means see "Shore Leave" first.

It wouldn't do to miss this fine film for a mere sail around the sphere. Tell your patrons so. They'll like the picture.

It is a rousing fine comedy with just the right admixture of romance and pathos. Bilge and Bat are a couple of regular gobs. So are all the other sea-going Smiths including the Admiral himself. There is a lot of human interest stuff in "Shore Leave." The people in it are real folks. They live their little lives in most realistic fashion. That is what gives the production a kick.

One of the most humorous, and at the same time the most pathetic sequences is that in which Connie entertains her new-found sailor friend at dinner. He calls with his pals who accompany him to the door in case the invitation fails through. It doesn't, however, and he regales the girl with tales of "the spigot places" East of Suez, and tells of his ambition to be a chief petty officer so he won't have to sleep in a "ham-mick."

Richard Barthelmess does the best work he has recently shown as the bragging gob. He is swaggeringly self-confident. Yet it is apparent that his self-confidence is more or less of a pose. His swagger a bit of protective coloration assumed when he isn't quite sure of himself.

Dorothy Mackaill is better than usual in the role of Connie. She gets audience sympathy, and fits perfectly into the role of the little dressmaker. Special credit is due Ted McNamara for an fine a bit of comedy characterization as has been seen for some time. He is the girl's pal, and weightless champion of the fleet.

You have a tie-up with the Navy on this one, so make the most of it. Also tell them about the stageplay. Play up the sailor stuff and use gobs uniforms for bally and ushers. Invite all the Smiths in town to be your guests at the show, and give special performances for all ex-service men.

Get your patrons acquainted with Vilma Banky. She is going to be a drawing card. Ronald Colman's name will also pull extra patronage. Tell people that the picture is an adaptation of the stage play. See that your exploitation is fine and dignified so that it may be in keeping with the picture. Appeal to the best element in your city.
No. The Date on This Issue Is Not a Mistake!

Sometime back in the neolithic age, somebody had a bright idea. It was—

That a trade paper published in New York ought to be dated a week ahead, so people in Hollywood would believe it came overland by telephone when it reached them a week after it came off the press.

Maybe the scheme fooled somebody. But there’s no record to prove it.

Anyway, with the coming of EXHIBITORS REVIEW, to be published daily beginning October 5, EXHIBITORS TRADE REVIEW will be an integral part of the daily service, making its appearance each Saturday morning. And it doesn’t seem fitting to date a daily paper a week ahead or a week back.

So, therefore, it is necessary to change the date of this issue of EXHIBITORS TRADE REVIEW to something between September 19 and September 26. Otherwise there would be two consecutive issues dated September 26.

Just what the date of this issue really ought to be is something of a problem. September 21 has been selected because it is a good date, with no serious blots on its past record, and with every prospect of becoming fully as important as any other day in the calendar.

And the next issue will be dated September 26. Obviously it will not get to Hollywood on that date. Neither will it reach Wardour street or Shanghai on the day of issue. But it will bear an honest date that isn’t designed to flimflam the innocent reader.

In other words: After this number, every issue of EXHIBITORS TRADE REVIEW will bear the actual date of publication.
**SLIDE-O-GRAF, JR.**

**STOPS CROWDS**

The Standard Slide Corporation, the largest lantern slide establishment in the world, is handling the Slide-o-Graf Jr., a sidewalk projector. This device is one means by which you can attract passing crowds into your house or store, with novelty displays.

The Slide-o-Graf Jr., is a stereopticon machine which enlarges a colored lantern slide of advertising or motion picture stills to five feet square and flashes it onto the sidewalk in front of your theatre. It collects the crowds and tells them of coming events. You can change the slides as often as you wish and they are to be had in an endless variety. It is a more effective than newspaper advertising, yet costs less than four cents a night to operate. All you do is set it in your lobby or window, attach the plug in your electric socket, focus the lens, and you have a steady illustration in five or six colors with selling appeal.

The Standard company puts out complete lines of slides for all purposes. They embrace advertising slides for merchants, storekeepers and retailers. Clevily designed ads for every line of business. Publicity slides for campaigns, planned and executed for national advertisers. Individual service to each account. Advance slides for all feature productions. Patriotic slides, covering all the important events of U. S. history. Photoplate slides of all the leading screen stars. Holiday slides for New Years, Lincoln's and Washington's Birthdays, St. Patrick's Day, Easter, Decoration Day, 4th of July, Thanksgiving and Christmas. Flag slides, of all nations. Lecture slides and travelogues. Interesting views from all over the world. Serpentine and Post slides for vaudeville effects and dancing acts. Standard Typewriter Slides, for quick, neat and economical announcements. Made in a hurry and good to look at. Song slides of popular songs beautifully illustrated with movie stars. Rental $1.00 per week. Music supplied. Also Mi-Ka, chorus slides of all nations. Lecture slides and travel songs. Super De Luxe Announcement slides. Not the usual timeworn stock announcements, but Super De Luxe, in all that the name implies. Artistically designed, expertly executed, beautifully hand-colored. Twenty-five cents each.

---

Diagram of “Periscoping Projection,” for piping light around angles. An idea hit upon by Roger M. Hill, motion picture engineer, to overcome chandelier obstructions in ballroom of Mayflower Hotel, Washington, D. C.

Mr. Exhibitor: Ask at the Film Exchanges for the

It’s little to ask for, but it’s the only reliable aid you can get your musicians to help put the picture over.

**Howell's Cine Sales**

BERKSHIRE THEATRE in Brooklyn, which is leased by Morris Ginsberg, has contracted for complete theatre equipment. The house, with a capacity of 1,000 seats, opened Labor Day for business.

The twelfth house of the Rosenzweig & Katz Circuit, the KINEMA THEATRE, has purchased equipment.

NEW PLAZA THEATRE, Williamsburg, has installed one Gold Fibre Screen.

PROCTOR'S THEATRE, Youngers, has purchased two new Simplex projectors.

CUMBERLAND THEATRE, Brooklyn, owned by the Brandt Brothers, has purchased complete new equipment consisting of two Peerless Lamps, one Hertner Generator, one Gold Fibre Screen, and two Simplex projectors.

---

One of the primary principles used in practical submarine construction, that of the reflection of light in the form of a periscope, enabling scenes above water to be observed under water, has lately been adapted to a more direct commercial purpose. The principle was employed by Roger M. Hill, engineer of the United States Army Motion Picture Service, recently, to overcome the problem presented by obstructions appearing in the way of motion picture light rays, in a direct throw from machine to screen.

This interesting achievement was first described in the August issue of the American Cinematographer, in the projection department. The construction of the elaborate new hotel, the Mayflower, in Washington, D. C., it was not only desired to fit the ballroom with complete projection facilities, but to do so from the same time to appoint the room with sumptuous furnishings, with which the projection "would not be allowed to interfere." Among these furnishings are a series of chandeliers hanging from the ceiling, so massive in size that it was found that they could obstruct the beams of light from the projectors.

The projectors were installed on the balcony of the ballroom. The floor level of the balcony struck about the middle of the chandeliers, which thus stood in the way of the light beams and made projection impractical.

Engineered by Hill

What to do next, was the problem confronting the hotel people. They would not give up the idea of having motion pictures and could not do away with the chandeliers. So the management decided to consult an expert, and called in Roger M. Hill. Hill immediately advised the hotel people to "periscope" or "pipe" their projection. "It can't be done," they said. "How can you make the projected images turn corners and bend their way to do so? Why, it is impossible!"

"Maybe," answered Hill, but not until we see what we can do.

His recommendations sounded unreasonable, but given leeway, he soon started to put the idea into effect, and at once their practicability became evident.

Kollmorgen Reflectors

Hill, in constructing the "periscope" idea, brought into play special reflectors which he obtained from the Kollmorgen Optical Corporation. The projectors were Motographs de Luxe, with Superlite lenses, the largest size ever made. The first of the reflectors is placed directly in front of the objective lens, as shown in the diagram. The images from the lens are projected into this reflector and are "dropped" down six and one-half feet, where they are caught by a second reflector and thrown through a door, near the balcony floor, then out beneath the balcony railing and down the length of the balcony to the screen, 145 feet away.

Naturally, everything had to be executed with the utmost precision. The condenser system is tandem. The objective is nine and one-third inches E. F., with four-inch aperture. The screen is eleven by fifteen. The illumination is eight foot candles, six being generally used; Mazda lighting is used.

Despite the fact that "reversing" the light was the only arrangement possible in this case, it did not involve any great expense, and Hill's bright idea for periscoping projection will doubtless be followed in similar instances in the future.
New Theatres Reported

CONNEAUT, OHIO
MP. Theatre $30,000—1 and 3 sty. 40 x 100, constructed of brick. Arch: O. R. Westerman, 247 E. Broad St., Columbus, Ohio. Owner—Bly & Miller Co. Con- neaut. Plans Drawn Par.

PARIS, ILL.

CHICAGO, ILL.
Arch. Levy & Klein, 111 W. Washington St., Chicago, II., taking bids on Theatre at Irving Park Blvd. Owner—Knipp & Shapiro, care of architect. No date set for closing.

CHAMPAIGN, ILL.

KANSAS CITY, MO.
Theatre & Stores—3804-6 Main St. Archts. De Foe & Besette, 1704 Baltimore. Owner—R. L. Willis, 5037 Michigan. 2 sty. & Bas. 65 x 165.

DAVENPORT, IA.

* * *

HOWELL’S ANNIVERSARY

David P. Howell, President of the Howell’s Cine Equipment Company, arrived in town recently to attend the celebration of the sixth anniversary of the firm’s existence. September 13th, 1919, Joe Horneist organized the Howell’s Cine, being located at the time at 729 7th Avenue. Joe was manager, sales- man, stenographer, installation man and office boy, all at the same time.
The firm has grown to such proportions that today, he occupies the entire building of the S. W. corner of 49th St. and Seventh Avenue. Thirty people are employed by him, and an average business of two million dollars a year is done. Hornstein is considered to be the leader of one of the largest supply dealers in the United States. Mr. Howell is returning to Los Angeles in a short time.

Classified Opportunities

Rate 2 Cents a Word—Cash With Copy

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to St. Bankruptcy stock, at a big saving.

EIGHT THOUSAND YARDS of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, desks and lodges. Guaranteed goods. Not less than one roll sold. J. J. REDINGTON & COMPANY, SCRANTON, PA.

For Sale—Approximately 270 7-pli new veneer chairs. Also generator, frames and used projecting machines, BARGAIN. Atlas Moving Picture Company, 334 S. Dearborn St., Chicago, Ill.


CAMERA, a complete 200 ft. Universal outfit, automatic dissolve, $250.00, guaranteed. A Wright, 1025 Linn St., Cincinnati, Ohio.

BARGAIN—WESTERN AND ACTION PEA- TURES, thirty-five good, live and seven-reel features. Four dollars per reel. Also one and two- reel comedies. Full line of advertising on each. Supreme Amusement Association, Fargo, North Dakota.

BARGAIN BANNERS—Hand painted, 3 colors, any copy up to 15 words. 3x12 paper-75c. 3x10 cloth $1.40. One day service. Sent anywhere. Also processed window cards, ASSOCIATED ADVER- TISERS, 111 W. 18th St., Kansas City, Mo.

For Sale—Modern movie; priced for quick sale, account of illness. Wonderful bargain; county seat of 10,000. Box 24, Exhibitors Trade Review, New York City.

At Liberty


Local Films

MOTION PICTURES made to order, Commer- cial, Home or Industrial. We have excellent facilities, and the best cameramen. Our prices 20¢ per foot. Ruby Film Company, 227 Seventh Avenue, N. Y.

For Rent


Want to Buy

WANTED—Rent, Lease or Buy Furnished or partly furnished Picture Theatre or Opera House. Send full details, terms, size of theatre and population. Will cons de managing of, a theatre, ten years experience in theatrical business. M. TROUT, Box 499, ENID, OKLAHOMA. (Midwest States only.)

Herald

The Motion Picture Review of the Orient

Manager: K. ATHANASSOPULO
Editor-in-Chief: JACQUES COHEN-TOUSSIEH
"CINEMA" is the only picture publication circulating throughout the Orient.

Address:
"CINEMA," B RUE de L’EGLISE, DEBANE, ALEXANDRIA, EGYPT
One Thing More

In your modern motion picture house every detail of projection, decoration, ventilation, temperature, seating, has been carefully worked out to make the theatre attractive and comfortable.

But there's one thing more you can do—and it's a real factor from the box office point of view: make sure the picture is printed on Eastman Positive Film, the film that safeguards for the screen the quality of the negative so your public may enjoy it.

Eastman film is identified in the margin by the black-lettered words "Eastman" and "Kodak"

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Wild West

with

Jack Mulhall and Helen Ferguson

The blare of a bugle, a pistol shot, and the great rush for land across the boundary of the old Indian Territory was on.

On horseback, muleback, in all sorts of vehicles, in great swirling clouds of dust they went hell-for-leather for Uncle Sam's last big gift of free land.

And in the crowd were four babies, two boys, two girls, two of whom were to hate and lose, and two to love and win.

See the world's greatest rodeos; see America's most daring riders; see the lure of the circus united with the thrill and novelty of the great 101 Ranch Wild West Show whose entire facilities were used in the making of this big Western serial.

Produced by C. W. Patton on the Famous 101 Ranch with Miller Bros. Wild West Show
EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

CLEAN UP!
The big stage comedy hit Broadway roared at for over a year is now on the screen!

A Paramount Picture

"NEW BROOMS"

A William de Mille Production

WITH Bessie Love

NEIL HAMILTON

PHYLLIS HAVER

FROM THE PLAY BY FRANK CRAVEN

SCREEN PLAY BY CLARA BERANGER

October 3, 1925

THIS ISSUE -- 8000Copies

Price 20 Cents
A pleasant feature of the possession of a Wurlitzer Unit Organ lies in the gratifying effect noticeable in the box office check-up at the end of the day. For the Wurlitzer Unit Organ has a tangible box office power—an attraction as definite as that of any star whose name ever graced a lobby display. Any Wurlitzer representative or any Wurlitzer Unit Organ owner can show you in five minutes the more salient points of why this pipe organ has proved itself
to be so obviously better;—the exclusive features that have made it the repeat choice of the largest as well as the smallest exhibitors.
But the important thing is not that you know the Wurlitzer Unit Organ furnishes more interpretive accompaniments, more thrillingly impressive overtures, more dependable service. The important thing to you is that you are installing the organ that the public knows and recognizes as the best.

Have you sent for the Wurlitzer Theatre Organ Catalog? It is not only a treatise on theatre organ design but a valuable guide to theatre construction and decoration.

A NOTHER good book to send for is the catalog of Wurlitzer Grand Pianos. The new antique finish and the exclusive new period designs can be secured in styles to match any decorative motif.

The RUDOLPH WURLITZER CO.

CINCINNATI NEW YORK CHICAGO SAN FRANCISCO DENVER LOS ANGELES
121 East 4th St. 120 W. 42nd St. 329 S. Wabash 250 Stockton St. 2106 Broadway 814 S. Broadway

And Forty Other Branches in Thirty-Three Cities

Published weekly by Exhibitors Review Publishing Corporation at 34 North Crystal Street, East Stroudsburg, Pa. Editorial Offices 45 West 45th Street, New York City. Subscription $2.00 year. Entered as second-class matter Aug. 5, 1922, at postoffice at East Stroudsburg, Pa., under act of March 3, 1879.
It's two reels in length, but in its great comedy star, excellent story, gorgeous settings, lavish costuming, and abundant laughs, it's a superfeature.

Presents

LUPINO LANE

in

"MAID IN MOROCCO"

First of the six two-reel

Better SEE this picture at your Educational Exchange RIGHT NOW. You're going to regret it before the season is over if you fail to get this remarkable new star. By that time he is going to be acknowledged one of the greatest comedy stars the screen has produced.

For foreign rights address
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729 Seventh Avenue
New York, N.Y.

EDUCATIONAL FILM EXCHANGES, Inc.

Member,
Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President
Mrs. Wallace Reid

Will produce and appear in Her Melodramatic Wallop

"THE RED KIMONO"

Story by Adela Rogers St. John—Directed by Walter Lang

featuring

PRISCILLA BONNER

supported by the following cast—

THEODORE VON ELTZ  MARY CARR
CARL MILLER  SHELDON LEWIS
TYRONE POWER  NELLIE BLY BAKER
GEORGE SEIGMANN  MAX ASCHER
VIRGINIA PEARSON  EMILY FITZROY

to be released thru

VITAL EXCHANGES, Inc.

by

DAVIS DISTRIBUTING DIVISION, Inc.

J. CHARLES DAVIS, II, President

218 West 42nd Street  New York, N. Y.
FROM COAST TO COAST
THEY WANT

DAVIS DISTRIBUTING DIVISION, Inc.

“Better Pictures for Less Money”

THIS TELEGRAM TELLS ITS OWN TALE

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE SYMBOL
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DAY LETTER BLUE
NIGHT MESSAGE NITE
NIGHT LETTER N L

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Must purchase additional Independent product this week Wire today when your exchange this territory opens and whether can see your representative in Seattle Monday Answer

J W Allender Ritz Theatre 535P

NOW READY

4 SUPER SPECIALS
35 FEATURES
14 COMEDIES
10 EPISODE SERIALS
4 “FRAGMENTS OF LIFE”

Released Thru VITAL EXCHANGES, Inc. By

DAVIS DISTRIBUTING DIVISION, Inc.

J. CHARLES DAVIS, II, President

218 West 42nd Street

New York, N. Y.
“They should fairly eat this one up!” says the M. P. News of the first of Universal’s “Lucky 6” Adventure Serials.

Adapted from the greatest adventure story of all time—

SWISS FAMILY ROBINSON

Directed by FRANCIS FORD
featuring BONOBO, MARGARET QUIMBY, and JACK MOWER

Produced and released by UNIVERSAL

“Young and old ought to revel in its thrills. Promises to make multitudes of new friends for the serial. Starts to move from the beginning.”

—Moving Picture World

“Universal has a great box-office winner. A wonderful adventure feature. Perilous stunts . . . . thrilling.”

—Exhibitors Trade Review

“A sure thriller that will get the older people as well as the children. Here is one you can’t afford to pass up. From the very start thrills commence and never stop coming.”

—Film Daily

NOW BOOKING!
Wanted—Your Answer to this Question—
WHAT IS THE IDEAL PROGRAM?

The subject of this discussion is the ARRANGEMENT of the program; not the quality of the pictures

YOU KNOW YOUR AUDIENCES. YOU KNOW WHAT THEY LIKE AND WHAT THEY DISLIKE

Should the ideal program open with a feature? Or a short picture?

Should the feature be as long as eight or ten reels? Or as short as five?

What short subjects should be included? How about two-reel comedies? One reeler?

Do you include a news reel? Where do you fit it in?

How about Travelogs, Historical and Educational Subjects and other non-comedy shorts?

What else would you mix in to provide maximum of entertainment for your average crowd?

JUST lay out the whole show as you think it ought to be and tell why, in a letter for publication in the next SHORT SUBJECTS NUMBER. Here is an opportunity to tell the producers and distributors what you really want, particularly in Short Subjects, to enable you to balance your programs and satisfy your customers. Get your ideas on paper today. Never mind polishing them up. Just a letter, with pen, pencil or typewriter, or what you please. Don’t forget to write your name and theatre legibly, so you will get proper credit.

And, by all means, do it now—Before you forget!

Address Your Letter "Short Subjects Editor" Exhibitors Trade Review
45 WEST 45th STREET, NEW YORK
with

LEWIS STONE

Shirley Mason, David Torrence and Barbara Bedford

The popular Lewis Stone in another big "Winner Group" hit.

The battle of a powerful business man against unscrupulous associates to keep them from cleaning him out and his fight to save his daughter from the society whirl in which he at first thought he wanted for her.

A FIRST NATIONAL PICTURE

Adapted from Henry Kitchell Webster’s novel, "Joseph Greer and his Daughter." Directed by George Archainbaud; June Mathis, editorial director; continuity by Eve Unsell. Presentation by First National Pictures Inc.
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

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This is what they're saying about Tod Browning's big hit, "The Mystic," from Coast to Coast:

"Surpasses 'The Miracle Man.' Equals 'The Unholy Three.' Probably one of the best pictures of the year. 'The Mystic' is highly recommended. Everybody should see it."

— Cleveland Plain Dealer

"The Mystic" is just one of the money winners that exhibitors get in Metro-Goldwyn-Mayer's famous Quality Fifty-Two.
HERE is a serial thriller for fair. The name is "Wild West," featuring Jack Mulhall and Helen Ferguson. C. W. Patton produced the many thrilling scenes on the famous 101 Ranch in Oklahoma for Pathe release. It is a distinct departure from the usual western serial.

"Wild West" treats of the early days of the West when the band wagon and the circus parades were about the only forms of amusement the pioneers could get. Helen Ferguson as the circus rider makes a very appealing heroine, and ably shares honors with the leading man, Jack Mulhall.

"Wild West"
A Pathe serial thriller with unusual incidents
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

Editorial

We’re at the front end of another month and this is the Monthly Short Subjects Number. Which raises a point that merits a little discussion. This Short Subjects question isn’t one that can be disposed of on a once-a-month basis. It is something that bobs up every day in the year. It is fully as important one week as another. So it isn’t the intent to dispose of the whole matter with a monthly number. That couldn’t be done. The purpose back of these issues is merely to throw some extra emphasis on the real need of better treatment for a part of the program that has been too often neglected and, also, to provide some tangible help for every exhibitor who is on the alert for increased business.

Advertising and exploitation of Short Subjects have not kept pace. Short product has not been utilized as it might be, as it ought to be, to build attendance. The trade as a whole has permitted itself to think in lopsided terms on these questions. With the result that thousands of programs virtually go by default with the public for want of proper publicity in behalf of pictures the public would gladly pay to see, if it were only told about them.

It is time to snap out of that sort of business—to realize that the public is interested in pictures for their entertainment value, not for their mileage.

There’s no more reason why it should require six reels to make a compelling picture than why O. Henry should have required 50,000 words in which to tell a story.

Not by way of “publicity” for the pictures, but as illustration of the possibilities of some of the current short product that any exhibitor ought to be able to capitalize in a big way—take International News Reel’s “Thrills of a Lifetime.” It is difficult to imagine any audience that would not get a tremendous “kick” out of this picture, with its breath-taking scenes coming in smashing sequence. Certainly no picture could contain greater human interest than this epic of the news reel, showing as it does the romance and the risk involved in picturizing the world’s events day by day.

Again, in a totally different sort of short picture, recently released, Educational’s “Wild Beasts of Borneo,” are scenes that will grip the interest of any audience, highbrow or lowbrow. A short subject for which Nature provided material of universal appeal, the sort of material that is so rare in pictures it is bound to go over wherever shown.

Then, in current releases by several of the short subjects distributors, we have many comedies that show real progress in the art of laugh-making. Pictures that provide the spontaneous uproar that any exhibitor likes to hear. Pictures that put audiences in that friendly good humor which always brings people back for more.

These pictures deserve a better break than they are getting at the hands of some exhibitors who measure importance in footage. It is the function of this Short Subjects Number and of those that will follow each month to drive home this fact. And to provide Exhibitors with a meeting place for the exchange of ideas on this vitally important question.

This, therefore, is an urgent invitation to you, to every Exhibitor, to participate in this work of capitalizing short product. What are you doing? What are the ideas that have returned a profit to you? Let us have them for the benefit of others who can use them.
Pathe Producers and Home Office Executives met at dinner at the Hotel Roosevelt, New York, September 25.

Pathe Field Managers Terminate Convention

The convention of district-managers and home-office executives of Pathe Exchange, Roosevelt Hotel, New York, today means to improve service in the field. Meetings are to be continued at the Pathe home-office with a general discussion of ways and means to improve service in the field. Meetings Monday and Tuesday.

Harry Scott, general sales manager, who presided at all the sessions, struck the keynote of the convention in his opening address by urging the company's field representatives to lay their problems and recommendations before the assembly with the utmost frankness.

Mr. Scott's invitation to discuss problems was accepted with enthusiasm by the district managers. Several of those present previously identified with other organizations declared that the results secured and the business accomplished were admirable and surpassed anything they had ever seen.

The convention opened Wednesday evening, September 23, and continued daily thereafter, beginning at 1 quarter of ten in the morning and adjourning each evening shortly before midnight.

One of the important phases of Pathe service up for discussion was the recently established staff of field exploitation men who are to work under the supervision of S. Barrett McCormick, exploitation manager.

Plans were also discussed in detail for national advertising of a kind with which exhibitors can tie up with direct benefit to their box offices. Recent instances of Pathe's advertising campaigns were cited as descriptive of the advertising policy which Pathe intends to pursue in the future.

The matter of Pathe product for the new season was also gone into thoroughly. At the opening of the 1925-26 term Pathe has lined up the most formidable program of feature-length productions and short-features of its entire career. In addition to "The Freshman," "Black Cyclone," "Kivalina of the Icelands," and the forthcoming Hal Roach feature release, Star, temporarily titled "The Devil Horse," Pathe has acquired within the past few weeks the distribution of a series of Harry Carey Westerns, a group of comedy-dramas starring Larry Semon, and "Carey's Charlie Chaplin's most famous screen successes—"A Dog's Life," "Shoulder Arms," "A Day's Pleasure," and "Sunnyside."

Henry Ginsberg TO GO ABROAD

Production and Distribution Are Separate Fields, He Believes

Henry Ginsberg, head of the Ginsberg Distributing Corporation, will go abroad shortly to bring his marketing system to Europe to the same state of perfection it enjoys here.

Ginsberg's immediate concern is with the Banner product, produced by Ben Verschler, five titles of which have been announced and the Royal product, five titles having been announced in this series also.

Ginsberg is a firm practitioner of the theory that the production and distribution departments of the motion picture business should be absolutely divorced.

He explains that his organization does everything but make pictures. That arduous duty he leaves to other specialists. He is a specialist in securing maximum bookings and exploitation. Nor does he believe that the production specialist should be forced to worry about sales and distribution. Such a worry necessarily plays havoc with the production expert.

"It is natural, of course, to a producer to count his costs and remind himself of what has sales value," Ginsberg says, "but for him to face selling problems is akin to asking a skilled watchmaker to market his timepieces. The two lines of endeavor really aren't related."

F. B. O. HEADS HOME


Richard Talmadge, who is producing and starring in a series of comedy dramas which F. B. O. is releasing, arrived in New York on the same date.

LOWELL COMPANY LEAVES

John Lowell, director and star; Evangeline Russell, co-star, and L. Case Russell, scenarist, left New York last Wednesday to join Miller Brothers' 101 Ranch, with whose cooperation they will produce "On With the Show" for the independent market.
Cohn Lauds Independents
Producer Claims Promises More Than Fulfilled

Harry Cohn, vice-president and production head of Columbia Pictures, related the progress made by independents during the year, and evidenced his appreciation of the aid and determination of most of the independent theatre owners on his recent arrival in New York.

"The independent producers," Mr. Cohn said, "can point to their greatest accomplishment to this fact that they have made a product which is well on a par with those pictures which the big program companies have touted as specials. This statement means that I include all the independents with Columbia.

"Of course I am personally proud of the pictures I have made for Columbia this year. But I want to say more than a mere passing word of praise for men like Ben Schulberg, Ike Chadwick, Phil Goldstone, Renaud Hoffman, Hunt Stromberg, Whitman Bennett, Charles Barr, Abe Carlos, and a host of other real independent producers who have kept their promises 100 per cent to give to the exhibitors who have stood by and stood up by the independent producers a series of pictures that will stand the acid test of hard box-office values.

"Despite the fact that the independents are delivering the goods, there is still a number of exhibitors who either don't take the time to look at independent productions or else they are satisfied to wait for the door which will eventually overtake them by taking what they think is the path of least resistance. That is, booking blindly every over advertised, over estimated, trade mark picture. This will eventually drop them into the lap of the auctioneer or the sheriff." Explaining what he believes to be the greatest menace to the independent exhibitor today, Mr. Cohn continued: "The indifference on the part of some of the exhibitors to give their whole-hearted support to those deserving independent producers who are, if the proper credit is given to them, the last trench the exhibitor might fall back upon in the war for their final elevation.

"Columbia Pictures is out to keep every last promise which was made to the exhibitor. Sixteen of the pictures finished will evidence of Columbia's determination to keep promises —and the other two are actually in work.

"We have paid big prices for able directors, strong stories, and stars of real box-office drawing power to prove we have confidence in the exhibitor."

Mr. Cohn will remain in New York for several months and confer with his associates, Joe Brandt and Jack Cohn, upon the policy and output of Columbia for the coming season. Columbia is contemplating a bigger program and if money, experience and energy will do it, better pictures than ever before in its history.

* * *

WELSH WITH ASSOCIATED

Robert E. Welsh, recently editor of Moving Picture World, has joined Associated Exhibitors, having been appointed to the post of publicity and advertising director by Oscar Price, new president of the company.

William J. Reilly has assumed the editorship of the World. He has been associated with the Charlimer publications for eight years.

An Open Letter To Will H. Hays

Hon. Will H. Hays, President,
Motion Picture Producers and Distributors of America, Inc.,
469 Fifth Avenue,
New York City.

Dear General Hays:—

You, no doubt, are aware of the fact that the members of your organization, without advice to their customers, have added a clause to the exhibition contracts that they enter into with theatre owners as follows:—

This contract and each and every term and condition hereof, except the matter set forth in the Schedule, shall be deemed amended, modified, added to and abrogated by the terms and conditions of the proposed new uniform exhibition contract if and when finally adopted and approved by Motion Picture Producers and Distributors of America, Inc., insofar as terms and conditions of such new uniform exhibition contract shall or may be inconsistent with or additional to the terms and conditions hereof, and the provisions, terms and conditions of such new uniform contract, when so adopted and approved, shall be deemed to be incorporated herewith, to form a part hereof and to be binding upon the parties hereto."

We can call it nothing but fraud when a distributor adds a clause to a contract that contains in bold faced type the words, "UNIFORM EXHIBITION CONTRACT," thereby leading his customer to believe that the contract that he is signing is the so-called Uniform Contract without change from the form that you have promulgated.

The clause is so drawn that it would give the impression upon a first reading that the proposed new uniform exhibition contract referred to is the contract proposed by us and it is only after a careful reading that it becomes apparent that it refers to a contract that your organization is obviously preparing.

We have no objection to your organization ignoring our proposed form and instead preparing one from your own viewpoint. On the contrary, we will welcome a contract drawn by you that is fair to both sides.

We must, however, protest, on behalf of our membership, against this newly added clause.

Through this clause an exhibitor agrees in advance to accept a contract, the terms of which are unknown to him. Your members require of the exhibitors to sign a check in blank for your organization to fill in the amount and the payee.

We have tried very hard, but in vain, to find a reason for this action other than your effort by an organization to overawe sales resistance because of the demand of the theatre owners for a fair contract to forestall the acceptance of our proposed contract by the Independent Motion Picture Association and to provide against the possible decision adverse to the form of contract now in use by your members.

In the event a decision is rendered, holding the present contract inequitable, we assume it is the intention of your members to substitute a new form for the present one and this clause makes it possible for you to do so. You are thereby, to make valid the present contracts, which we claim are invalid because they lack mutuality.

We can characterize this procedure in no other way than unethical, unjust and illegal.

Sincerely yours,

JOS. M. SEIDER,
Chairman, Contract & Arbitration Committee,
MOTION PICTURE THEATRE OWNERS OF AMERICA

New Hays ContractReady

The Hays office announced this week that it had formulated a new uniform contract, which now only awaits the endorsement of a few leaders of the industry before it is submitted for adoption by the M. P. T. O. A. The distributors have already agreed to the contract. It now only remains for the exhibitors to place their endorsement on it. The Hays office says that J. O'Toole, ex-President of the M. P. T. O. A., Charles O'Reilly, President of the T. O. C. C., and R. Biecheles, President of the M. P. T. O. A. of Kansas and Missouri, have received copies of the contract. The signatures of this trio were, to a great extent, embodied in the newly drawn contract by Gabriel L. Hess, counsel for the Hays organization.

The distributors have already agreed to the contract. It now only remains for the exhibitors to place their endorsement on it. The Hays office states that J. O'Toole, O'Reilly and Biecheles will likely be the last voice to decide whether the contract shall be accepted by exhibitor organizations throughout the country.

The Hays office has not referred to the Sider contract, recently submitted to the trade, in drawing up the new form and it is thought that the arbitration clause has been unchanged.
First Nat’l Replaces District Managers With Franchisees

Radical Alteration in Sales Organization Announced by E. A. Eschmann

First National’s franchise holders are to become sales representatives in their various districts, as well as exhibitors of its products. This was one of several sweeping alterations in the distribution machinery of that concern, just announced by E. A. Eschmann.

It involves the complete abolishment of First National’s present system of district managers and the substitution of franchise holders in their places.

Mr. Eschmann points out that while they are exhibitors, primarily, the franchise holders are partners in First National. And he contends that being partners they are as much interested in the future of the business as they are in their own exhibitions of its products. Therefore, they should throw their strength into the sales as wholeheartedly as they do into their showings.

The suggestion was accepted unanimously and put into action at once. And those who from the parcelling of the district managers insisted upon doing so without compensation.

In fact, at the close of the meeting all the franchise holders volunteered their cooperation in their respective communities, even to the point of going out into the field and selling the pictures, if necessary. They also agreed to lend them assistance, whenever and wherever required, in smoothing out such difficulties as may arise in trading between seller and buyer.

By virtue of this arrangement, First National’s field forces will now operate under twenty-six district managers, instead of seven, as herebefore.

Canada will remain under the supervision of a general manager, who will act as district manager, as well.

Mr. Eschmann explained that the change in no way reflected upon the ability of the former district managers. In fact, under his new plan, they will remain with the company, but in the capacity of branch managers.

In this manner, it is believed that considerably greater strength can be maintained throughout the field. For, while functioning ordinarily in the territory mapped out for them, provision is also made whereby any one or more of the branch managers, as required, can be switched at a moment’s notice to any other territory that might show signs of weakening. This continued concentration of an augmented force (which will carry with it a variety of experience) upon the weak links is calculated to bring them out of their lethargy, and the distribution machinery on an even basis of 100 per cent returns.

A still more direct contact between the field agencies and distribution headquarters is also incorporated into the new arrangement. It is Mr. Eschmann’s intention that executives of the distribution department will circulate constantly around the cycle of the exchanges so that there will be no loss of direct contact between them and the home office. He holds that this will be one of the vital aims of his organization.

Since the inception of the present distribution machinery, Mr. Eschmann’s consistent policy constantly to increase the responsibilities of the branch managers and he feels that after the two and a half years of training they have received under his regime each branch manager now actually considers First National’s branch business as his own. The authority invested in him extends to such matters that feeling and brings out the highest type of loyalty to the organization and his keenest efforts to further the interests of First National. Such loyalty and effort also insures to his own best interests.

First National—B. & K. Status Unchanged

Balaban and Katz’s recent theatre deal with Famous Players will in no way alter its long-standing affiliation with First National Pictures. This fact was emphasized in a telegram sent by Sam Katz yesterday to all First National’s original franchise holders. Mr. Katz’s wire read:

“Knowing your interest in the negotiations between Balaban and Katz and Famous Players, I want to advise you that our board of directors today ratified our deal with Famous Players. The first and most important thing is that the status of Balaban and Katz remains unchanged. Balaban and Katz remain the original franchise holder of First National and intend to contribute in the future as they have in the past to the continued development and success of First National. The success of First National is an original part of your business and ours and our efforts will be directed to maintain the important position First National now holds in the industry.”

* * *

JANS STARTS FOURTH

H. F. Jans last week started production on his fourth picture of his “Ernie and Rhoda” serial and is at work in the Whitman Bennett Studio in Yonkers, N. Y. Burton King is again directing while the cast includes Edna Murphy, Niles Welch, Ruth Stonehouse, Bradley Barker and Coit Alpertson.

“Dog’s Life” First Chaplin-Pathe

Pathe announces that “A Dog’s Life” will be the first of the Charlie Chaplin comedies to be brought back to the screen under the terms of the half million dollar contract between the famous comedian and the distributing company. November 22nd has been set as the release date.

Edna Purviance and Albert Austin appear in the picture.

In addition to “A Dog’s Life,” Pathe secured the rights to three other Chaplin comedies through their part in the big contract—“Shoulder Arms,” “A Day’s Pleasure” and “Sunnyside.”

Pathe will provide exhibitors with a new line of campaign books and accessories on the Chaplin series.

First Macfadden Feature Started

The third “Macfadden Made Movie,” “Broken Homes,” one of the series of “True Story” productions being made by Bernard Macfadden, is in production.

The cast is headed by Alice Lake and Gaston Glass, with the other important roles to be filled by Betty Jewell, Barney Sherry, and Rita Allen.

Hugh Dierker, who directed the first two “Macfadden Made Movies,” “The Wrong- doers,” and “False Pride,” is directing “Broken Homes.”

The story of “Broken Homes” will be published in two installments in the Macfadden True Story Magazine, which has a circulation of more than 500,000.

AL JOY COMPLETES “THE ORPHAN”

Al Joy, the well known English pantomine comedian, has returned to the screen, after an absence of three years, during which time he toured the world in vaudeville. Mr. Joy just completed “The Orphan” at the Ideal Studios, under the direction of Charles Brooks, which is the first of a series of two reel comedies in which the inimitable comedian will be featured and presented by the Ricardo Films, Inc. He is supported by an excellent cast including Rose Mass, Pierre Le Cellosse, Lucio Lomey and Thomas Barrello. Stuart Moss handled the camera, while Charles Yote assisted Mr. Brooks.

Ivan Bankoff, the world-famous Russian dancer, is co-operating with Mr. Joy in this series of entirely new, different, and novel two reel comedies. Mr. Joy starts next week on “The Old Gang,” the second picture of the series.

* * *

UNIVERSAL HOST HOME

Dave Bader has returned from Denver, where he rounded up a whirlwind tour of ten Universal Exchanges. Acting as personal representative of Carl Laemmle, he inaugurated and laid out future working plans for the Universal Theatre Parties.
FEATURE PRODUCTION AT HIGHEST POINT

Announcements of Five Companies Point to Increased Activity

THE Cecil B. De Mille Studio at Culver City is witnessing the greatest activity in its entire history with the fifth, sixth and seventh pictures on De Mille's 1925-26 schedule now under construction; the De Mille personally directed production, "The Road to Yesterday," being edited and titled; and active preparation being made for the filming of three other productions including the second De Mille special, "The Volga Boatman."

De Mille has returned from a two weeks' outing on his yacht "Seaward," and is cutting and titling "The Road to Yesterday," and immediately after completion of this work he will go into conferences with Jeanne Macpherson on the adaptation of "The Volga Boatman" which she has prepared from the story written by Konrad Berger.

Bercovici, although thoroughly familiar with the subject, went to Europe last spring, especially to write this story in the actual atmosphere that will be reflected on the screen.

"Three Faces East," the play of the secret service by Anthony Paul Kelly which has to its credit one of the biggest stage runs in the theatrical history of Broadway, is in production under the direction of Rupert Julian with Jutta Gregor, Robert Ames, Clive Brook and Henry Walthall in the principal roles while Julian in addition to directing is filling the part of the "Kaiser."

Alan Hale with Rod La Rocque and the company which will support him in "Braveheart," his second starring vehicle for Producers Distributing Corporation, is working on the initial scenes of this production.

"Braveheart" is an adaptation by Mary O'Hara from "Strongheart" the stage play of modern Indian and college life by William C. DeMille. Lillian Rich plays opposite La Rocque, while the featured players include: Robert Edeson, Tyrone Power, Jean Acker and Sally Rand.

Paul Sloane is at work directing "Made for Love," an original story by Garrett Fort. This will be the third Leatrice Joy starring vehicle under the DeMille regime.

** F. B. O. **

October and November bid fair to be the busiest months of the year at the F. B. O. Studios. Despite rumors of slackening production the schedule prepared by F. B. O. executives calls for the employment of many new players and directors of more writers and more artisans than have ever worked at F. B. O. over a like period of time.

Not only is F. B. O. concentrating attention on the completion of its sixty-four unit program for the season of 1925-26 but executives are already at work assembling the program for the year to follow.

Late September found the studio working at full blast. Tom Forman is at work on location with the "Midnight Flyer" company, filming a railroad melodrama by Arthur Guy Empey. It was adapted by J. Grubb Alexander and in the cast are Dorothy Dewore, Colleen Landis, Buddy Post, Claire McDowd, Frankie Darro and others. It is slated for early winter release.

Casting is under way for "Flaming Waters," a drama of the oil industry based on an original story by F. Lloyd Sheldon. This will be produced by Associated Arts Corp., under the supervision of Ludwig Erb for F. B. O. release. Mary Carr, Malcolm McGregor and Pauline Garon have already been signed for the principal roles and Harmon Weight will direct.

Fred Thomson is on location in the San-Fernando Valley, filming ranch scenes for "All Around the Frying Pan," a Frank Richardson Pierce story. David Kirkland wrote the continuity and is directing.

Maurice Flynn is on location filming "Between Men," a comedy melodrama for F. B. O. Spectacular dam break scenes feature the story which is being directed by Harry Garson. Kathryn Myers and Helen Lynch have important roles in support of the star.

Richard Talmadge is at work on an untitled story under the direction of Sam Nelson.

Continuity writers are at work on the Laura Jean Libbey stories "When His Love Grew Cold" and "A Poor Girl's Romance." These productions will be numbered among F. B. O.'s twelve Gold Bond specials for the coming season.

Tom Tyler, F. B. O.'s new Western star, is at work on an unnamed vehicle under the direction of Bob DeLacey and Jimmy Gruen.

Emory Johnson, having completed his newspaper novel, "The Last Edition," starring Ralph Lewis, is at work on the story for his next F. B. O. production. Its theme is being withheld for the time being.

** Famous Players-Lasky **

Although production activities have temporarily halted at Paramount Long Island studio, where only two companies are now working; plans are in preparation at the Lasky Studio on the West Coast for a record breaking production schedule.

Charles Eyton, general manager of the West Coast plant, is just in receipt of instructions from Jesse L. Lasky, first vice-president in charge of production, covering the company's producing schedule for the fall and winter months.

Within the next 30 days seven feature productions will be in the making at Hollywood studio and the momentum of filming pictures is counted upon to increase from then on.

Pola Negri began work on September 21 on her new starring picture, "The Tatooed Countess," under the direction of Malcolm St. Clair. The story, by Carl Van Vechten, is a best seller.

On the same day James Cruze started filming "Maunquin," an adaption of Fannie Hurst's $50,000 prize contest novel.

Raymond Griffith is also in action on his new starring feature, "Stage Door Johnny."

The same week that the Pola Negri and James Cruze pictures were placed in production, Raoul Walsh called "camera" on an elaborate film presentation of "Hassan" with a feature cast.

September 28 saw the beginning of "The Enchanted Hill," with Irvin Willat directing this Peter B. Kyne story.

On October 5, William De Mille will launch production on his own story, "Magpie," with Bebe Daniels in the featured lead.

During the same week Victor Fleming will begin filming "Two Soldiers," which marks the return to the screen of Mildred Davis for the first time since she became Mrs. Harold Lloyd three years ago. The story, by Hugh Wiley, has a war background, and will feature in the cast Wallace Berry, and Raymond Hatton, in addition to Miss Davis.

During October at least seven companies will be actually shooting at the Famous Players-Lasky studio in Hollywood or on location.

Eight pictures have been definitely scheduled for November and December, and preliminary plans are now being made for production activity beginning January 1 that will rival or possibly eclipse the gigantic program of 1925.

The past week at the Eastern plant saw the conclusion of three new productions to be released among the Golden Forty. These were Messrs. Bell's screen version of "The King on Main Street" with Adolph Menjou, Greta Nissen, Bessie Love and Oscar Shaw.

Gloria Swanson completed her latest starring vehicle, "Stage Struck," under the direction of Allan Dwan, with Lawrence Gray opposite.

D. W. Griffith has put on celluloid the last scene for "That Royle Girl," his first picture in Charlton fared with Carol Dempster, W. C. Fields, Harrison Ford, and James Kirkwood, in the principal roles. "That Royle Girl" was adapted from Edwin C. Balmer's Cosmopolitan Magazine serial of Chicago's jazz and underworld districts.

The last of the ballroom scenes for Herbert Brenon's "A Kiss for Cinderella," with Betty Bronson and Tom Moore has been taken down and the picture is now in the cutting room. Esther Ralston, Henry Vilbert and Dorothy Cumming are among the principal players in the supporting cast.

Thomas Meighan is working on the interiors for "Irish Luck," his latest effort under Victor Heerman's direction, for which the company journeyed to Ireland for authentic atmosphere. Lois Wilson has the chief feminine role.

Two companies of Paramount players are working far from the studio on exteriors. One is the Richard Dix unit making "Women..." (Continued on Next Page)
FEATURE PRODUCTION AT HIGHEST POINT

(Continued from Page 13)

anhandled." At Houston, Tex., with Gregory LaCava, a newcomer to the ranks of Paramount, there has been engaged a large herd of cattle for the filming of a stampede at the Blackley ranch, 30 miles from Houston. Esther Ralston is the heroine of this expedition due to Gloria Swanson's "Manhandled."

Frank Tuttle, making "The American Venus" from Townsend Martin's original story featuring Miss Ralston, Lawrence Gray, Ford Sterling and Fay Lamphier, the Miss America of the Atlantic City Beauty Pageant, has returned from Greenwich, Conn., with a troupe of players for the filming of the interiors.

Herbert Brenon has started on George M. Cohan's stage success, "The Song and Dance Man," with Tom Moore, Bestie Love and Harrison Ford as the starred roles. Others in the cast selected thus far are Norman Trevor, George Nash and Josephine Drake. The screen version is the result of collaboration between Mr. Brenon and Mr. Cohan, the scenario being written by Paul Schofield.

Another picture which will go into production this month is "Aloma of the South Sea," with Gilda Gray making her official film debut in the New York stage success.

* * *

Metro-Goldwyn-Mayer

T HE greatest full production schedule in the history of motion pictures is just beginning to be put into effect. The Metro-Goldwyn-Mayer studios at Culver City, according to an announcement made by Louis B. Mayer, head of the organization now concurring with executives in the East.

Within the next four months, at least twenty feature productions, many of them super-specials, will be sent East either completed or in a state nearing completion.

King Vidor, who has, in "The Big Parade," starring John Gilbert, made what is said to be one of the best productions in the history of the industry, is just beginning his fall productions by directing Lillian Gish's first Metro picture, "Mary of the Sea," starring vehicle, "La Boheme," in which John Gilbert, another M-G-M star, will appear. Mme. Fred Degresac has scenarized the Henri Murger classic for this production, while Harry Behn has made the adaptation.

Tom Browning has just completed another of his original melodramas of the half-world, which will be made under the title, "The Mocking Bird," and will star Lon Chaney, Waldemar Young, who wrote as well as directed for "The Unholy Three," as well as for "The Mysterious." The Mystic, is completing the script and filming will begin at an early date.

George Hill who has recently been added to M-G-M's directorial ranks, has been assigned to "The Treasure of the Savages," a picture of which will be the second Rex Beach story in production this year. The other, "The Auction Block," has not yet been assigned. Hope Loring and Louis Leighten have adapted the latter story to the screen.

Leon Abrams, director of Sarah Bernhard's last motion picture and author of "The Masked Bride," in which Mae Murray is now starring with Christy Cabanne at the megaphone, has been assigned the much-coveted English novel, "Nocturne," one of the best fiction works of Frank Swinerton.

Benjamin Christison, ace director of Scandinavia, recently brought to America on contract by Louis B. Mayer, has completed "The Light Eternal," slated to go into production next month. It is a story with an old world locale and will be interpreted by an all-star cast. It is Christison's initial American production and has been recorded in Denmark, Sweden and Germany and is one of the brightest of that continent.

Hobart Henley will this week begin production of "Free Lips," an original story by Carey Wilson, scenarized by Hope Loring and directed by the veteran director. It is a story of a world with an old world locale and will be interpreted by an all-star cast. It is Christison's initial American production and has been recorded in Denmark, Sweden and Germany and is one of the brightest of that continent.

One of the most pretentious efforts of the Metro-Goldwyn-Mayer schedule will be the filming in technicolor of "Bardelys the Magnificent" and a colorful story of medieval France by Raphael Sabatini. Because of his wonderful success in directing "The Nordic Prince," The Big Screen has been drawn by King Vidor, John Gilbert has been assigned the starring role.

Paul Bern, who won his directorial spurs with the Paramount organization, will direct "Paris" as his initial M-G-M picture. The story is an original from the pen of Carey Wilson and has been adapted by Jessie Burns. The film will feature the creative work of Erte in both ballets and costume effects, notable among which will be the famous "pearl ballet."".

Edmund Goulding, author, former actor and playwright, as well as scenarist has just completed his script of "Sally, Irene and Mary," and the musical play of Edward Dowling adapted to the screen by Louis Lewton and Hope Loring and direction will begin this week. Goulding, whose maiden effort as a director met such success in "Sun Up," a picturization of the Lulu Vollmer stage success, is said to have even a better story in Dowling's legitimate success.

Robert Z. Leonard is now directing his first picture for Metro, "A Little Bit of Broadway," co-starring Charles Ray and Pauline Starke. Upon its completion he will be assigned another vehicle which will in all probability be interpreted by an all-star cast.

Marshall Neilan has completed his last picture, "Lester" his present contract with the studio, "The Great Love," based on his own original story, and adapted by himself and Benjamin Glazer.

Christy Cabanne has been assigned the direction of "Dance Madness," a picture written by Max Marcini, who is now engaged on an original story for fall production.

"The Mysterious Island," a picture rights of which have just been purchased from the estate of Jules Verne, is being directed by J. B. Congdon, who will take a company to the Bahamas. Many of the scenes will be made under water in the harbor of Nassau, and the leading players are E. R. J. E. Williamson. Harvey Gates has scenarized the novel for this production.

A suitable story for direction by Mauritz Stiller, famous Swedish director who has just arrived to begin work under a M-G-M contract, is now being sought and will be announced at an early date. Greta Garbo, who has also just arrived in America, will be assigned a suitable vehicle sometime this month.

Monta Bell, who made a number of Metro-Goldwyn-Mayer pictures this year, including Marion Davies' "Lights of Old Broadway," "Parade," "The Devil" and "Dora," will complete "Schemer's "Lady of the Night," will return from the east very soon in order to help select his next story, the direction of which is included in the fall schedule.

One of the super-specials of the year, which is to be made under the supervision of Harry Stekemann, who is a magnancia picture of high entertainment value aimed at the arousing of the nation against the peril of fire.

Among the other stories slated for fall production are Vicente Blasco Ibanez' "The Empress," and "The Swami," which are being directed by Donald Ogden Stewart, who is returning to America from Europe to complete the story. William Slavens McNutt, noted fiction writer, is preparing an original story and保证 continuity for an as yet unannounced super-special.

The production schedule also includes three original stories by the famous European screen writers. Franco Amurri's three scripts will contribute his first direct writing for the screen, although two of his famous stage plays, "The Swan" and "The Devil," have been filmed from the legitimate offerings.

* * *

Warner Brothers

S O FAR advanced are Warner Bros. with their 1925-26 production schedule that the company is already announcing plans for next year. According to a report which arrived from Los Angeles recently, he company will make forty pictures on the 1926-27 schedule and books and plays are now being studied to see if that work can be completed. An output can be prepared with the completion of the current picture program around January 1.

Mr. Warner said plenty of time would be given to preemption of scripts and selection of directors and next year's program would be much larger than that of the previous year. The idea of the superior character of the 1926-27 production can be gleaned from Mr. Warner's statement that the first six pictures will consist of two by Ernst Lubitsch along an entirely different line from his past efforts, two starring John Barrymore and "Syd" Chaplin in two big comedies.

Twenty-five productions of the forty comprising Warner Bros.' 1925-26 schedule already have been completed, although the first official release on the program was less than a month ago. With only fifteen pictures remaining to be made, and twelve under way, the West Coast Studios are placed in a more comfortable position than they were in the past, more favorable, probably, than any other company has ever enjoyed.

The advanced stage of production on the current schedule not only permits of concentrated effort on each of the fifteen pictures remaining to be made, but it provides campaign back of every succeeding production, but it offers opportunity for special preparation, and is determined to bring back for 1926-27 super-specials. Hence Jack L. Warner, and Ben Zelkind, his assistant in charge of production, are planning now the details of picture-making for next season.
MAJOR BOWES DINES
SIR WILLIAM JURY

Official of M-G-M Honor British Distribution Head


The dinner was a gracious gesture of appreciation of Sir William's work in the industry. Although Major Bowes declared that there would be no speeches, the important members of filmdom present could not refrain from expressing their affection and admiration for the British guest.

The one topic mentioned in the speeches, aside from the compliments extended to Sir William, was the distribution of foreign product in this country.

Each of the speakers declared that when any foreign producer made pictures to meet the popular demand in America that there would be no difficulty in securing proper distribution. Presumably Sir William declared that he knew this to be the fact. He continued that America was far ahead in the motion picture industry, and that it would be a long time before any nation could compete.

He added that Britain would make the attempt.

Among other speakers were Adolph Zukor, Marcus Loew, Joe Schenck, Doctor Giannini, Louis Mayer, Major Bowes, and Will Hays. The distinguished gathering which did Sir William honor included Jesse Lasky, Nathan Burkan, Sam Katz, Harold Franklin, Nick Schenck, and other "big guns" of the industry. A number of press members were on hand.

After the speeches Nils Grandlund took charge and offered some entertainment composed of talent from the big Broadway shows.

CHICAGO AND NEW YORK
"POWER GOD" WINNERS

The contest conducted by the Montgomery Circulation Service and the Cloverleaf Magazines of St. Paul, Minn., to determine the two amateurs who will be given featured parts in the Ben Wilson serial "The Power God," for Davis Distributing Division, terminated in the selection of Mary Crane, Chicago, and John Battaglia, New York City.

It is estimated that the contest ran in 60 magazines and 600 newspapers. Ben Wilson and Neva Gerber will star in the serial which will go into production shortly on the coast.

ROSHER WITH UFA

Charles Rosher, one of the best known and most capable cameramen in pictures, who has been with Mary Pickford continuously for eight years, has signed a contract with UFA, the noted German film concern. He will go abroad right after the completion of Miss Pickford's "Scrapes" now in production.

In Germany Mr. Rosher will be associated with Murnau, famous director who made "The Last Laugh."

"PROPHET" COMPANY BACK

"The Wives of the Prophet" company, Dallas Fitzgerald directing, has returned from location in Virginia, and is now at work in the Peerless studio, Fort Lee, N. J.

Schulberg Here
For Material

Western Producer in New York on Story Hunt

W ith more than half of his current program of twentyPreferred Pictures now finished, B. P. Schulberg arrived in New York last week from the coast to confer with J. G. Bachmann, general manager of distribution, regarding the purchase of story material for the 1926-1927 season.

He was accompanied on the current world tour by way stage productions with a view to securing several for filming as Preferred Pictures and will also negotiate for a number of best-sellers from the lists of current fiction. It is expected that he will remain in the east sufficiently long to arrange all plans for the coming year and that before his departure he will be ready with a complete production announcement.

"FLAMES" M-G-M'S
FIREFIRE

Hunt Stromberg, associate executive at the Culver City studio who is to supervise the making of a feature with a colorful fire menace in cooperation with the International Order of Fire Chiefs and the Pacific Coast Fire Chiefs' Association, has announced that Metro-Goldwyn-Mayer has purchased C. Gardner Sullivan's original story, "Flames," for this vehicle.

Fire Chief William Scott, of Los Angeles, is to be the technical advisor. The story is laid in New York City and has a flame menace background that includes a fire department engaged in the harbor fire patrol. This back- ground, however, is of secondary importance, as the central theme of the story is an ardent and romantic love tale.

Work on this production, which has already aroused considerable enthusiasm at the studios and in fire fighting circles throughout the country, will begin just as soon as the scenario and adaptation are completed. The most popular stars and featured players available will be assigned roles in this spectacular production.

WOODHULL TO INDEPENDENTS

The Motion Picture Theatre Owners of Brooklyn, N. Y., requested President Woodhull to the national organization, to forward the following letter to the Independent Motion Picture Association of America:

September 25th, 1925.

Gentlemen:

We are presenting for the consideration of the members of your Association, a resolution adopted by the Motion Picture Theatre Owners of Brooklyn augmenting the Independent Producers and Distributors to furnish theatre owners with free trailers of their productions, as in their opinion such a course will result in increased both for the distributors and the theatre owners.

They point out the exploitation possibilities of such trailers and the great publicity value.

We are very pleased to transmit this resolution to you at the request of these theatre owners, and would urge your giving the same your serious consideration at the earliest opportunity. We join in the belief of the Brooklyn theatre owners that such a practice will prove of great benefit and advantage to both the producers, distributors and theatre owners.

Very truly yours,

MOTION PICTURE THEATRE OWNERS OF AMERICA R. F. WOODHULL,
President.

MOUNTAIN STUDIO

Leo Maloney, head of Maloford Productions, will erect a modern motion picture studio at Skyland, Calif. It is expected to comprise five acres of ground on the Rim of the World Drive, a high village in the San Bernardiio Mountains and was purchased by Maloford on the site of the Leo Maloney outdoor pictures.

Grading is well under way preparatory to the building of several street sets and a staff of carpenters is busily engaged on other preliminary work under the supervision of Don F. Osborne, Maloford's Production Manager.
SILLS CONCEIVED  
STEEL STORY  
First National Star Author of "Own Special"

It became known this week that the steel story which First National will film this fall as one of the biggest "specials" of the year was written by Milton Sills, First National's star.

In this picture, titled "Men of Steel," Sills will be starred, and will be supported, according to Earl Hudson, who will supervise the production, by an unusually strong cast. Several of the players, recently placed under contract in Hollywood, will be brought East especially for this production.

"Men of Steel" will be made by the Eastern production units of First National. Most of the picture will be filmed in the steel mills at Gary, Indiana, on the Mesaba iron range of Minnesota and at the ore docks in the Great Lakes. Interior scenes will be made at the New York studios. This picture is to be made on a large scale as an epic of the steel industry. It will show the iron mines and steel mills as two of the great melting pots of America.

For years Sills has had such a story in mind. When he learned that First National was planning a steel picture, he immediately went to work on his story.

Hudson read the story and pronounced it one of the best original stories submitted to him in his years of screen experience. Many stories had been submitted, some by writers of note, but all were cast aside in favor of the story by Sills. Sills is now collaborating with John Fish Goodrich, scenario writer, on the preparation of the script.

TORONTO, Can., October 2—Sharp comment relative to the International situation in the moving picture industry as well as to the position of British film production and to the relation of the screen to the stage has been offered by N. L. Nathanson, Toronto, managing director of Famous Players Canadian Corporation, Limited, Toronto, operating approximately 100 moving picture houses across Canada, following his return from a several months' visit in the British Isles and on the Continent.

One of the chief observations of Mr. Nathanson is that the present condition of affairs in the moving picture production activities of England is the lack of money and he suggests a subsidy as a solution.

Moreover, he declares that the British exhibitor is lacking in showmanship and, incidentally, he described the important relationship of moving pictures to music, pointing out that the Toronto Hippodrome, one of the largest cinemas directed by Famous Players Canadian Corporation, pays more for its music than for its pictures. The interview was obtained by a Toronto newspaper writer a few days ago in the Toronto daily.

With reference to a statement by Lord Newton that "English films in England are trash or worse," Mr. Nathanson replied: "Partly inspired by the British producers but not altogether wrong and, in no way, different from the case here. We get poor pictures here—and we get most of the best. The best American film is the finest in the world. The British is no worse than the poorest of any other country; technically, not quite so bad. What Lord Newton meant, I suppose, was that any nation has the right to make its pictures and do them well itself?"

"Not so good as they should be. The industry needs organization. In fact, it needs a subsidy."

"How are British facilities for production?" the interviewer asked.

"Protection against American films?" it was suggested.

"I do not say that. Till producers over here can turn out more good pictures, judged from the story, angle, and acting, of which they have no end, as freely as the American producer does—while, of course, doesn't it after all come down to money, most of which is paid in salaries. And what British film company can pay salaries such as stars get in Hollywood and New York. Why, there isn't a firm in Britain that could afford to spend half a million dollars on a picture unless they were sure of getting it all back from the market. American film companies can do it and take a chance because they have such an enormous home market before they touch a first reel film for export."

"How do British exhibitors compare with American?"

"No comparison. We in Canada are decades ahead of the British exhibitor in showmanship. Even a fine film isn't given a decent setting over there. The British exhibitor does not understand the game of building up a show. Yes, I hope to bring over some good British films here. I'd like to have more of them to balance up the American. But the prospects, now, are not rosy. A great deal will have to be done to back up the industry."

"After a vacation, have you any fresh ideas about American film production?"

"Yes, I think too many pictures are produced without enough regard for the story, the drama, the life. Personally, I believe in building up picture interest, theatre interest, show interest. You cannot do that with hokum pictures or promiscuous sex films and slambang music. The claim of the moving picture must be established in its fidelity to life and its inter-relation to good music. That's why the Hippodrome spends more on music than on pictures. And it is time States-producers paid more attention to subjects from other countries. There is a big life in Canada, for instance, that the film only touches now and again. There is a big life in Canada, not only for this market and Britain, but for the American home life. This country is a link between the rest of the Empire and the United States. And movie pictures should be a part of this, and not merely propaganda, but life. Let these people understand one another better and come together."
A hungry man wouldn't be satisfied with humming bird's tongues on toast or a dill pickle.

He wants a real square meal, like good rare roast beef, potatoes and brown gravy. The “subtle stuff” may go with a Browning Club, but your crowd likes to haw haw. They don't like to guess at the laughs.

When you give them a Mack Sennett you give them a good square meal of comedy, and they thank you for it.

Take a look at “Over There-Abouts” and “Dangerous Curves Behind.” When you get through laughing, plan to advertise them. What's the profit in having a good thing if you don't tell them about it?
He was a book agent.
He came in on his feet and went out on his ear.
He was so unlucky that black cats trembled as he slithered by.
He had been stone broke so long that moss was gathering on the stone.
He met a million dollar girl, and was invited to invite her and nine other girls to dinner, and his wealth was fifty cents.
Just look over this one. It is full of gags and originality. It has the earmarks of a riot. These Graves comedies are getting better all the time, and they started good.
There's just one way for you to get the most profit out of them. Advertise them.
News of Exhibitor Activities

Kansas City Dissatisfied With Censorship Board

KANSAS CITY, Mo., October 2.—With exhibitors and all those affiliated with the industry on both sides and state officials of Kansas are beginning to ask, and ask with emphasis: “Why have a censor board if it has passed some of the pictures we see in Kansas?”

A column story was devoted to the question, which daily is growing in complication, by the Kansas City Star Sunday. That, after all, the public is the better censor, appears to be the trend of sentiment. In observations made by Mrs. C. J. Evans, of Topeka, Kas., who is called the most influential censors in Kansas, and who helped frame the state censorship law, she asserts that the censor board is growing entirely too liberal in its approvals. Excerpts of her statement in a letter to The Star follow:

One afternoon recently I dropped into a theatre. After an enjoyable viewing of a news reel and comedy a feature picture was thrown on the screen. The entire picture was immoral and smacks of immorality all the way through. The censorship board evidently had tried to ‘clean up’ in places by eliminating titles.

Inasmuch as the whole tragic truth was laid bare in the latter part of the picture, it would seem that the work of the censor board served no other purpose than to bewilder the minds of the audience.

Strife Dissolves Allwon Corp.

At a special meeting of the Board of Directors of the Allwon Theatres Corporation, New York City, attended by nine of the twelve directors, the corporation was unanimously passed a resolution authorizing a dissolution of the corporation because of internal dissension between certain directors. Charles R. Bird was authorized and directed to file a petition in the Supreme Court, New York County to effect said dissolution. The petition was signed by eight of the twelve directors.

Resolutions were also adopted by eight of the twelve directors, declaring unauthorized any contracts made for the booking of films which were not signed by at least three members of the executive committee. The executive committee as constituted by the by-laws consists of four members. One of the number of directors in the corporation only three had been elected, namely, Charles Steiner, David Rosenweig and Frank Koren. The contracts repudiated by the resolution were those not passed by at least three members of the committee. Samuel Weiss was nominated for the vacancy in the membership of the Executive Committee and was unanimously elected by those present at said meeting.

BARRY BURKE TO MANAGE

PALACE THEATRE IN DALLAS

DALLAS, Texas, Oct. 2.—John Friedl, district manager of Southern Enterprises in Texas announced that Harry Burke, of Fort Worth, new manager of the Palace Theatre there, will be made director of the Palace Theatre and the Strand, according to Friedl.

Mr. Burke is 35 years old and has been in the theatrical game almost that long. He began as usher and worked himself up through a series of promotions including head usher, doorman, stage carpenter, stage electrician, usher, assistant manager and finally manager.

Star's Story Continues

The Star's story continues: “The above protest of Mrs. Evans only voices many protestations that have been made against movies in Kansas, where the state has attempted by law to regulate them.

What is the state censor board doing?,’ ex-Governor Henry J. Allen once asked in his term as Governor after he had witnessed a motion picture show one night in Topeka. ‘The board must have been busy at something when this picture got by.’

‘Last winter during the legislative session an effort was made to abolish censorship. The movement was sponsored by the motion picture industry and it was questionable whether the bill would pass. But in the discussion of the pending measure one frequently heard: ‘Why have a censor board if it has passed some of the pictures I have seen in Kansas theatres?’

‘Miss Emma Veits chairman of the present board, said the picture mentioned by Mrs. Evans, was a subject of discussion by H. Haskell, the other member of the board, Mrs. Etta Beavers, not being present. Miss Veits said there had been some complaints on the picture, but declared that when she received the complaints she called the picture in for a re-run, but that the distributors have thirty days in which to comply with the order recalling it.’

Paul Whiteman Gladdens Buffalo;
Other Up-State Music Notes Sour

BUFFALO, N. Y., October 2.—Buffalo exhibitors are greatly pleased with the announcement by Representative Clarence MacGregor of Buffalo that he will seek congressional help to “throttle the music trust.” Mr. MacGregor who was instrumental in having the tax on admissions repealed, declares he will seek an investigation of the American Music Publishers Association by local publishers to determine to what lengths it is going to enforce claims for the use of copyrighted works to which the organization considers itself entitled under what Mr. MacGregor considers an unwarranted interpretation of the copyright statutes.

J. H. Michael, chairman of Buffalo Zone M. P. T. O. of New York, declares the fight to repeal this tax is not just as important as the campaign to repeal the admission tax and urges every exhibitor in the state as well as the country to support Mr. MacGregor in his proposed battle. Every motion picture house in the United States is interested as each must pay tribute to the society.

It is unthinkable,” says Mr. MacGregor, that any person or group can be permitted to continue such an enterprise or business to American sense of fairness or decency.

The strike of musicians, stage hands and operators is still in force in the Strand, Cataract and Bellevue theatre, Niagara Falls, N. Y., and there is no indication as to when it will be continued. High officers of the stage hands union were in the Cataract City last week end but were unable to get together with the theatre interests so they returned to New York.

Indian Picture Has Premiere In Charlotte

CHARLOTTE, N. C., October 2.—Charlotte's first world premiere of an epochal motion picture production occurred on Sunday, September 20th, at one minute past midnight when “The Vanishing American” had a showing at the Imperial theatre before a crowd that taxed the capacity of the theatre, and which was the forerunner of a solid week's presentation of this production upon the occasion of the holding of the “Lady's Night” at the Imperial and Charlotte and which was attended on Friday by Miss Lois Wilson upon the day dedicated a “Miss Wilson Day.”

“The Vanishing American” called for only the greatest praise from local critics, the Charlotte “Observer” declaring that it was “greater than ‘The Covered Wagon.'” Friday at the exposition shattered all attendance records, Miss Wilson making three different talks before the immense crowds that thronged the exhibition plates of the exposition.

* * *

Hoquiam, Wash., Oct. 2.—The Capitol opened here last night under the management of Henry Newman.

* * *

Los Angeles, Cal., Oct. 2.—Bard’s Adams Street Theatre opened here recently. It is one of the Bard chain, operating locally and in adjacent towns.

Blown Theatre Safe

Starts $8,000 Blaze

Fire broke out in the Florence Theatre, 883 East Broadway, New York, as a result of an attempt to blow the safe, and did $8,000 damage.

The house, with a seating capacity of 1200 is owned by the Allwon Theatre Corporation, Rosenweig and Katz, managers, who operate twelve other theatres in the city. It is situated on the east side, and was insured through the Horbit E. Ebenstein Company against both fire and burglary. This is the second attempt within a short time to blow the safe at the Florence Theatre.

* * *

ST. LOUIS, Mo., Oct. 2.—The St. Louis Amusement Company, controlled by Skouras Brothers and Harry Koplar, on Tuesday, September 22, took over the Cinderella Theatre, 2731 Cherokee street, owned by Freund Brothers under a long term lease calling for an additional yearly payment to the former owners.

Coincident with the leasing of the Cinderella it was learned that the St. Louis Amusement Company plans to purchase or lease ten other theatres in the St. Louis territory. The deal for the ten St. Louis houses will be concluded within the next few weeks.

In Furthermore of the expansion plans of the company the offices of the St. Louis Amusement Company have perfected arrangements for the floating of the $600,000 first mortgage 6 per cent real estate gold bond issue due serially from October 1, 1927 to 1935.

The bond issue is being handled by the brokerage houses of Lorenzo E. Anderson & Co., Liberty Trust Company, and Tausig, Day, Fairbank & Co., and are being sold when, as and if issued.

The St. Louis Amusement Company now operates and owns in fee simple ten moving picture houses and airdomes and in addition has attractive leases on eleven other amusement places. It also has leases on three other theatres and an air dome which are closed at present. All of the houses are big money makers.

The properties owned in fee simple by the company recently were appraised at $1,232,500. This does not take into consideration any value accruing from the leaseholds. An additional $200,000 in monthly earnings before federal income taxes of $125,451.43, after allowing $124,618.81 for depreciation.

Big Earnings

The audit, made by Ernst & Ernst, certified public accountants, covered the two-year period ended December 31, 1924.

For the six months period to June 30, 1925, the company had earnings before estimated Federal incomes taxes, of $79,601.69, or at the rate of $105,203 a year.

The offices of the St. Louis Amusement Company are Syros P. Skouras, president; Harry Koplar, first vice-president; Charles F. Skouras, second vice-president; W. A. Stickney, secretary, and Sol E. Koplar, treasurer. Recently Sam Hamburg, Jr., disposed of his stock in the company, and was succeeded as treasurer by Sol E. Koplar.

Harry Koplar and the Skouras Brothers are considered among America's leading showmen. They have had spectacular careers. Koplar built a vast fortune from a five cent tent show at Fifteenth and Montgomery streets, while but a few years ago Skouras Brothers had but a fourth interest in a small house on Market street.

The affiliated companies within the next few months will close theatres in St. Louis, and will have a decided advantage in purchasing film and other supplies for their houses.

Skouras Brothers Enterprises A stock reached a new high record on the St. Louis stock exchange September 19, when $124,618.81 was placed on the market at $36 but a few months ago.

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NEW H. & H. HOUSE

CHICAGO, Ill., Oct. 2.—Work has been started on a new theatre, the Hollywood, at Fullerton and Greenwood avenues. It will cost $500,000, three stories in height and seating 1,400 people. It is on a site 100 by 165 feet and will have stories, offices and apartments in the same building. Hill & Haverkamp, who are also interested in the Rivoli, Logan Square, Dearborn, Star, and Windsor Theatres, are the owners. Plans were drawn by K. M. Vitzum and John J. Burns. The general effect of the decoration is popular Italian garden.

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LOOT JACKIE'S THEATRE

PASADENA, Cal., Oct. 2.—The Raymond Theatre, one of the Langley chain, recently bought into by Arthur Bernstein, production manager for Jackie Coogan, was robbed of over $1,800. This is the fourth time in the past years that the theatre has been looted.

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AMERICAN PROPERTY HOLD

CHICAGO, Ill., Oct. 2.—The Broadway Film Laboratories, composed of the stockholders of the Liquidating American Film Company, has bought the latter company's property at 6227 Broadway for a reported $125,000.

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CONVENTION DATE

The sixth annual convention of the M. P. T. O. of Michigan will be held at the Panlind Hotel, Grand Rapids, October 6 and 7. At the opening banquet the speakers will be Lieutenant Governor Walsh, John Lovitt of the Michigan Manufacturers Association, Judge Alfred J. Murphy of Detroit, Clarence J. McLeod, Congress man from Michigan, Arthur Vandenberg, Editor of the Grand Rapids Herald and Martin Quigley of the Exhibitors Herald.

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HELL'S HIGHROAD"

OPEN STATE

Premiere at New Denver House Gala Occasion

DENVER, Colo., Oct. 2.—The new State Theatre on Curtis street, in the heart of the theatrical center of Denver, Colorado, was opened last week by Harold Stone and Floyd Rice, with "Hell's Highroad" starring Lecatrice Joy as the premiere attraction.

The formal opening of the house was one of the most elaborate affairs ever staged in Denver.

Practically every city official and socially prominent person was in attendance and Cecil B. De Mille's presentation of the Rupert Julian production was greeted with an ovation.

The decorations of the new theatre were executed under the supervision of Edwin C. Bland, manager of the Carroll Theatre Corporation in Los Angeles.

The policy of the management will be the presentation of exclusive first runs. The first year's program will include the entire thirty-seven releases of Producers Distributing Corporation: These productions will be shown promanipuated by de Iod staggers in theon the direction of Harold Horne, who is well known on the West Coast for his elaborate prologues.

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"WINDS OF CHANGE"

"Winds of Chance," Frank Lloyd's new special, has been booked over the entire Famous Players circuit of theatres in the South and in New England, according to a statement from the company's distribution department.

Recent additions to the list of sales also include the Roosevelt Theatre, Chicago; the State, Minneapolis; the Capitol, St. Paul; the Garrick, Duluth, and the Olympia, Worcester, Mass.

"GRAUSTARK"

Following its record breaking engagement at the Capitol Theatre, New York, where it shattered four house records during its run—the records for a week's receipts, for a single day's receipts, for two consecutive five day's receipts and to the biggest single matinee in the theatre's history—"Fruit National's" new Norma Talmadge picture, "Gravastark," directed by Dimitri Buchowetski, is being eagerly snapped up by prominent first run theatres.

Among the contracts just closed on "Gravastark" following the previous successful run of the picture in the finest theatres are many of the chief key city points have already been closed. In addition to big bookings previously announced "The Live Wire" has been sold to Loew's State Theatre in Cleveland and the Main Street Theatre in Kansas City. First National is making special efforts to place the initial Johnny Hines "The Live Wire" in the representative key city theatres, in the belief that "The Live Wire" will prove itself a valuable acquisition for any theatre.
“Freshmen” Continues Breaking Records

That “The Freshman,” Harold Lloyd’s new Pathe feature comedy, is a world-beater for breaking box-office records, is attested to by the following telegrams received at the Pathe Home Office:

Manager Gillick of the Pathe Chicago branch wired:

“Roosevelt broken every record for the house with the Freshman. Picture is doing tremendously business and everyone is talking about it.”

J. A. Epperson of the Kansas City Branch wired:

“Opening day of Freshman at Royal Theatre Kansas City was a tremendous success, tying all previous records in history of theatre by number of paid admissions and box-office receipts. The film has been played practically every big picture reel theatre in the city. The record proves beyond any question of doubt that Harold Lloyd, the world’s greatest attraction in show business, Press and public claim Freshman Lloyd’s greatest.”

Manager Moran of the Pittsburgh Branch wired:

“One hundred per cent Pathe show Freshman Ted For Two and Pathe News opened the new Wilmer and Vincent Theatre in Altoona yesterday. It went over with a bang confirming applause.”

S. C. Jacques of the Cincinnati Exchange wired:

“The Freshman opened at the Rialto Theatre Hamilton Ohio yesterday and broke all house records receipts and set new attendance records. Seating capacity of theatre was increased by over 400 seats, which made the house the biggest in the city, and it is now one of the largest theatres on this entire circuit.”

Harry Graham of Chicago wired:

“Freshman opened Danville Sunday night and in spite of the large attendance, which averaged around the hundred mark during the day and ran out at least eighteen hundred people at nine P.M. last night with little series opening here today between Crackers and Fort Worth on the baseball season here Saturday with thousands of visitorsighted in the front, as if Freshman would shatter all records in attendance and box office receipts at Howard Theatre.”

October 3, 1925

Grauman’s New Theatre To Be Chinese Temple

Ground For Pioneer Showman’s House Will Be Broken November 1

N. J. EXHIBITORS’ MEETING

The Motion Picture Theatre Owners of New Jersey held a Directors’ meeting at Asbury Park, New Jersey, Sept. 24. Among those present were: President Joseph M. Seider, Vice-Presidents Charles Hildinger, Paul Milburn and members Secretary Leon Rosenblatt, Treasurer William Keegan, Chairman Sidney E. Samuelson and Directors Benjamin Schneider, I. M. Hirschblit, Jacob Fox, J. J. Unger, Lee Newbury, E. Thornton Kelly, Louis Gold.

The reduction in Power Rate has been brought to and the data that was collected for the past year has been put in shape for presentation to the Public Utilities Commission.

A campaign has been inaugurated in the City of Newark, comparing the advantages of that city with other cities in the state as an effort to get the theatre-going public to patronize the local theatres.

Among the various subjects taken up were legislation, industrial rivals and the Play Date Bureau.

The treasurer reported large increase in the past year.

The Directors were also informed that the Hays organization had stepped into the Apollo vs. Wellmont Theatre battle and the firm of Cadwalder, Wickham and Taft is representing the Anol’s Exchange in the matter. The Motion Picture Theatre Owners merged the firm of Koenig, Sittenfeld & Aramow as additional counsel to represent the Wellmont Theatre.

HOLLYWOOD, Cal., Oct. 2.—Having presented the first Egyptian Theatre in this Hollywood theatre of that name, Sid Grauman announced last week that his new house, to cost $3,000,000, which will stand on Hollywood Boulevard between Orange Drive and Orchid Avenue, will be of Chinese design.

Coincident with this announcement Grauman said the reports that he was interested in a projected theatre chain were groundless. His Hollywood Egyptian and the new Chinese structure, he said, will represent his only interests in this line.

In view of the fact that Grauman is without doubt one of the leading showmen of the country, combining spectacular effects with a keen business insight, no word from the following details concerning his new enterprise are unusually interesting.

The plans for the Chinese Theatre were designed and executed by Mendel Meyer.

Ground will be broken for the structure on November 1.

The seating capacity will be 2,000.

The motif of the Theatrical Palace is to be that of the classical Chinese dynasties, and drawing inspiration from these magnificent Celestial temples which bear the same relation to the East as the Orient do the Greek Acropolis and the Roman Forum to the architecture of the Occident.

The approach to the theatre will be through an immense gate, which will be in form, and surrounded by a wall 45 feet high and flanked by the statue of the Oriental and the Oriental and the Chinese girl. In the centre of the wall, will be the entrance of the theatre, to be brilliantly illuminated at night by colored lights. The courts and site of the theatre will be made of polished marble, and the planade roof will be decorated with the tropic garden in bronze and copper.

An awe-inspiring vista will greet the visitor entering the great foyer. Thirty foot walls, flanked by giant sculptured columns, will be elaborately embellished with sculptural scenes of life and scenes from old Chinese screens.

The auditorium will be absolutely unique in its proportions, with galleries passing through great colonnades or corridors on either side, and formed by towering inlaid columns seven feet in diameter.

The walls behind the column will be enriched by giant panels, bearing Chinese hangings, some of them more than 25 feet in length, and by intricate sculptural designs in relief and the artistry of the metal craftsmen.

The columns themselves will be profusely ornamented with Chinese symbols, intended to present the wisdom of Confucius in Chinese literature. The stage will be made to insure the technical correctness of the native characters which will present ideas to dramatic art.

One of the largest and finest pipe organs in the country will be installed in the auditorium that will be able to create the music of the Orient and the Orient itself.

 Provision will be made for a very large orchestra.

The prosenium arch at the asbestos curtain will be 85 feet wide. The stage from the front will be 200 feet by 150 feet, and 140 feet wide, designed to permit the staging on an elaborate scale of Chinese productions.

The structure will be Class “A” construction throughout on a frame of steel. A highly developed system of ventilation will be incorporated, which will permit the introduction of fresh air, cooled to the proper temperature in the hot climate by refrigeration equipment.

The building will be designed under the supervision of the architects H. C. F. Grombacher and L. F. Rice, and the construction will be handled through the engineering firm of H. C. F. Grombacher and L. F. Rice.
The ghost walks for the "Phantom" ballet. Here above you see how Albertina Raschi's dancers trained daily for the prologue for Universal's "Phantom of the Opera" before it made its New York premiere at the Astor Theatre.

Down to the sea in a row-boat goes Dorothy Devore, the winsome Warner Brothers star. Or perhaps she has just trudged along the beach, leaving footprints in the sands of Santa Monica.

Curious crowds always gather when a movie camera is in sight. This shot was taken when Colleen Moore, First National star, was in London for "We Moderns."

"Pawnee Bill," known in private life as Maj G W. Lillie, is now in conference with Catherine Curtis on her forthcoming production depicting the life of Buffalo Bill.

Page Mr. Volstead; Vilma Banky, Rudolph Valentino's leading woman in the United Artists production, "The Lone Eagle," is about to serve Clarence Brown, the director, and Hans Kraly, scenarist, some old water from the studio wine cellar.
Cecil B. De Mille and Jetta Goudal greet Alla Nazimova upon her visit to the De Mille Studio last week after an extended absence in Europe. Alla is all dolled up in a Parisian gown while De Mille is in his working clothes and Jetta is costumed in the 17th century gypsy costume which she wears in De Mille's personally directed production "The Road to Yesterday."

Here is the secret of her slender, lithe body. Whose? Norma Shearer's, of course. She is just completing her role in Victor Seastrom's "The Tower of Lies" for Metro-Goldwyn-Mayer.

Director J. P. Hogan and his Columbia Pictures staff on location for the new "Perils of the Sea."

Marilyn Mills, Davis star, shows off her co-stars to Nancy Welford.

Doug must swim in his next for United Artists, "The Black Pirate," and so Johnny Weismuller will initiate him.

Joby Ralston also works to keep fit. She'll be seen soon with Harold Lloyd for Paramount.

Myer Lesser, director-general of advertising, publicity and exploitation (left), and Samuel E. Morris, general manager of distribution, of Warner Bros., talking over plans and developments in Warner Bros.' National Advertising Campaign.
**BOX OFFICE REVIEWS**

**HIS MAJESTY**


**CAST AND SYNOPSIS**

Bunker Bean, a poor clerk wholly lacking in initiative, is convinced by two fake mediums that he is the reincarnation, first, of Napoleon and second, of Ram Tat, an ancient Egyptian monarch. Feeling that he is a conqueror, he becomes unbearably snobbish. But fate is with him, his employer's daughter proposes and becomes engaged to him. He inherits money and waxes prosperous. In the end he is disillusioned, but a return of the old fighting spirit enables him to marry the girl and all ends well.

**WHERE**/ slap stick comedies are popular this poor adaptation of Harry Leon Wilson's clever story may get by. Here was material for a brilliant screen comedy. But somewhere something happened. The result is that the picture is an elongated two-reeler — far less entertaining than many short subjects.

In the story Bunker Bean was a type somewhat similar to the celebrated " Bertie of the Movies." He was a lovable kid, eager to believe, anxious to succeed. He did so because of the exceeding good fortune with which his author endowed him. The series of adventures he passed through were such as to cause the most casual reader to chuckle.

There is some crude, rough comedy in the picture. The best of it coming to light in the sequences where Bunker's mummy is delivered at his home and subsequently destroyed by the pup. The clowning "business" is overdone, but causes a smile or two here and there. The final scene shows Bunker in a muddy pond struggling with his rival, while a turtle attacks him from the rear.

This is not a part for Matt Moore. He is woefully miscast. Years too old to play Bunker, he also makes of this credulous kid a nondescript moron. He fails to arouse sympathy. Many will agree with the fakeclairvoynats who seem to adhere to the classic motto "Never Give a Sucker an Even Break."

If you exploit this one, feature the Wilson story. It will be remembered as a classic of its kind. Play upon the title. Stress the "mystic" element. Remembering the late Nat-ank-ah-men, make the most of the fact that Bunker is supposed to have been the reincarnation of an Egyptian king.

**THE CIRCLE**

*Metro-Goldwyn-Mayer Photoplay. Adapted from the stage play by W. Somerset Maugham. Director, Frank Borzage. Length, 5,511 feet.*

**CAST AND SYNOPSIS**

Elizabeth...Eleanor Boardman
Edward Luton...Malcolm McGregor
Lord Grevn Cheney...Alex Francis
Lady Catherine...Eugenie Nicholls
Lord Porteous...George Fawcett
Mrs. Shamstone...Estelle Jansen
Arnold...Creighton Hale
Baker...John Rafter

Lady Catherine, wife of Lord Cheney, elopes with a family friend, Lord Porteous. Thirty years later her son's daughter invites the couple to call. Her reason is that she is considering an elopement with Edward Luton, leaving Arnold for him. She wishes that a love elopement will withstand the strain of thirty years. Convinced that it has done so, she and Edward elope. But Arnold disguises himself as a mummy and wins the girl away administers a sound thrashing to Edward returning home in triumph with Elizabeth.

They have spoiled this one. It is a sophisticated problem comedy-drama that in no way equals the brilliant play from which it is adapted. While moderately pleasing, it must be relegated to the class of average program pictures.

In Somerset Maugham's play one of the big kicks was that in the end the young couple follow in the footsteps of their elders. In turn, they defy convention and marry. The result is that they marry. But when their determination is evident his Lordship obligingly lends his motor for their elopement.

Perhaps as a sop to the censors director Borzage has the unlovable husband disguise himself as a chauffeur. He drives his wife and her well-nigh perfect lover to a spot where the wife administers a sound thrashing to him. Thus Maugham's dandy finale is utterly emasculated.

It seems that even the most carefully moral audience would prefer Elizabeth in Edward's arms rather than Arnold's for the final clinch of the picture. Edward, in the person of Malcolm McGregor, is a wholly personable young man guilty of no crime save ardently loving Elizabeth. On the other hand Creighton Hale makes Arnold to a sneering monodol snob, incapable of a hearty laugh—or, indeed, of a hearty love. Only by the wildest stretch of the imagination may one believe that Arnold, described as "a perfect old woman," could possibly best the athletic Edward.

Alex Francis as the deserted husband, does the best work. Next to him come Eleanor Boardman and Malcolm McGregor. Neither Eugene Besserer nor George Fawcett are up to the mark. Mention the adaptation of the film from the stage success.

**LET'S GO GALLAGHER**

*F. O. Photoplay. Authors and Scenario, Persy Heat and James Gruen. Directors, Robert De Lacey and James Gruen. Length, 5,182 feet.*

**CAST AND SYNOPSIS**

Tom Gallagher...Tom Tyler
Dorothy Manning...Barbara Bear
Black Carter...Olin Francis
Mrs. Butterworth...Owen Petersen
Bendy Mulligan...Alfred Huston
Little Joey...Frankie Darrow

Cowboy Gallagher, a poor mountain boy, is one of the greatest of all comedians. But he is not well-known in the mountains, where he is a saloon fight, rescues Joe who has been sent out in despair to Dorothy Manning by her sister. Gallagher decides Joe and goes to work on the Manners ranch. Here he meets Carter and Peters, the crooked cow- men with whom he battles in the saloon. When the Manners buy up the mortgage, and while Tom is away getting money to pay it, they kidnap Dorothy. In a fight over the girl, one punch kills the other. Tom, with the help of them in the back yard, and a rheumatic old puncher, Bendy Mulligan, rescues Dorothy. Gallagher and Dorothy marry.

All the usual Western stuff here. Plenty of action. Lots of good riding. Some good fast fights and gun episodes. It should suit oke where they like this form of entertainment.

Nothing new or original in the production. All the old stuff is used again. But it is well done. Tom Tyler is as stalwart a Western hero as any of them. He is better looking Gallagher, bearing a noticeable resemblance to George O'Brien. Also he is among the headliners when it comes to horsemanship.

There are a number of "punches." The first is the fight in the saloon, where one of the villains and the hero go to the mat in a realistic fray. Another shows Tyler galloping after the deadcat which is running wild with the boy, Joe, aboard. A rushing locomotive is coming head-on to where the boy is and the hero makes a desperate lunge, it is a sound thrashing to him. Thus Maugham's dandy finale is utterly emasculated.

It seems that even the most carefully moral audience would prefer Elizabeth in Edward's arms rather than Arnold's for the final clinch of the picture. Edward, in the person of Malcolm McGregor, is a wholly personable young man guilty of no crime save ardently loving Elizabeth. On the other hand Creighton Hale makes Arnold to a sneering monodol snob, incapable of a hearty laugh—or, indeed, of a hearty love. Only by the wildest stretch of the imagination may one believe that Arnold, described as "a perfect old woman," could possibly best the athletic Edward.

Alex Francis as the deserted husband, does the best work. Next to him come Eleanor Boardman and Malcolm McGregor. Neither Eugene Besserer nor George Fawcett are up to the mark. Mention the adaptation of the film from the stage success.
THE MAN ON THE BOX
Warner Brothers Photoplay. Adapted from Harold MacGrath's novel and stage play. Director, Charles Reisner. Length, 7,481 feet.

CAST AND SYNOPSIS
Bob Warburton .... Syd Chaplin
Bob's Brother-in-law .... David Butler
Betty Annensley .... Betty Annensley
Mrs. Lampion .... Kathleen Calhoun
Mr. Lampion .... Thomas J. Budge
Bob's Sister .... Helene Costello
Col. Annesly .... Charles Reisner
Badoff .... Charles F. Reisner
Count Karloff .... Charles Gerrard

Bob Warburton, wealthy bachelor, meets and loves Barbara Annensley. In order to be near her he secures employment as a gardener after a humorous adventure in which he pretends to be a cab man in order to drive her home. At this height of his real identity, she insists that he serve as butler at a big dinner party. He protests ignorance, and the villain offers the loan of his butler. This in order that he may steal the plans of a certain invention. Bob gains knowledge of the scheme and thwarts the Count and his spy by posing as a servant, and wins from an employment agency. Bob saves the day and marries Betty.

GAIN Syd Chaplin shines as a comedien of the first water. His humorous portrayal of Bob Warburton is good for a laugh anywhere.

His present vehicle lacks the wealth of situations that abounded in "Charley's Aunt." But the plot of the story makes it necessary for the writer to do some female character impersonation. It is in this bit that he scores most heavily. He flirts and prances about in a most amusing manner, and again proves himself a past master in the art of pantomime.

Another especially pleasing sequence is that in which our hero becomes "The Man on the Box"—a hansom cab driver in order to drive Betty to her home. In a set-to with the police he is thrown out of the box and driven directly to the horse's back. Here he clings to the animal's neck and brings it to a standstill. Betty hails him as her hero. The rest is easy, for Bob secures a job as the household gardener.

In an emergency he is pressed into service as butler. But as such he cannot be termed a complete success. He soon gets off from this job, and to thwart Karloff does the disguise of a serving maid.

Syd Chaplin is indeed a joyous comedian. He carries the entire burden of this picture on his shoulders. Without him it would not amount to a great deal. It is distinctly a one man show.

Alice Calhoun is acceptably beautiful as the heroine. She aids materially when opportunity offers. It is interesting to notice improvement in the work of Helene Costello, daughter of the late Favorite Maurice. "Chuck" Reisner contributes some laughs.

The popularity enjoyed by the star will help sell tickets for your showing. Feature his name as much as possible. Tie up with libraries and book shops on the strength of Harold MacGrath's novel. Also remind your patrons that the stage play was a big success. A hansom cab appropriately placed will make a good ballyhoo. You may also use a man dressed as a serving maid to parade the streets calling attention to your picture.

WHAT FOOLS MEN
First National Photoplay. Adapted from Henry Kitchell Webster's novel, "Joseph Greer and His Daughter." Director, George Archainbaud. Length, 7,349 feet.

CAST AND SYNOPSIS
Joseph Greer .... Lewis Stone
Beatrice .... Shirley Mason
Jennie .... Jenie McArthur
Vi Williamson .... Ethel Grey Terry
George A. Bland .... George B. Lacey
Lancing Ware .... John Patrick
John Williamson .... Handsome
.... Tom Wilson

Joseph Greer has invented a new process of linen manufacture. He enters into partnership with some female friends. He is on guard but wishes to use these persons for his daughter's social advancement. The wife of one of his partners approaches him and tells him of her infatuation. He repulses her. The garbled account which she tells him about her husband causes that worthy to sell Greer a farm. Later on he is persuaded to marry his former chauffeur's daughter. Greer is content with his plans to drink and disappears. His secretary finds him living in squalor. She convinces him of his daughter's right to happiness with her chauffeur husband. The three instill a new fighting spirit in him. He regains his fortune and marries the secretary.

A absorbing society story has been pictured. It should prove interesting entertainment where audiences like a diet of high society and high finance.

An absorbing story well developed. It follows the hero through a series of disappointments and disillusionments that finally cause his downfall. From this point on he again arises to influence and happiness through the efforts of the heroine, his secretary.

Gripping drama crops up in several of the scenes. In one Greer, in the person of Lewis Stone, administers a well-deserved tongue lashing to the vamping wife of his partner. Later on he is persuaded to marry his former chauffeur's daughter. Greer is content with his plans to drink and disappears. His secretary finds him living in squalor. She convinces him of his daughter's right to happiness with her chauffeur husband. The accumulated unhappiness is too great to bear. Greer slinks away to the slums. Here in a vital scene he is finally discovered by his faithful secretary. She shows him his errors, and finally convinces him that his daughter has indeed made an admirable choice in selecting a husband.

There is a reconciliation. The final sequences make it plain that Greer will regain what he has lost. Also that Jennie McArthur, the secretary, will be Mrs. Greer.

Lewis Stone is well cast in the part of the adoring father. He gains and holds audience sympathy and contributes some fine acting. Shirley Mason makes Beatrice, the daughter, seem real. Barbara Bedford is quietly compelling in the role of the secretary with huge personal interest in her employer. Hugh Allan makes chauffeur George Burns a lovable character.

Tell them this film is an adaptation of the novel. Build up interest with catch lines. Use the name of Lewis Stone, and the others in the cast that have special pulling power in your vicinity.

A SON OF HIS FATHER

CAST AND SYNOPSIS
Nora .... Bessie Love
Nora's Big Boy Morgan .... Warner Baxter
Nora's Sister .... Marion Byron
Holdbrook .... Walter McGrail
Larry .... Carl Stockdale
Pablo .... Billy Eugene
Morgan .... James Parry
INDIAN

Nora comes West to meet her brother Larry employed on the Morgan ranch. Larry tells Nora of the big gold strike that has taken place. Nora finally learns the truth about her brother and endeavors to reform him. She is kidnapped by the band, but rescued by Morgan with the aid of U. S. Cavalry. Larry is killed. Holdbrook learns to care for Nora and makes her a present of his share in the ranch. Morgan is married to a wealthy woman. The band of smugglers is disbanded.

T HIS is a thrilling Harold Bell Wright melodrama which should go well where Westerns please. It is lavishly produced against an Arizonian background. The scenery is exceptionally fine. Especially those shots that show the Grand Canyon.

There is plenty of action from first to last. The biggest thrill is contained in the sequence showing the redoubtable cavalry swooping down upon the smuggling gang just in time to save the heroine.

Other scenes that will make them sit up and take notice include the stampede of a herd of horses and some vivid shots of cattle rustling operations.

There is sufficient wild riding and gun play to satisfy anyone. The plot has been logically developed. There is a smashing climax to the final fray between the troopers and the outlaws, with which the heroine's weak brother is shot to death.

For love interest there is an affair between the hero, Morgan, and Nora. Also an added touch in the devotion of Holdbrook, the villain, for the Irish girl. Her winsomeness wows him from his evil ways. In the end he presents her with the property he has won from Morgan in gambling, and steps aside so that the lovers may be united.

The photoplay is excellently cast. Warner Baxter plays the lead with assurance. He looks the part and gives a competent and convincing performance. Bessie Love is an alluring colleen. It is not difficult to understand how the various men succumb to her charms. Raymond Hatton and Walter Mcgrail play the heavy roles.

Don't overlook the enormous following enjoyed by Harold Bell Wright among readers of current fiction. By all means effect ties with the book shows and libraries. The title is good for catch line advertising. Feature the strong and popular cast. The usual Western play is appropriate.
TESSIE

Arrow Pictures Corporation Photooplay.

Author, Sewell Ford. Director, Dallas Fox.

Fitzgerald. Length, 6,221 feet.

CAST AND SYNOPSIS

Tessie

Roddy Welles

Barney Taylor

Mrs. Welles

Mary Gordon

Uncle Dan

Frank Perry

Tessie works at the cigar counter of a hotel. Her sweetheart, Barney, is a garage mechanic. She exerts his ambition to be an automobile salesmen, and gives him a tip that wealthy Mrs. Welles is buying to go a car. He gets Mrs. Welles are constantly in one another's company, and upon one occasion, he breaks an engagement with Tessie to be with Mrs. Welles. Meantime Roddy Welles, her son, falls in love with Tessie. Mrs. Welles visits Tessie's home with Barney to break off the affair. She quarrels with Barney. The heroine elope with Roddy. Roddy woos her in tempestuous fashion. Roddy becomes of age, and on the morning of his twenty-first birthday, he and Tessieelope.

TIS a comedy that should prove a popular program attraction in any of the smaller houses. It is well filled with humorous situations. There is a pleasing love story interwoven, and enough pathos to make a well balanced film.

Much of the humor centers about the infatuation of the wealthy widow for the breezy Barney Taylor, a former garage mechanic. He falls an easy victim to her charms, more particularly her money. Lee Moran plays the part in a mail order suit and a brown derby. He extracts all the chuckles the role offers.

One of the best shots shows the widow dragging the unwilling Barney to the home of her former sweetheart. She does this in order to break off her son's engagement to Tessie, who presides over the cigar stand at their hotel. Tessie lives with relatives. Her uncle is a clay pipe, and her buxom aunt appears in a simple gingham dress. When the Swan May Welles and her embarrasement escort call, Aunt Maggie promptly asks if they will not "stay for stew."

There is a good surprise ending. It will be expected that in the end Tessie and her garage lover will be reunited. However, nothing of the sort happens. A lot of entertainment value has been added by having the widow elope with Roddy.

Lee Moran and Myrtle Stedman are fine in the leading comedy roles. May McAvoy is a thoroughly sincere Tessie. Bobby Agnew makes Roddy pretty much of a sap in the early sequences, but later he comes through in good style and will have the audience with him at the finish.

Gertrude Short is the gum chewing type of working girl. She is one of the most effective scenes in the picture. Mary Gordon is always good for a laugh. Mary Gordon and Frank Perry do well with their bits as Tessie's relatives.

Your advance campaign may consist of a series of teasers quoting Tessie, the slanty cigar stand girl. All the Tessies in your town may be invited to attend the show as your guests. Arrange a Tessie beauty contest to select the prettiest Tessie in town.

THUNDER MOUNTAIN

Fox Photooplay. Adapted from the Pearl Franklin-John Golden stage play by Eve Unsell. Director, Victor Schertzinger. Length, about 7,600 feet.

CAST AND SYNOPSIS

Azalea

Maddie Bellamy

Sam Martin

Leslie Fenton

Preacher

Alcide Francais

Morgan

Paul Panzer

Joe Givens

Arthur Houseman

Ma McKinney

Emily Pirov

Pa McKinney

Pete Harmon

Si Pace

Russell Simpson

Jeff Perry

Otis Harvan

Mandy Coulter

Zazu Pitts

There is a feud between the Martins and Givens, for generations residents of Thunder Mountain. The Preacher persuades Sam Martin to get some education and help his people. Sam does so and determines to build a school house. Azalea, a circus performer, files from the show and its owner Morgan, Sam protects her and finds her a home against the approval of the people. She endeavors to aid in raising funds for the school by performing in tight and stunts for the miser Pace. Discovered, and doubted by Sam she determines to elope with Joe Givens. Givens murders his elopement is interrupted by Sam, is suspected of the murder and robbery. He is about to be hung when they determine to have a charge of dynamite set off after asking Heaven for a sign of Sam's innocence. Givens is exonerated and Sam marries Azalea.

EVER scene builds logically to a climax that literally explodes like a stick of dynamite. The tenseness of the final situations will have your patrons moping their foreheads on the coldest nights. This shoul please them all. It is an unusual melodrama played against a unique background. It is check—a-block with thrills, heart interest and suspense.

Imagine, if you will, the hero with a rope about his neck and an illiterate mob of mountains, leading him to his doom. Imagine his old friend the preacher, praying God for a sign of the man's innocence. And meantime frantically signaling his fellow conspirator to set off a charge of high explosive. The fuse is laid. And then—there isn't a match. A deal of fumbling—then the match—then it goes out. There's suspense for you!

That's only one of the big thrills in "Thunder Mountain"—one of those that make it a thundering good audience picture.

Maddie Bellamy proves that she can act as well as look beautiful. She has one of the best parts of her career—and she makes the most of it. Alec Francis makes a fine circuit rider. Dan Macoq and Otis Harlan provide a deal of humor. Leslie Fenton is a fiery mountain youth. Zazu Pitts and her expressive hands help a lot, and Emily Fitzroy is excellent. Arthur Houseman is a vicious villain, and if we forget anyone, you may be sure that every member of the cast is always in character and always helping to make the picture a success.

You can tie up with schools and pulpit for this one. It boosts the value of education and religion throughout. Tell about the stage play. Use a log cabin front. A ballyhoo of "mountainers" will help. Play up the feud.

THE PRAIRIE PIRATE


CAST AND SYNOPSIS

Brian Delaney

Harry Carey

Ruth Delaney

Jean Dortois

Howard Steeles

Teresa Esteban

Trilby Clark

Jose Domingo

Don Esteban

Robert Berman

Aguilar

Fred Kohler

Delaney's sister Ruth is murdered. He turns bandit to track the killer. In his search he enters Steeles's gambling hall, here he rescues Don Esteban and his daughter, Teresa, who are about to lose Steeles's clutches. Steele attempts to marry Teresa, but Brian thwarts his purpose and although wounded escapes with the girl to the mountain pirate follows. In a battle Brian forces Steele to exchange clothing with him. The posse pursues Brian shoot and kill Steele by mistake. It develops that Steele was the murderer of Brian's sister. Brian and Teresa wed.

ONE of Carey's best, this seems likely to go over in great style with lovers of thrill films. The continuity is clear. The long arm of circumstance is not too elastic. There is steady increasing speed in the action. And all falls in to a big climax when Brian and Steele finally meet in a life and death struggle.

Besides the more hectic sequences of the melodrama, there is a deal of romantic appeal. The love affair of Brian and the charming Teresa will cause hearts to palpitate in sympathy.

One of the most charming scenes depicts a Mexican fiesta. The atmosphere is redolent of castenets and mantillas—beauty with midnight eyes—sombreros and jingling spurs. One may almost hear the guitars by mistake. "La Paloma."

But for action, give us the battle between Brian and the vicious-hearted Steele. What a scrap! Lightning fast exchanges of pile-driving wallows. And a trick ending. The hero forces an exchange of garments. Sure enough, the poiser minus Steele for Brian. A volley of shots and the murderer of Brian's sister defrauds the gallows.

Another good one. Steele has all but forced the heroine into marriage. Then this Western Lochinvar comes to the rescue and in a whirlwind of action steals the bride away.

Harry Carey, as usual, lives and breathes the part he plays. There is no strutting or posing. He is just himself. And as such makes the character of the ranchman bandit always vital and vibrant with life.

Trilby Clark is admirably cast as the Spanish heroine, Teresa Esteban. She looks the part and plays it as an actress. She is really interesting in the role of Don Esteban. The other players all do their bits admirably.

Exploitations for this one should feature the name of the star. Stress the fact that this is one of his best pictures—a vital, thrilling, film of the West. Mexican lobby and bally will help.
for you
ideas
to assist
in cleaning
up BIG
with
in his greatest picture

JOHNNY HINES
"The Live Wire"

His first
First National Picture
Jumpin’ Johnny Hines
Better Than Aladdin’s Lamp

YOU DON’T EVEN HAVE TO MAKE A WISH

ALADDIN had a pretty good lamp. All he had to do was to wish for something, rub the lamp, then—presto, chango, alabazabla! he had what he wished for. That was a pretty good lamp, as lamps go.

But it didn’t have a thing on this last Johnny Hines picture released through First National. We mean “The Live Wire.” This thing has everything the old birds ever thought of beat about forty miles, or ten million miles, depending upon your individual conception of what a run-away race is like.

No alabazabas with “The Live Wire”; no lamp rubbing, and you don’t have to make any wishes. More than you could ever think of wishing for is part and parcel of the picture. Full house? Extended run? Hilarious audiences night after night? You don’t have to wish for these if you put a “live wire” campaign across on Johnny Hines. These well-worth features that boost your bank-roll are yours before you make any wishes.

Don’t waste your time rubbing lamps. Instead, get the local store keepers together and sell them on the idea of window displays. Start the ballyhoo ball rolling. Put on a real prologue; then you’ll agree that Aladdin and his lamp were small timers.

WE DON’T KNOW WHO DISCOVERED ANGLES

W E could probably find out, in an encyclopedia. Making a pretty broad guess at it, it was probably some friend of Euclid or Archimedes. Or maybe it was one of them. But what of it? You can’t put your picture across on that alone.

But this section will develop some new angles in exploitation! That’s worth while knowing and reading, and remembering. Forget about the old Greeks. Let’s get down to the very present day, and see what there is left for us. Especially for “The Live Wire.”

Tie-ups. Best there ever were. One for the grocery store. One for the cigar store. One for the dancing schools. A big one with the light and power stations. One for the drug store and the beauty parlors. Lots more.

Ballyhoo. Enough to last you for a year run on this picture. It’s the easiest thing in the world to think them up because you can attack it from a dozen different angles. You’ve got the name, the popular star. You’ve got a real melodrama with the “sign those papers or over with you” stuff. You’ve got a whole circus and some extra dare-devil stunts to boot. You’ve got—plenty!

Then there is any number of teasers and such stunts. Each developed in detail or suggested in this section. Don’t miss a line of it. It’s all live stuff—and no hokum.
DOUBLE VALUE

To sing the praises of Johnny Hines as a box office attraction would be very similar to telling an Englishman that his country is the greatest in the world. It is well nigh a foregone conclusion, to the Englishman, that such is the case. And similarly, to the exhibitor who has played the Johnny Hines pictures before, it is a fact that he will always pull a full house whenever shown.

It is therefore all the more important to note that with the showing of "The Live Wire," an even greater assurance, if possible, of pulling power has been added to the Johnny Hines vehicle, and that power is none other than the winsome Mildred Ryan.

Although not by any stretch of the imagination a newcomer to the Klieg-lights, this picture marks the first starring opportunity for the pretty seventeen year old miss; and to say that she is completely successful in this venture would be like saying that the Woolworth Building is a pretty large house.

She's a knockout and bids fair to develop into another of the phenomenal proteges of C. C. Barr, the director, who gave Norma Shearer, Billie Dove, Dorothy Mackaill, Clara Bow and Jacqueline Logan to the silver screen.

That's double value for you in "The Live Wire." Play up to the limit for the maximum returns.

"The Live Wire" Has A Shock in Every Foot

THE CAST

Johnny Hines
Ed. Breese
Dorothy Langdon
Mildred Ryan
J. Barney Sherry
George Trent
Bradley Barker

WITHOUT much ado, the story of "The Live Wire" gets right into the middle of things, when the "Great Maranelli," known the world over as a circus stuntster, lets his eyes fall upon the fair, bright features of Dorothy Langdon. And then Fate took a hand. The "Great Maranelli" could no longer thrill the circus folk, and he drifted around from place to place, a knight of the road.

Again his path crosses that of the pretty Miss Langdon, but this time in her good graces, and her commendation to her father to "give him a job." He gets the job, a light and power salesman for the company headed by Dorothy's father. He becomes a live wire, for as a salesman he is yet to meet his peer.

But other work confronts him, that of putting over a great amusement park project. The park is in the control of Dorothy. It looks like a losing proposition, due to the dastardly plans of George Trent, Dorothy's fiancee, who plans to make the stock in the project worthless so that he could buy it all up at a premium and make his fortune.

But he figures without the live wire boy, and though up until the very last moment it seems that Trent will get the better of the struggle, Maranelli shows himself as "the Great" once more, and not only defeats all the crooked plans of Trent, but wins himself a share in the enterprise by marrying Dorothy.

There's a story that requires no qualifications. It's action all the way through. There is a shock in every foot of film.
LIVE WIRE SHOW

Unusual Opportunity for City-Wide
Electrical Show in “The Live Wire”

THERE are any number of pictures that allow the staging of the ever popular fashion show, but here is a chance to put on a show that will appeal to every member of the family. Just think what the field of electricity now includes. Household goods like stoves, lights, telephones, irons, hair curlers, coffee percolators, griddles, toasters. Then there is the radio. And electrified toys like railroad trains. In fact, regardless of your calling in business, home or pleasure, there is always some electrical article that you call upon regularly to ease your burden or heighten your pleasure. We are accustomed to take these things very much as a matter of course, and so pay little attention to them. That is the reason why manufacturers of electrical merchandise are always on the lookout for any kind of educational shows whereby they may foster the spirit of appreciation for their products and make more sales to the public.

TWO POSSIBILITIES

THERE are two ways in which an electrical show can be arranged. One would be to have the merchants dealing in this sort of commodity arrange a cooperative show. That is, to arrange a showing of their own goods in their own stores on some one or two designated days which have been thoroughly ballyhoed in advance concurrent with the advance readers and newspaper ads for “The Live Wire.”

Another, and better way for all concerned would be for you to donate your lobby space to these merchants for the period of the picture run at your theatre. It is quite certain that if you broached the subject to the leading light and power company in your town, that company would gladly take all the detail work off your hands, and would be in itself ample assurance of full dealer cooperation.

INSERT SOME SHOCKS

THERE are any number of electrical contrivances on the market which, though no doubt of some material use, can be used to astound and shock the viewer. These contrivances are essential in any and every kind of electrical show, for they are great attention getters.

You can get some sputtering wires and mark them “Live Wires—Danger,” for display in and near your lobby, but make certain that you don’t get too much juice shooting through them, or your “shock stunts” might prove disastrous. Your lobby at night should be made up in one mass of electric sparks and lights. Any electrical dealer can fix up very convincing effects for you. The well known crackling and sparkling of live wires can easily be made. The name of the picture “The Live Wire,” should in this instance, be put up on your marquee in the largest electrified letters you’ve ever used. An interrupted circuit would prove very effective for these.

STREET BALLYHOOS

SEVERAL corking street stunts suggest themselves for “The Live Wire.” One is to have several linemen putting up some wires on a telegraph pole. On the street below them place a little red sign “Danger—Live Wire—will lead direct to the Rialto Theatre.” Another would be to make a large cardboard dummy of a drycell, large enough to allow for a man to get into it and walk the streets. Suitable copy calling attention to the showing of “The Live Wire” should be lettered on it.

SIMPLE TEASER WILL HELP

A SIMPLE teaser, taking the form of throwaway or newspaper reader ads bearing the warning to steer clear of a live wire until “The Live Wire” (Continued on page 33)
Spread the "Big Top"

The Great Maranelli and His Circus are Here

"T HE Great Maranelli" was a circus man, and the picture concerns itself with the doings of this Maranelli. Now, the Great Maranelli and the Live Wire are one and the same person, and both are none other than Johnny Hines. That's why you have your choice of either exploiting the picture along the electrical angle or making a big circus ballyhoo out of it. Your choice ought to be largely dependent upon the kind of audience your theatre caters to. If they will stand for ballyhoo—then, Let's Go!

A Real Circus Tent

In the proverbial two shakes of a lamb's tail, you can transform your theatre into the niftiest circus front that ever greeted the sunny morn. Consider the sketch on this page. It is of very simple structure. Canvas, of the quality that awnings are made of, is used for the covering. This stuff can be hired from dealers handling it. The signs on the front and side are self-explanatory as are all the trimmings that are suggested, like balloons, pennants, confetti and streamers.

Now dig up some old circus concessioner, and the chances are even that he will have a freak front to sell you (painting of the fat lady, skinny man, sword swallower, etc.) If he hasn't you can have one made for about ten dollars. (With all the circus pictures now in vogue, one of these fronts would be a good investment for the future.) This front or drop is to be seen from inside the "tent". Then you will need your "barker", and whatever else of the circus element can afford.

Press Book Explains Many Novel Stunts

The First National press book on "The Live Wire" is very well prepared to help exhibitors who plan to carry out the circus angle in their exploitation. There are about six carking stunts that can be easily adapted to any sort of theatre regardless of size. We will not go into the detail of these stunts here, for you can get them very easily from the original sheets.

The stunt on the kids' parade is very commendable, and is bound to cause a great deal of commotion among the youngsters. And when you get the youngsters all enthused, you have started one of the best advertising mediums in the world.

Can You Warble the Circus Lingo?

THIS information below can be used in throwaways, inquiring reporter stuff, or can be whipped into shape to make a very excellent newspaper short. Many of the phrases were coined decades ago, but are still in daily use with the "Jocies" and "barkers."
"The Big Top" is the main tent.
Clowns are called "Jocies."
Elephants are called "bulls."
The seats are named "blues," due to the fact they are painted blue.
A vendor of any kind in the circus answers to the name of "butcher."
The ticket sellers are known as "barkers."
The musicians are called "windjammers."
Food is called "chow."
The actual circus ground is called "the lot."
The row of clowns' dressing rooms is called "clown alley."
The side show is called "the freak house."
And when you hear the call of "Hey, Rube!" don't think they are calling you. It is the circus man's call for help and the signal for all hands to drop whatever they are doing to come to the assistance of some circus employee who is in trouble.

THE LONG AND THE SHORT OF IT

A LITTLE fellow well padded, and a big fellow who knows how to use a pair of stilts are all you need to provide your theatre with a street ballyhoo. These two, carrying on a conversation about "The Live Wire" by means of a telephone, would attract a lot of attention.
ODDS WERE 200,000 TO 1

But Johnny Hines' Royal Was a Sure Thing

ONE of the most amusing scenes in the picture occurs in almost the opening shot where Johnny's friend, the "Armless Wonder," intercepts a crooked pass of cards in a little informal poker game, and helps Johnny to the missing ace needed to complete his royal flush.

A royal is something you don't hear about every day in the week. The chances to get it on the draw are over 649 thousands to one. There is a national society founded by the national cartoonist Webster, of men and women who have held straight flushes.

USE THIS INFORMATION

We are not telling you this as a matter of general information. The scene mentioned above will have its own appeal to a certain class of men and women who enjoy the great national pastime. There are several ways of telling them all about the incident—and they will probably listen to this angle of it when any thing else that you might say would receive a very disinterested reception.

We will wager that if you were to send in a report to your newspaper that you held or drew to a straight flush in a game last night, that paper would be in almost immediate receipt of perhaps a dozen other similar reports about the time "so and so made one on a three card buy, or held one pat." All this sort of stuff is a very expedient way to lead up to the story of Johnny Hines' "draw," and will get a raft of attention and laughs.

Flash Poster for Johnny

A GOOD flash poster for Johnny Hines can easily be made following the layout of the cards in the poster shown on this page, except that the hidden-card is shown as a small, card size photograph of Hines, he so representing the needed ace. The copy should call attention to him as the ace of comedians.

The tie-up between the cards and the picture would remain in the still of the poker game scene in "The Live Wire."
WHAT'S THE IDEA?

JOHNNY HINES is a Live Wire Salesman. He is trying to sell this fellow something. More than that, from the look in Johnny's eye, he's up to something more than a sale. What's the Idea?

What's Johnny up to in this scene from "The Live Wire." (Strand.)

Season Pass for the Most Novel Answer

Novel Twist to Guessing Contest for "Live Wire"

"What's The Idea" Contest Has It All Over Charades For Fun

THE layout poster above gives you a fair insight as to what it is all about. Here is a scene in "The Live Wire" that allows for many different versions of its possible significance. In showing the still around the office, we were able to get three different interpretations of the situation from persons who had not seen the picture. That's what leads us to believe that there is a novel twist to the situation.

The way to go through with this contest is to make up three or four of these posters and place them in prominent windows near your theatre. A drug store, a cigar store, etc., would be the type of store that will draw the largest number of people to it during any one day.

ADVETISE the contest in the newspapers and in throwaway folders, programs and every other possible way. You can easily get the store in which the card is displayed to stand the whole cost of the card by calling attention in your announcement advertisement that the "What's the Idea" card is on display in that store. You can go a step further and allow some space on your announcements for an advertisement of the store in whose window the card is placed. This will assure you of even more cooperation.

Every contestant will want to see what the real situation that the still picture really is, and that will mean so many more patrons for your showing.

Have the winner of the contest announced on the first night of the showing of the picture, and read several of the better and more novel of the answers submitted. Plant a couple of very ridiculous answers of your own making just to get a couple of laughs at the very start.

WINDOW CARDS ESSENTIAL FOR "LIVE WIRE" SHOW

REGARDLESS of whether your live wire show is to be held in the stores of the merchants or in the lobby of your theatre, it is essential that you allow the public plenty of notice to the effect. The card show here to the left will prove as simple and as satisfactory as any that can be suggested. These are best placed in the store windows of the merchants who participate in the show. The windows should be dressed up featuring the merchandise that will be exhibited in your lobby. It might be well to add Mildred Ryan's name to the caption under the still that is used in this poster.

LIVE WIRE SHOW

(Continued from page 30)

has been located, ought to prove fruitful in comment. This must be followed up by a big newspaper ad announcing that all danger is passed and that "The Live Wire" has been located and the shock in it has been harnessed so that it can now be seen in comparative safety at your theatre.

Is There a Little Pachyderm in Your Home?

THE chances are that there is not, for if there were, then you might be somewhat crowded for room.

A pachyderm, dear reader, is a high-brow name for an elephant. Now, who would ever think it?

Again, as once before in this section, we advise you that it is not our intention to run a school of education here, and that any information we give you is with the view of making an exploitation stunt out of it. This is no exception.

Not so long ago, in Boston, an inquiring reporter went among the bean-eaters and asked them some similar question. Few knew the answer, and the non-informed were advised that the answer could be found at the theatre which put on the stunt.

That's the trick. It worked wonders. It will do so again.
Here they are, Johnny and his new find, Mildred Ryan. She is a very happy addition to the star's latest undertaking.

The circus scenes in "The Live Wire" are about as funny as anything that has ever hit the silver screen. It doesn't take much of an imagination to visualize Johnny as "The Great Maranelli."

JOHNNY HINES

Pictures will tell the story, providing there is a story to be told. In this case of "The Live Wire," there is a genuine plot, which is an unusual thing in a film that boasts only fast moving action. Yes, sir! There is a plot in "The Live Wire," and that is one of the many reasons that it has been received with wide open hands and hearty laughs besides. Use these pictures in your lobby frames. Each one of them has a little story of its own. Each little story will act as a silent salesman for you, and bring you the business when you show "The Live Wire."
JOHNNY is seen as a great circus master, as a hobo, and then as a live wire salesman. With each change, he becomes funnier. And he starts off funny, so you may well imagine what a riot he is before the finish. Make good use of these stills, and instead of just pasting them up or putting them in frames with the idea of letting the inquisitive guess at their meanings, make it a policy to caption each one, it is a good policy.

"The LIVE WIRE"

You have a notable cast to exploit in "The Live Wire." Ed Breese, J. Barney Sherry, Bradley Barker, Flora Finch—these are all names of players that have a regular following of their own. Play these up to the maximum in connection with the exploiting of Johnny and his leading woman. What more can you ask of a picture—story, cast, comic situations, some pathos—all of the finest calibre. There is an honest to goodness "shock in every foot."
Blue and red constitute the color scheme for this lobby poster. You can also get a lightning effect by putting a flash behind the streak, after cutting it out and pasting a green tissue over it. In this form it would make a great shadow box if placed in a darkened window of an empty store.

Um! A Happy Inspiration

We’ll admit never to have tried this stunt for a motion picture theatre, but we have tried and seen it go through with a bang in other kindred undertakings. It is simply based on a proposition that men and women will admire their own amateur work in preference to professional.

Applying that principle to your lobby posters, we work out a little contest like this:

About a week before the showing of the picture make a lobby exhibition of (1) the reproduction of posters in this section, (2) the lobby card suggestion above, (3) several choice stills from the picture, and anything else that might tend to inform the viewer of the highlights in “The Live Wire.” Announce to the public that you have ten dollars in cash prizes for the best three lobby cards on the picture. (That’s about the same that it would cost you if a regular sign painter were to make them up for you.) Advertise the contest in the newspapers and in your programs. Two days before the showing put the contestants’ efforts on exhibition in your lobby and allow the three winners to be picked by popular approval. Simple and effective. It is a “tried and proven.”

Make It a Weekly

The chances are that you will have to run one of these contests periodically by sheer weight of demand for them. The results: For one thing, you will get a lot of people scrutinizing your “wears” who otherwise would never give a thought to motion pictures. For another thing, you will be building up a mouth to mouth advertising medium. Then again you can get the cooperation of artists’ supplies stores, art schools and such. These all count in the aggregate.

Sure Fire Stunt to Keep Them All Guessing

This idea for the shadow box, shown at the left, has some unusual angles provided for it by virtue of its suggestion of an electric bulb. Put up the box in a prominent position in front of your lobby. Get a sign painter’s services for about ten minutes each day for a week. During dinner time or about eight-thirty o’clock it would be the best time. The first visit he makes will be to get ready to perform some work that is, he places his easel, and arranges all his brushes and paints. Slowly and carefully does he go through this procedure, and when a goodly number of the curios are collected, he leaves the job—the materials remaining behind.

On his next visit he draws nothing more than the outline of the bulb around the smiling face. The third day, the eyes and nose, and so on, not finishing the job until the evening before the showing of the picture. You’ll get more out of it in this way than if you were simply to place the completed job in your lobby a week before the showing and depend upon passersby to take heed of what you are trying to put across.
**Catchlines**

Johnny Hines' greatest show "The Live Wire"—a thousand shocks above the rest.

High voltage fun and electrifying thrills in Johnny Hines' peppiest—"The Live Wire."

Johnny Hines makes the world laugh—and "The Live Wire" makes it thrill.

Yea Bo! You ought to see Johnny do the Charleston.

It's a big show—his first for First National and easily his best.

You haven't laughed till you've seen Johnny Hines' biggest—"The Live Wire."

Come on over—Johnny's spreading happiness—get your share.

For the family and the kiddies and everyone who likes to laugh and laugh and laugh.

It makes the old uns young and makes the young uns thrill.

It's a laugh to see 'em laugh and keep laughing at Johnny Hines' greatest show "The Live Wire."

And when Johnny does the Charleston you'll be dancing too.

It never stops—and you never stop laughing for weeks after. See it—it's great!

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**Every Grocer In Town Will Display This Card**

The grocer has been sadly neglected in most of the tie-ups arranged by this paper. But it has been for the simple reason that the pictures we were working upon allowed for no opportunity to arrange for such a tie-up.

The grocery is a fine place to start any news going. It is the morning meeting place of all the house-wives—and that is as good if not better than a live newspaper with its ears open for all the latest chatter.

That is why we advise strongly that you do not miss upon this poster shown here. The theme of the poster is one of the funniest in "The Live Wire." A suitable display of the Uneeda Biscuit Company's products in the window with the poster in the center of the display is all that you have to arrange.

**EVEN IN FUN!**

Johnny Hines in "The LIVE WIRE"

They Are The Choice For The Shopping Basket

Uneeda Biscuits

and You Need To See — "The LIVE WIRE"

AT THE STRAND NEXT WEEK

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**"Knights of the Road" Suggest Good Ballyhoo**

It would not be at all out of keeping with the sequences of "The Live Wire" to have a little hokum street ballyhoo of a couple of the gentry of the road doing their stuff. There are some great scenes, hilariously funny, pulled off in the picture during the time that Johnny Hines and his pals become out and out hobo's. The scene that brought about the Uneeda Biscuit tie-up shown on this picture is one of the wind-ups of a forage for fresh vegetables to complete a "repast."

Another scene, where Johnny and a pal sell a man his own pigs three times over is also worthy of some ballyhoo. For example, a couple of hoboes leading some of these little porkers through the streets with a banner "Greased pigs"—then calling attention to the play date at your theatre.

These are very simple stunts to arrange, but it is really surprising to note how much pulling power these simple ones have at times when other, more ambitious stunts, have failed to draw.

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**A Cash-In For Furniture Store**

See that desk in the scene to the left (Still No. 27)? It has a history. Originally it was made upon the order of Henry M. Flagler, a co-founder of the Standard Oil Company. Upon his death, D. W. Griffith purchased it from his estate, and he in turn sold it to Johnny Hines.

The still can be used effectively in a tie-up with any of the furniture dealers in your town. Of course, nothing of an extravagant nature can be made. All you require would be some suitable caption calling attention to the added value in real furniture. Tell the little story of the desk.
KEEP ONE JUMP AHEAD!

Master Campaign
On Catch Slogan

If you are an exhibitor who personally has adhered to the policy of keeping one jump ahead of competition, you will have no difficulty in lining up all the leading merchants in your town behind a "Live Wire" campaign.

There is no special effort or material required to get the campaign going. The poster shown to the right, built around the action of Still No. 64, is all you need. For the sake of conformity as well as for the efficiency and added attraction value a standardized card will have, keep the copy on all the cards alike except for the date line (Ever since, etc.). This line must be varied, of course, to conform with the facts of the store or establishment in whose window the card will be displayed. It is sure to bear results.

BURN MAH CLOTHES!

Whew! Boy! Just look at those wicked legs. Has he got the St. Vitus? No! Ah, I see. It's the Charleston. Well, the way Johnny hits that Charleston is the nearest thing to St. Vitus ever seen on the screen. The boy can dance. If there is anybody in your audience who thinks he or she can do better, invite them up after each showing to show why they think so. If they are even half as good, give them a season pass.

But don't pull any surprises on your audience. Let it be known some four days ahead of time that you will have a "Charleston" contest after each performance. Get the posters up in the dancing schools and every other rendezvous of the terpsichorean disciples. And by the way, if you don't have a big orchestra of your own, you can no doubt get the free services of some of the leading orchestras to play for these contests by the simple expedient of featuring their services in your announcements.

You Must Help
The Display Men

Of course, all that you are primarily concerned with is to get the poster shown to the left displayed in a store window. But with a little extra effort, you can help the store merchants to fix up some real window shows that will not only enhance the appeal value of the poster, but will also make a friend of the merchant for future co-operative requirements.

For instance, here is one way in which you can make the poster the center of a very interesting window show. If the store really happens to be one whose existence dates back some fifty or more years, there are some photographs of it that have been taken at various times during its life. These photographs, suitably mounted and captioned with little stories dealing with some phases of the city at the time the photos were shot would be sure to get many interested readers.

Or suppose it was just an ordinary haberdashery store of recent organization. In such and similar cases apply the same stunts to the goods sold. Concentrating on one or two articles of merchandise, say an ordinary starched collar, arrange for a window show of collars in the many varied styles that have been known during the past ten or fifteen years. The center display would then be the very latest style release, and that would constitute the tie-up with the post slogan "One Jump Ahead."

Unlimited Opportunity Here

Women's dresses, men's hats, photographs of the various styles of men's tinsorial efforts, shoes, cravats, in fact everything that has shown any tendency towards periodical changes in the wake of Dame Fashion will offer a suitable and interesting background for the slogan and the poster.

Every wide awake store will want to show its buying friends that it is the leading store in town, and will certainly make the most out of the opportunities this campaign offers to show its wares.
No Papered House In A Papered Town

SOME wise-cracking exhibitor once said “You will not find a papered house in a papered town.” In our humble opinion he was more wise than cracking. His idea was to let everybody in town know that a certain worth while production was going to play at a certain theatre, and in that manner make it necessary to cancel all passes for that performance and have nothing but paid admissions.

"POSTERS PAY" OLD SLOGAN

THAT posters pay, is an old slogan among the successful exhibitors. For one thing, they are a reasonably inexpensive manner of advertising a picture. For another thing, production companies are themselves sold on this form of advance advertising, and therefore go to great pains in order to put out real selling sheets. The posters made and issued by First National for the Johnny Hines production “The Live Wire” are no exception to this statement. They are selling posters, as one glance at the layout above will show you.

USE CAN BE VARIED

THERE is more to the use of posters than the simple pasting of them on bill boards. Exhibitors in the larger cities have many times successfully employed them to make large marquis cut-outs with excellent effect. They can also be used as the basis for attractive shadow box work. One of the larger posters, mounted on a band wagon would be especially effective for “The Live Wire,” as it would follow out the general circus atmosphere of the picture.
Recognize the Full Importance of Prepared Newspaper Readers

Day-by-Day Campaign Greatly Dependent on These

FURTHER in this section a day-by-day advertising and exploitation campaign is briefly summarized for you. It is interesting to note that the advertising uses prepared newspaper readers, advance notices and prepared reviews. These really form the back bone of the campaign, for it is the one way in which every person in your city can be reached at the least expense to your theatre.

In the matter of these readers, we have one case where the smaller exhibitor in the smaller town has no kick coming about the expediency of prepared exploitation. These readers are just the thing for this class of exhibitors, even to a larger extent than to the theatres situated in the big cities where breaking through the newspaper columns is often a very difficult procedure.

THE exhibitor who has been accustomed to using the readers knows that it can be done—and easily too. To the exhibitor who has steered shy of approaching his local news editor, let us say that the newspaper will not only publish any good stories of the motion picture field that he can provide, but will be tickled to death to get it.

The First National press sheet is full of these notices, for advance, current and review needs. They are all written in a very interesting manner, and each deals with some one particular phase of the picture. Back these readers up with several cuts of the featured players, and use a generous amount of advertising matter in the newspaper in which the readers are run.

LOOK back to the dates of your town. If you find that there is any possibility of staging some sort of anniversary this would be the time to do so, lauding the proponent of the celebrated event as a "Live Wire."

WHO IS THE REAL LIVE WIRE IN YOUR TOWN

THERE will be many persons claiming for themselves or friends of theirs the distinction of being the "Live Wire" of the town. There will be many who will take the credit for the railroad station being built; for the modern and improved roads passing through the town; for the business boom, and so on. Now, that is an important matter. It is especially important because any contest to find out who really is the livest one in your town is sure to develop several new ones.

Take this matter up with your newspapers, and explain it to them from several different angles. One is the fact that a contest in the newspapers to determine the "Live Wire" will be sure to add to the daily circulation of the paper. Another is the possible new activities that might arise from the spirit of competitive civic pride that is sure to result from such a contest.

Famous Reducing Cream Makes Perfect Tie-up

THERE are a couple of circus scenes in "The Live Wire" that were just made to order for a tie-up with "Melto," a nationally famous reducing cream. Any of the stills that have to do with the circus can be used, for the fat lady figures prominently in nearly every one of them. The best of the lot is the one shown in the poster to the right.

This poster is easily put together. The still is silhouetted as shown here. The "Melto" advertisement is used in nearly all of the manufacturer's ads. Paste these up on a gray board eleven by fifteen inches overall size. The lettering should be made in blue. Experience has taught us that the simple and inexpensive one-stroke lettering, carefully done, is as satisfactory in results as any of the more detailed work. The card is best displayed in beauty parlors, drug stores, etc.

"Melto" Turns the Trick
ONE STEP A DAY

"The Live Wire" Worthy of a Day-by-Day Advance Advertising and Exploitation Campaign

RALPH W. EMERSON was one of America's greatest minds. Our rather uncertain memory notwithstanding, we will nevertheless quote him as the person who first expounded the theory that all one had to do to build roads was to manufacture a "Grand Prix" mousetrap, or words to that effect.

But quoting a rather modern great mind, "Those days are over." We have very efficient municipalities to build our roads these days. What we are concerned about is to make good automobile road maps so to get to any place where they have been told something worth-while awaits them.

That's the job nowadays. Tell your state, or your city, or your neighborhood that you are showing a better than usual picture. Tell it to them in no uncertain words—in a day by day campaign. It has Emerson beat a mile.

FIRST DAY

EVERY window tie-up gets to work today. All the posters get to work. Just the same sort of stuff that you would arrange for any good picture except that it is all one week earlier. And no blushing violets in your copy, either. The boldest and the biggest you can get your hands on. The biggest ad you can afford to carry in the newspapers. A prepared reader "Make 'em Laugh, My Motto" by Johnny Hines (page one of First National press sheet). Also prepared reader "Extras Get Paid to See Big Circus" (Same page). Get the shadow box shown in this section working in front of your lobby.

SECOND DAY

SPREAD the news in your local newspaper about the "straight flush" that you pulled in a poker game, and invite other similar stories. These will serve as a lead for the reader about the one that Johnny Hines pulled. Get the poster on page placed, and paste the newspaper story about your flush on the card. Start the poster contest working by exhibiting the working material in your lobby. Start the "What's the Idea?" contest working. Continue placing readers in the newspapers, and start your advance ads working. You should, by this time, have made all arrangements for either the "Live Wire Show" or the Circus Lobby, so that it could be started at a moment's notice.

THIRD DAY

JUST time to start several teasers agoing, as for instance, the tall and fat men parading throughout the streets. There should be no identifying signs on them for two days,—the idea being to see what comment they bring from outside sources. Then introduce the telephone conversation stunt. Newspaper reader on the circus "lingo" would fit in well about this time. Make no comment about the picture. People will think of it when they see the circus posters you have up. Your "inquiring Reporter" can start his questions on "What is a Pachyderm?"

FOURTH DAY

LET THINGS slide today, and study the reception your loose wires have been getting. If the street ballyhoos have been attracting attention get set for the band wagon stuff, street circus parades and such other matter, limited only by the amount of money you can afford to spend on a campaign. If your neighborhood is rather a quiet and sedate one, concentrate on the "Live Wire Show," and begin making preparations for the exhibitions in your lobby of electrical accessories.

FIFTH DAY

ONLY two more days before the showing of the picture. You are about ready for the big slam. All your newspaper readers have by this time taken the form that included the name of the picture, "The Live Wire," and tell all about the showing at your theatre. The "tall and short men" start their telephone stunt. The teaser stunt of the men putting up electric wires, etc. should start off today. The "Knights of the Road" ballyhoo can also be started on this day. Date lines should be dropped from your newspaper ads and the showing be referred to as "Next Monday" or "Next Wednesday," as the case may be.

SIXTH DAY

DISPLAY the posters on "The Live Wire" submitted you by the artist contestants. Place a little box in front of each for the ballots which are to be dropped in by your patrons. Use the stamps of your tickets as ballots to insure yourself against "stuffing." After the beginning of the last performance on this day, start fixing up your lobby either with the circus canvas, or arrange for the electrical show exhibitions. The more commotion you cause with these preliminaries, the more notice you will be giving of your activities. It may be a show for the dealers, but it is nothing but a ballyhoo for you. Make plenty of noise.

SHOW DAY

NOW take a long breath—and go! Remember the slogan "There's a Shock in Every Foot!" No halfway exploitation on this picture. It is worth everything you can put into it—it will guarantee results. There isn't a stunt in this section that cannot be worked by every exhibitor, big and little. Make them all work for you. Though we call this "Show Day," in truth, your show day on "The Live Wire" will probably be a week. You can make it plenty lively enough in your theatre by the awarding of prizes for the various contests you should have been running. We are sure that the "Charleston" Contest will bring down the house. Also, you can get more than the usual number of laughs from your "What's the Idea" hoax. For a small prologue, we would suggest any of the many circus ring acts that are now so prevalent on the motion picture theatre stages.
Will be a big money maker anywhere with your regular advertising

But ~

If you want bigger profits make use of the ideas in this tie-up section

A First National Picture
Meet...

Sidney Samuelson
Noted Exhibitor
and first subscriber to

EXHIBITORS REVIEW
(PUBLISHED DAILY)

August 31, 1925.

Mr. Willard C. Howe,
Exhibitors Trade Review,
45 West 45th St.,
New York, N.Y.

Dear Mr. Howe:

It is with extreme gratification that I learned that you are about to publish a daily issue of "Exhibitors Trade Review."

Your paper, under its present policy, has become one of extreme usefulness and aid to theatre owners in many ways.

As a "daily," it is my opinion that "Exhibitors Trade Review" will fill a long felt void in the information service of the independent theatre owners and as such, I welcome its arrival and wish it Godspeed.

Cordially yours,

Chairman.
The First Issue of EXHIBITORS REVIEW will be out the morning of Monday, October 5, and every day thereafter except Saturdays and Sundays.

It will contain these things every good Exhibitor needs, served hot from the press; every day.

Editorial Comment on conditions, events and pictures designed to keep you posted on the real undercurrent of all happenings in the motion picture business that have real bearing on your business. Brief, pointed and frank. Unbiased, of course, except that all this material, naturally, will be in full accord with the fixed policy—a newspaper for the Motion Picture industry.

The News All of it. Not mere publicity, but the real news of the business, selected and presented in accordance with the best newspaper standards. Built on the services of an efficient staff in the home office plus a thoroughly competent corps of correspondents in all centers where motion picture news breaks. Special attention, of course, to developments in all legislative centers and the key cities. A news page you can read quickly every day and keep fully informed.

Pictures How they Look, What they are Doing. The First-run successes, those that have been forced and those that are flopping, and Why. Material that will enable you to profit by the other fellow's experience. Pictures are reviewed as judged by our editors.

No outside influences. Honest reviews. Just facts, plus the opinions of a thoroughly competent observer whose job is to tell you the whole unvarnished truth. Special attention to Short Subjects.
Exploitation A stunt a day. Fast ones that will keep the S. R. O. sign shiny. No banana oil. Nothing that will crimp the bank account. Nothing that will get you in a jam. Just sensible picture-merchandising ideas that you can use without fear of any kick-back. And built mostly on the idea that your first duty is to exploit your business—your theatre.

Equipment Physical Operation of the Theatre. Keeping you up to the minute on all the apparatus that will help raise the standard of the entertainment you are selling. How to make Radio work for you. Music. Lighting. Everything that contributes to the complete equipment of the Modern Theatre, large or small.

And these are not all, by any means. For this will be the Complete Daily Newspaper of the Motion Picture business. Nothing to waste your time. Nothing to put you to sleep. Nothing dry. Many news features that can not be covered fully here. All worth real money to you.
EXHIBITORS Trade REVIEW

will be published on Saturday as heretofore.

The Exhibitors Review will be published Daily. And to make this service of utmost value to the largest possible number in the Motion picture Industry, a radical price policy is put into effect from the start:

The Weekly sells for . . . $2.
The Daily will sell for . . . $2.
But everyone will want both at $5.

and to make it still easier for you, here is an extraordinary offer, good only in advance of publication:

If you are already a subscriber to Exhibitors Trade Review weekly, you can have the Daily for $2.00 additional.

If you are not a subscriber to the weekly, you can have the weekly and the daily both for

$3.00

if you order immediately. This means about 300 issues during the year, at a cost of about 1 cent per copy delivered. You can’t find any offer to compare with this in the history of the publishing business

Sidney Samuelson’s name is first on the subscription list. Whose will follow?

In the first issues of the Daily will be published the names and pictures of the first 100 Charter Subscribers. If you sign the coupon to-day, send your photograph along. You may be among the first hundred.

You had a good sleep last night—
Don’t sleep on this offer to-day!

EXHIBITORS REVIEW
45 West 45th Street
New York, N. Y.

I vote in favor of your new Daily edition. You can enter my order as indicated below and mail your bill:

Indicate which you wish by a check mark

( ) I am already a subscriber to Exhibitors Trade Review. Send me the Exhibitors Review also, and your bill for $2.00

( ) Enter my subscription for Exhibitors Review and Exhibitors Trade Review editions and bill me $3.00

Name ____________________________________________

Theatre __________________________________________

Address __________________________________________
**PRODUCTION HIGHLIGHTS**

**JOSEPH SCHENCK** and Norma Talmadge are in New York, the former to attend to the eastern ends of his multifarious business, the latter to acquire the proper clothes for "Kiki" and to confer with David Belasco, producer of the play, regarding her characterization.

"**THE PONY EXPRESS**" is James Cruze's fifteenth picture for Paramount. His first, made nine years ago, was 'Too Many Millions,' starring the late Wallace Reid. He is now at work on "Mannequin," the Liberty Magazine prize story by Fannie Hurst.

**HARRY POLLARD**, Universal feature comedy director, has renewed his contract with that company. Pollard has directed four Reginald Denny pictures and has received great credit for the development of the popularity of this star.

**FERENC MOLNAR**, admittedly one of the greatest living dramatists, author of "The Swan," "Lillian," "The Guardsman" and "Fashion For Men," among other plays, has signed a contract with Metro-Goldwyn-Mayer to supply that company with three original scenarios.

**ROBERT D. MACINTYRE**, former casting director for Metro-Goldwyn-Mayer, has been engaged by Samuel Goldwyn to act as production manager for his three units.

**TIFFANY** has completed the casting of the principals for "Morals For Men." The full list of names is as follows: Conway Tearle, Agnes Ayres, Alyce Mills, Otto Matieson, Robert Ober, John Miljan, Mary Beth Milford, Eve Southern.

**D. W. GRIFFITH** used the giant Hippodrome tank in New York to photograph some of the scenes for his Paramount picture "The Royal Girl." Griffith moved in with lights and east following the evening performance.


"**THE RADIO DETECTIVE**" Arthur B. Reeve's up-to-date mystery story is soon to go into production at Universal City as a serial, starring Jack Daugherty. William Crainey will direct.

**Mastbaum's Gift To Philadelphia**

PHILADELPHIA, Pa., Oct. 2—Philadelphia is to be enriched by the addition of sixty-eight bronze works of the famous August Rodin through the purchase of these by Jules E. Mastbaum, President of the Stanley Company of America. Mr. Mastbaum, in Paris, stated that these Rodins, together with those he purchased last year, making a total of 106, will be made part of the art exhibition of the Sesqui-centennial, next year. Eventually they, with all other works of art in Mr. Mastbaum's extensive collection, will become the property of the citizens of Philadelphia.

This picture was taken when Barbara La Marr returned to the First National studios on the coast following her recent illness, to work in "Spanish Sunlight." June Mathis and John McCormick, presented her with the giant horse shoe and welcomed her back in behalf of the entire First National force.
BUFFALO

There has been an explosion at the Buffalo Fox theatre. Bill Redell is now in a sales representative instead of branch manager. Charlie Johnston has resigned and has accepted a position with the Freedom Film Corporation as sales manager. R. C. Ficiel, former manager of the Albany office and recently Rochester representative, has also resigned from the Buffalo sales force.

Allan S. Moritz has resigned as manager of the Buffalo office of Dependable Pictures Corporation in the Beyer building. He is now devoting his time to the operation of the Kite theatre in Niagara Falls, N. Y.

Batiste Madalena, head of the Eastman Theatre poster department, was awarded a gold medal as the first prize in the figure and portrait class of the art exhibit held at the Rochester Exposition. Mr. Madalena's canvas, which is a huge decorative panel in oil ten feet long and five feet high, is titled "Prosperity.*

William L. Sherry, one of the organizers of the Famous Players-Lasky a decade ago, and who heads the first P.-L franchise in western New York, has resigned as manager of the Buffalo United Art's exchange and is going to Florida to seek wealth and the fountain of eternal youth.*

Pat Dowling, funhouse doctor and delegate for Al Christie, was in Buffalo last week end, visiting leading exhibitors and conferring with Howard F. Brink, local Educational exchange manager who is placing the Christie product in nearly every house in the territory. Pat is touring the country to find out from first-hand observation what people laugh at. *

The Verbeck Musical Sales Co., Inc., have moved from their William street address, where they have been for many years, and are now established at 729 Main street where they are specializing in theatre and church organs made by the Link company.*

Mayor William J. MacFarlane won out in the primaries in Canaegigaua, N. Y., the other day over his opponent by a bare plurality of 28 votes. Mayor Bill is also interested in the exhibitor end of the business. He was one of the officers of the old Associated Theatres, Inc., which was headed by Harold P. Dygert.*

BUNN HEADS OPEN SELLING FOR FIRST NATL.

C. W. Bunn has been placed in charge of the open market selling of First National pictures, exclusive of the specials, by E. A. Eschmann. The appointment went into effect on Monday, September 26th. Mr. Bunn had been exchange in that capacity for the previous two months. He is now definitely assigned to that important division of distribution.

Mr. Bunn has been with First National for more than a year, and has previously been one of the staff of salesmen assigned to A. W. Smith, Jr., in the marketing of the company's specials.

In announcing the assignment Mr. Eschmann said:

"Mr. Bunn's contact with the branches has been firmly established, and quite evidently with much satisfaction to the field. He is assured of the prompt and complete cooperation of the branches."
World's Largest Vaudeville Circuit
Playing Roach Comedies

Keith-Albee Theatres Back Up Pathe Comedies with Prologues,
Distinctive Lobby Displays and Advertising

BEGINNING the first week in September, the Keith-Albee Circuit, the country's biggest chain of vaudeville houses, accorded the field of the two-reel comedy notable recognition by becoming party to what is considered in film circles to be the most important booking contract ever negotiated for short subject product.

The contract between the Keith-Albee interests on the one hand and the Hal Roach Studios and Pathe Exchange, Inc., on the other, provides for the booking over the Keith-Albee circuit for the entire Hal Roach two-reel comedy output for one year, including ten comedies from each of the following groups: "Our Gang," Charley Chase, Clyde Cook, Glenn Tryon and Hal Roach two-reel comedies. These subjects will be played one a week over a period of fifty weeks.

A strong feature of the arrangement is that the comedies are being booked in the regular vaudeville program, taking the place of a 25-minute act on all the bills. Short subject comedies have been employed before in the large vaudeville houses in the nature of fillers to open or close the show, but the present arrangement is a decided innovation for the big time houses. The two-reel comedies are not only being billed as a regular act but are also being given equal space and prominence in advertising and lobby displays with the other acts. Pathe and Hal Roach officials are especially enthusiastic over this phase of the arrangement, pointing out that the nation's leading vaudeville management recognizes what so many exhibitors do not seem to appreciate as yet, namely, that the short subject comedy can be exploited with resultant effect at the box-office.

The contract just closed assures a showing of the Hal Roach product over a widespread area of the eastern and midwestern portions of the country. Involved in the gigantic booking contract are all the big time and small time Keith-Albee houses in Greater New York, Jersey City, Newark, Union Hill, Yonkers, Mount Vernon, Troy, Syracuse, Rochester, Boston, Providence, Cincinnati, Dayton, Louisville, Columbus, Cleveland, Toledo, Detroit, Grand Rapids and Indianapolis.

In One of the World's Largest Playhouses

Starting off in great style at the New York Hippodrome, the Keith-Albee circuit launched a far reaching advertising and exploitation campaign on this new feature of their big time vaudeville programs. The lobbies and theatre fronts of the greatest vaudeville houses in the world, members of this circuit, now contain much of the regular publicity and accessories put out by Pathe and a great array of specially framed paintings and display material.

The Pathe comedy product is in the lights (Continued on Page 50)

Program frame announcing "Our Gang" comedy as an act on the B. F. Keith Buswick Theatre, Brooklyn, N. Y.

How the Palace Theatre, Stronghold of the vaudeville actor, bills Hal Roach Premier Motion Picture Comedies.

Importance of "Our Gang" comedy playing the B. F. Keith-Albee Circuit, shown on marquee illumination at the Riverside Theatre, New York City.
of the houses on this great circuit, in the newspaper advertising, window cards and special heralds, while exploitation stunts of various kinds are being used around the circuit to make known the fact that the Pathe comedies have a prominent spot on the vaudeville bills.

The big Hippodrome Theatre in New York staged what is believed to be one of the first prologues ever produced for a two-reel picture in connection with the showing of “Your Own Back Yard.” The prologue was put on by Alan Foster, the Hippodrome’s producer. Six of the Hippodrome chorus girls and two of Paul Whiteman’s musicians were in the attraction. Up stage was a cottage set with a fence. Along the fence was put on the girls in country dress, singing with the two boys, the latter seated upon a bench. The song was “Stay in Your Own Back Yard,” on which a special tie-up has been made between the Pathe exploitation department and the publishers. The Hippodrome intends to continue its prologue for forthcoming Pathe comedies.

“Your Own Back Yard” was played up in the Hippodrome lobby billing while a specially painted announcement called attention of the patrons to the first run presentation of all the Pathe comedies.

The Palace, New York’s finest vaudeville theatre, has placed in the lobby a silver frame which will carry the black and white photos of the Pathe comedies. A large framed sign calls attention to the “Extra Added Comedy Feature,” and lists the names of leading players in the various productions.

At the Bushwick theatre, in Brooklyn, the initial Pathe feature was ushered in with a special “Holiday Comedy Carnival.” The first of the series of comedies played was “Your Own Back Yard,” which was featured next to intermission. The theatre front billing carried several one-sheets on this comedy and others to follow, while large papier mache jester heads were mounted on the coping of the theatre.

Exhibitors Trade Review

Lobby Display at Riverside

At the Riverside, New York, “Our Gang” got a prominent place in the list of vaudeville headliners while a comedy one-sheet was placed alongside the vaudeville billing on the theatre front. The opening scene of “Your Own Back Yard” has been reproduced in the lobby. There is a back yard with a mechanical reproduction of the Mammy of the picture washing clothes, a miniature cottage, fence, chickens, mule, goat, kids swinging on the gate, etc. This lobby display is entirely enclosed in glass and is painted in bright colors. The back yard display is lighted up brightly at night.

The 81st Street Theatre, New York, placed “Your Own Back Yard” in the marquee lights; the Royal printed a special window card with the “gang” lined up across the top of a fireplace, while other Keith houses in New York exploited the new feature in various ways and gave it a good spot on the bills.

In the out of town houses just as much care was taken to give the new feature a big send-off. The Keith Theatre in Providence, R. L., working with the Providence News, has offered money prizes for the best suggestions from youths for scenario ideas for future “Our Gang” productions, a trip to the studio and a part in an “Our Gang” picture to the winner. A meeting previous to the showing of the feature will be held in the theatre and all the contestants instructed as to how to fulfill the rules of the contest.

Great Stunt for “Felix the Cat” Series

Cartoon Comedies To Pull Crowds

The first three of the series of “Felix the Cat” Cartoons, which Pat Sullivan has made for Educational Release, have been meeting with greater enthusiasm than ever by exhibitors everywhere. The new series opened with “Felix the Cat Trifles with Time,” in which Felix and Father Time provide some novel entertainment. Then “Felix the Cat Busts Into Business,” followed by “Felix the Cat Trips Through Toyland.”

As this new series of “Felix the Cat” subjects is being introduced in theatres all over the country, many of them have been desirous of securing some definite exploitation ideas, by which this popular series could be made strong as Gibraltar from the very start and keep patrons coming all through the series. To this end, the idea of a Felix the Cat Revue was conceived by the Educational Home Office in conjunction with Pat Sullivan—a suggestion for a prolog that would not only be an excellent attraction from the standpoint of the theatre’s box-office, but would help Felix to get away to a running start under the Educational Banner.

ON next page are described three variations of the stunt agreed upon, which can be put on as an elaborate set or as a reveu, which costs little outside of expense of costuming. With each of the three suggestions for the Felix Pantomime, a sketch is given of the setting and layout. One big house in Minneapolis is already planning such a Felix Revue and through the medium and co-operation of the Educational Exchange there, all exchanges have received complete data and ideas for this stunt, the reveu will shortly be staged at that house, for the first time.

Of course, any theatre desiring to put on a Felix the Cat

THREE PRACTICAL “FELIX” REVUES SUGGESTED FOR EXHIBITOR PROLOGUES

Revue must first obtain permission from Mr. Pat Sullivan, who holds the rights to any such stage performances, but this permission will be given without question to any theatre booking Felix through Educational Exchanges. All that is necessary, is a letter to the Home Office and Education will complete the transaction for exhibitors, without the payment of royalties to Mr. Sullivan.

To draw the proper amount of attention to these revues when put on, any number of additional ballyhoo and street stunts could be executed on the principal streets and outside your theatre. A street parade of say half a dozen men dressed at Felix Cats with a small band preceding and appropriate banners announcing the showing of the cartoon, and the reveu, would arouse hot interest in the picture. A lobby stunt could consist of a wooden picket fence with a number of toy Felix Cats which can be obtained through Educational or Mr. Sullivan. A lobby ballyhoo might have a man dressed in Felix costume amusing the kiddies in front of the theatre all day.

ANY number of ideas, which will suggest themselves to exhibitors, will help put over your reveu in grand style, if based on the Felix Cat costuming and mannerisms. Keep in mind the fact that Felix, the cat, has a tremendous following among film fans throughout the world, gained through more than seven years constant fun-making on picture screens. Half your work is done, in connection with practical stunt ideas, by having a ready-made audience at your disposal. An important thing is to let them know both in advance and at the time of showing that one of their screen favorites is in town to entertain them in 100% manner.
**Felix Pantomime, No. 1**

*Sullivan's Exaggerated Drawings Guide Action*

**MEOW!**

Scene: Suburban yard showing kitchen door and window.

Time: Early morning.

Enter Felix, plainly worried. Indicates hunger; walks around looking for food.

Hears steps approaching. Enter Milkman, who places bottle of milk at the door of kitchen.

Felix exaggeratedly sneaks over to get the milk, turns to look all around first, then grabs for bottle just as the door opens and the cook takes milk inside.

Felix registers a "Curses!" and goes back into the Felix walk. Looks offstage, runs to get rope, which he strings across path to house. Felix runs to door and faces Butcher as he enters. Butcher trips over rope, tossing package of meat into air in the direction of Felix, who prepares to catch it. Package flies over Felix's head into the hands of the cook in the doorway. Exit cook and Butcher, and Felix goes back into walk.

Cook places prop chicken on window sill. Felix sees it and sneaks over to get it. Cook appears in window and Felix sneaks away. Tries again with same result.

Felix thinks, exits, re-enters with pepper pot. Pantomimes trial of pot, sneezes, then shakes pepper into window, retreating across stage. Loud gasp and sneeze inside kitchen and chicken is blown into the hands of Felix, who catches it and exits, triumphantly. Curtain.

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**Felix Dance Pantomime No. 2**

**CURSES!**

Scene: Back fence surrounded by apartment houses with practical windows.

Time: Moonlight night.

Enter Felix on fence to keep an engagement. A wait, then a show of patience. Felix pulls his whiskers, scratches face, taps foot, then the Felix walk up and down the fence. He dances up and down the fence. Shakes fast and sits down to howl.

A pair of shoes, flung from a window, fall on ground and Felix descends from fence to get them. As he stands there with shoes, enter an old clothes man who buys them and exits. Felix climbs fence again and howls more. Again shoes are flung, which are again sold. Felix, back on fence again, thinks a bit, walks up and down, then registers delight at an idea. Exits, walking on fence and returns with a mob of cats, who range along the fence and howl in chorus.

Shoes fly from all windows as curtain descends. Curtain up to show cats on ground, holding shoes and standing in line to sell shoes to the old clothes man who is dealing with Felix.
**Universal Short Subjects**

**Effect National Tie-Ups**

**NATIONAL PRODUCTS FOR “BUSTER BROWN”**

**Popularise Short Product With National Tie-Ups**

UNIVERSAL has recently put through a number of national tie-ups for its short run product which is making the Century, Gump and Bluebird comedies, and Mustang and Blue Streak Westerns, as familiar to patrons as many big feature productions.

Although the first of the Buster Brown-Century comedies is only being released this month these new fun films already have been linked with the Buster Brown shoes, Buster Brown Stockings, Kellogg's Corn Flakes and Carnation Milk is having widespread use. Buster Brown stills in its ads and window displays; the hosiery manufacturer has adopted a picture of Buster and Tige pulling on the two ends of the Buster Brown stocking as its trade mark. Mary Jane and Buster manifesting their delight in Kellogg's Corn Flakes now appear in the breakfast food advertisements, and a picture of this engaging pair of kids drinking their morning glass of Carnation Milk is having widespread use.

Both Amory Brown & Company, distributors of Buster Brown hosiery, and the Buster Brown Shoe Company, have prepared window displays and have instructed their dealers throughout the country to work with the theaters in their towns showing the Buster Brown comedies.

The Gumps, through the famous Sidney Smith comic strips, are familiar to 20,000,000 newspaper readers from Shanghai to New York. For the past 20 papers running these strips, Universal has prepared clever little Gump ads calling attention to the comics in the newspaper and the comedies at the local theaters. Copies of the papers have arranged to use these ads in return for the advertising on the screen.

There is also an Andy Gump Biscuit put out by the Loose-Wiles Biscuit Company which has been tied up with the comedies. The biscuit company has prepared a window card reading: “Andy Gump—a scream in the newspapers—a riot in the movies—but, Oh Mire! in the cracker box!” and urges its dealers to co-operate with theatres showing the Gump comedies.

A series of special tie-up stills made with short product stars have recently been made by Universal and are available through the Universal exploiters. One shows Charlie Puffy, the rotund Bluebird comedian, writing with a Parker fountain pen. Another has Marceline Day, a leading woman in Bluebird Comedies, and Edna Marian, of Century, munching Sunshine fig bars, one of the Loose-Wiles products. Josie Sedgwick, the Blue Streak Western cowgirl still is pictured with Venida hairnets and eating a “Cake Eater” candy bar. Arthur Lake, star of the popular “Sweet Sixteen” series of Bluebird Comedies, with Olive Hashbrouck, Eddie Claton and Zion Myers, photographed beside a new Nash sedan in front of the Nash agency in Los Angeles, is making a big hit with automobile dealers. These tie-up stills are being constantly increased and are proving invaluable as exploitation aids.

* * *

**Exploiting Short Subjects Abroad Profitable**

**Screen Your Shorts**

A LL short subjects are program builders, and not merely “fillers.” Every item should be screened, selecting the best that will fit in with the program you are going to present.

**Screen your short subject for your orchestra leader and organist and get their suggestions.** Their knowledge of music and your showmanship will work out many valuable ideas in the presentation of your program.

Use the cream of the news weeklies, and edit the items so that they start off with a bang, and from then on to the finish build it up to a climax. Make it a feature of your entertainment.

A poor comedy or uninteresting short subject slows up your show, and is a bore. Screen everything if possible, and cut out the “apple-sauce,” and when you have your show all set, sit out in front the first performance and try to pick it to pieces. If you can improve on it do so at once, but if you feel you have a well-balanced program you are almost sure that it will go over with your patrons.

**Prologues on Short Subject at Scala Thea- tre Effective and Popular with Patrons**

TO discuss the value of prologues is, among film men, to indulge in a commonplace. Writer Michael L. Simmons, from London, has it ever occurred to us to associate a prologue with a short subject. That's exactly what Manager Victor of the Scala, Newcastle-on-Tyne, England, does at intermittent intervals, usually when a new series of comedies or serials start.

In proper relation to its subject, this prologue is shorter than those used with features. Victor's short prologues are constructed along institutional advertising lines, yet incorporating sufficient elements of amusements and interest to justify them from the audiences' standpoint. They generally resolve themselves into vaudeville skits, the cost being nil, for the manager, plays the prologue himself and uses material furnished by a local scribe gratis.

**British Exhibitors Cooperate with Trade Papers on Weekly Prize Contests for Shorts**

IN England, at the present time, two companies, Pathé and European, are running exploitation contests in connection with shorts. Weekly cash prizes are given for first, second and third places in these competitions and the trade papers publish all photographs and descriptions of campaigns, as a great measure stimulating the pace set by the contestants. James V. Bryson, managing director of European, admits that since the launching of the contest the sale of shorts has risen two hundred per cent.

“...and believe me,” adds Mr. Bryson, “I'll run another contest as soon as this contest is finished, and keep on running more, as long as exhibitors continue to send in entries.” That rather epitomizes how the short subject is made sweet for the exhibitor in Great Britain.
Lupino Lane, in his first Educational comedy, "Maid in Morocco," a feature production in settings, cast, and story a feature in everything except length.

Exhibitors Respond To Greater Campaign For Fox Shorts

RESULTS from the campaign of producers and distributors to increase stronger representation for short subject films are apparent everywhere, a check-up just completed by Fox Film Corporation's short subject department discloses:

Reports from the various Fox exchanges show the exhibitors are extending co-operation to the producers in the matter of publicizing the "little fellows." A composite of these reports show that:

"Exhibitors in every territory are going after shorts as never before. Efforts to boost them are apparent in lobbies, newspapers and outdoor advertising. Our new press books and other accessories are being put to full use. Keep them coming. Orders increase 100 per cent!"

A special staff has been detailed exclusively to compiling stories on the little feature, which has brought results in the newspapers and a notable increase in the number of clips on shorts is already evident. Stories on anything but feature productions were a rarity a few months ago. At the present time, however, clips on stories about the O. Henry publications, the Van Biber Comedies, the Helen and Warren married life series and Imorial comedies are appearing throughout the country every day.

Patheserials Break Into First Run Houses

Patheserials are continuing to win over many good theatres to the popular continued next-week form of screen play which has been elevated by Pathé to the plane of high-class film entertainment, produced on a feature basis, with favorite stars, good stories and elaborate sets.

The two first run theatres in Ogdenburg, New York, located directly opposite each other, have booked two of the new Patheserial. One of these houses, the Strand, played its first serial in years by booking "Into the Net"; while the Opera House, also a new recruit to the serial ranks, has booked "Play Ball." The Strand has just booked "Wild West."

Other theatres in East Orange, N. J.; Albany, N. Y.; Waterbury, Conn.; Fort Wayne, Ind., and Newark, N. J., are well represented with play dates on the two current serials.

Kinograms Foreign Expansion Deals Completed By Izard

BRINGING with him long term contracts for news reel pictures and cameraman service from some of the biggest news reel producing firms in Great Britain and Continental Europe, Mr. Forrest Izard, managing editor of Kinograms, released by Educational, has returned from an extended trip abroad.

Mr. Izard's trip has resulted in Kinograms being served with a most complete foreign service. First a contract was signed with the foremost "Gazette" producers of the British Isles whereby their product and staff of cameramen, numbering twenty operators, are available for Kinograms. This includes service from England proper, Ireland, Scotland, Wales and nearby islands, such as the Isle of Man, Isle of Wight, etc.

For Continental Europe, Mr. Izard first established a main office or clearing house in Paris which serves as a main shipping point for all news reel negative from Europe (except England), Turkey, Asia Minor, Africa, Arabia and India. Points in the Orient, such as China and Japan, will continue to ship across the Pacific. The Paris office consists of a manager, Mr. Louis Daussee, and a staff of cameramen who cover Belgium, Austria and Switzerland, as well as France.

Mr. Daussee has formerly been a cameraman attached to the office in New York. About a year ago he was made staff man in Paris. Now he is manager with a staff of his own and virtually director for the whole of Continental Europe.

Another most important affiliation was made in Germany with one of that country's leading news reel producers whereby Kinograms is assured of full and prompt service of all news events, and special news features from Germany, Holland and Russia. Another contract was made in Stockholm giving Kinograms full service in Sweden, Norway, Finland and Denmark. Mr. Izard then journeyed to Rome, where a staff was organized to cover fully Italy and Greece. Special staff representatives were also secured in Spain, Portugal and Malta.

This, Mr. Izard believes, places Kinograms in an enviable position in the news reel field and guarantees to exhibitors a service covering all possible points of news interest in the countries named. Arrangements were also made whereby, in case of some extraordinary happening requiring additional cameramen, operators will be enabled to jump from one country to another to give the necessary assistance.

Other foreign points are being built up as rapidly as possible. Contracts already in existence include Japan, China, South and Central America, Mexico and Australia. A complete Canadian staff has always been a complement of the Kinograms' domestic staff. In the home office, besides Mr. Izard, are J. V. FritzGerald, Herbert E. Hancock, associate editors, and Allyn Butterfield, film editor and cutter, with a full staff of cameramen who are veterans in the news reel field. Kinograms sales are looked after by Mr. Harvey Day.
After two years of thrilling adventure in dark jungles of Borneo, Mr. and Mrs. Lou C. Hutt of San Francisco have brought back a pictorial record of wild animal life that stirs the imagination and quickens the heart beat.

"WILD BEASTS OF BORNEO"

An Educational Special Release
October 3, 1925

Prologue used by Loew's Aldine Theatre, Pittsburgh, Pa., in connection with an unusual short "Thirty Years Ago," released by Hal Hodes Short Film Exchange.

Works With School System TO INCREASE PATRONAGE FOR SHORTS

SECURING the 100 per cent cooperation of the schools in his community has put over short subjects for Wm. Hartford, manager of the Portola Theatre, West Seattle, Washington. Mr. Hartford admits that there has been a good bit of hard work attached to it, but claims results have justified the efforts. He began by procuring a list of educational subjects available from the various exchanges. He then called upon the school principals, selling them the idea that he would be willing to cooperate with them by showing these short subjects best and most closely related to the subjects they were teaching in their class rooms.

Teachers were summoned to their principal's office for a conference with Mr. Hartford, and felt they had a hand in the selection of films, which was in itself gratifying to them. These subjects were shown only on Friday, Saturday and Sunday, as an accommodation to the pupils. Teachers strongly urged their pupils to attend these showings, paying close attention to the subjects named, in order to get the greatest possible benefit from their lessons. In many cases the teacher has shaped her instruction directly along the lines of the picture.

This Mr. Hartford has done from the kindergarten up, showing constructive work done by small children. He always pays careful attention to the selection of a picture that is thoroughly wholesome and suitable for youth, for his feature, thus avoiding any reactionary criticism. Five schools are now eagerly cooperating with him, feeling that they are receiving great courtesy from this live showman. Entire classes meet in the evening and attend in a body just to see the short subjects but receiving the full entertainment value as well. This one feature of his short subject work has cemented a bond between the schools and exhibitor that is extremely valuable.

As an example of the results obtained through the "Sing Them Again" series, Mr. Hartford, on the Fourth of July, showed the national anthem. His big audience rose as a man, joining heartily in the singing. Along toward the close of the film Hartford had arranged several portions from old war news weeklies, fitting them together in a stirringly patriotic manner. As his orchestra swept into a smashing crescendo, again playing the Star Spangled Banner, a seemingly endless line of great battleships passed across the screen, gradually dissolving into the American flag. The audience was thrilled to its heart and many congratulations poured in, as they filed out, feeling their sense of patriotism satisfied by a personal participation.

Mr. Hartford, as we said before, is willing to work to achieve results. He is quick to see possibilities, and believes that it pays to make the most of every opportunity afforded by a short subject. He achieves some splendid results with scenes, always presenting them with an organ solo of some well-known and loved melody. He states that many of his patrons love to sing softly with the organ, at the same time enjoying the beauties unfolded before them. The whole effect is pleasing and harmonious.

EVIDENCE!

Is it possible to put over a two-reeler in a "hick" town by a "hick" exhibitor? Well, it is. Here's the evidence.

K. L. Burke, of Baker City, Oregon, recently but over a neat bit of publicity on a two-reeler subject, "The Chase," released by Education, that resulted in heavy box- offices at subsequent shows, proving the value of getting behind a short in the proper way. Burke took a quarter page space in the local paper, The Morning Democrat. With plenty of white space to set it off, he addressed a letter to "Mr. and Mrs. Baker," in which he stated over his own signature, as follows:

"I firmly believe that the film 'The Chase,' shown last night at the Baker Theatre is one of the finest productions shown in this city for some time, and feel confident you will agree with me and thank me for giving you this 'tip.' This film will be shown again tonight, Saturday and Sunday night at 7 and 9 o'clock.

K. L. BURKE.
Manager Baker Theatres.

It was in the nature of a "tip" and got across splendidly. Mr. Burke can be counted on to take advantage of an opportunity and capitalize on the unusual. It would not occur to everybody to suddenly step on a short one. fair enough for people out of their accustomed calm. Of course, the short so featured must be a good one, says Mr. Burke. You will notice he did not even mention his feature subject. It is the unusual that attracts in the small town as well as the large cities. We believe any exhibitor could put an idea of this kind across as well as Mr. Burke did.

Screen Snapshots Prove Welcome Short-Subject

It was Jack Cohn, the treasurer of Columbia Pictures, independent producers, who, watching the amazing growth of the fan magazines some years ago, conceived the idea of using this form of interest in the personalities of screen figures on the screen itself. The experiment became an immediate success, because, unlike any other novelty, the popularity and the interest it creates are assured by the very nature of the film.

In these one-reelers the public is taken behind the scenes of filmmaking. The very fan in existence who isn't interested in the thousands and people that move across the magazines and newspapers of the country in headlines every day. Mr. Cohn believes that no other form of film entertainment can hope to approach the enormous popularization Screen Snapshots received every day in thousands of periodicals.

Screen Snapshots covers the studios thoroughly together with the home of the most colorful personalities of filmmdom, at work and at play. Every exhibitor who runs Screen Snapshots has come to realize that it is a feature attraction to most of his audience.

* * *

Clyde Cook stars in "Moonlight and Noses," a mysterious-mysterio gale of laughter, released by Pathé.
Showmen and Exhibitors

By HAL HODGES

There are two distinct types of theatre owners in this industry of ours. First, there is the Showman, second, the Exhibitor, and between the two there exists a gap as wide as the ocean which rolls between the shores of this country and those of Europe.

This difference between the Showman and the Exhibitor lies in the ability of the first to capitalize on the front page of the trade paper as the angle of the shows he presents, whereas the Exhibitor is exactly what his name indicates—a man who merely throws his shows together and leaves the rest to God and good luck.

A fine example of the real Showman came in to see me recently. His name is Max Chetkin and he owns the Lakeland Theatre at Brighton Beach, Brooklyn. This Showman, one of the first accounts sold by my organization, has sketched a Mutt and Jeff cartoon before the paper on it had been delivered to us. Apprised of this fact he declared he didn’t need any paper. Instead he had an idea of his own that he wanted to test out and which he refused to communicate to us until this test had been made.

The Mutt and Jeff was booked for a Saturday of the current weekend and Chetkin came into my office smiling from ear to ear. This was his story.

He had reasoned out that the first thing occurring in the home when the Sunday papers are brought in, is a grand dive by the children for its funny sheet. Knowing that for many years the Mutt and Jeffs have been in the front line of the Sunday World Comic Section, he obtained that day’s issue of the newspaper, slapped the page containing the colored Mutt and Jeff cartoon on the one-sheet board, slipped it “Here today” and waited to see what would happen.

He didn’t have to wait long. Attracted by the funnies the kids hung around the one-sheet board and looked the cartoon over. The result was a difference of $4000 in that day’s receipts over that of the usual Sunday business, which Chetkin contributed directly to the kid appeal possessed by the Mutt and Jeff cartoon.

Louis K. Schidler’s Loew’s Alpine, Pittsburgh, played our “Thirty Years Ago” for a week’s engagement recently, surrounding it with the proper presentation. The protagonist of a set representing the exterior of an old store show with replicas of the old time painted one-sheets, the phonograph ballyhoo, etc., playing prominent parts. The patrons entering this theatre were dressed in the style of the period, tin-kellys and all. Then followed a set showing the interior of this old time movie show, with benches for seats and an orchestra consisting of a strong armed piano player, a trap drummer, and in addition a leather lunged individual such as used to sing the old “ulcerated” songs. So well did this go over that, according to his letter addressed to me, it ran away with the show and proved the box office draw for a week.

These men, whose names are selected at random, are representative of the class of showmen who know how to make their theatres paying investments. Too many exhibitors are just exhibitors, because they never realize the opportunity for extra business contained in the short subjects, or else because they are mentally lazy. Having become accustomed to one set routine, they resent any suggestion calculated to take them out of a rut and this, to my mind, is one of the principal reasons their theatres flop, only to become money makers when a live-five showman eventually converts the restrooms back to dressing rooms.

On the other hand, it must be confessed that the producer and distributor of short subjects are gotten into a rut. Their one and two reel subjects have become entirely too much alike. The comedy is just a comedy, identical in action to all those that have gone before. The scene is just the usual animal or photographic of many other similar short subjects of its kind, and so on down the line.

It was because we sensed this fact that both the Short Films Syndicate and the Hal Hodes Short Film Exchange, its distributor for the state of New York, New Jersey, eastern Pennsylvania and the district of Columbia, came into existence. It is our belief that recognition awaits the producer and distributor of the different one and two reelers, of which we have produced for ourselves, or else encouraged production for our use of that type of short subject for which the real showman has been looking.

In short, all product released by this organization will embody the result of our efforts to give to showmen throughout the country films containing genuine box office quality.

Soup, Fish and Salad Needed As Well As Meat Course on Program Dishes

The management of the Jackson Theatre, Jackson Heights, L. I., have some definite ideas on short subjects. They believe in them and practice them. Do you?

Here they are:

The longest picture on a theatre program is given the longest of feature bills. This is a purely commercial term, and it is said, with reason, we think, was unfortunate. Designating a certain part of the program as the feature of the entertainment carries with it the implication that the remainder of the bill is merely padding— which is far from the case. The short subjects in a programme, says the manager, are an integral part of the program and in many instances a short subject is in reality the feature of the entertainment.

True, the feature picture consumes the most time, but time, Einstein says, is relative and it is unquestionably a fact that entertainment cannot be measured by a yard stick. It is easily possible to get more enjoyment out of 10 seconds in, say, a comedy than out of an entire full length picture.

We are accustomed to belittle the “features” for we realise that as a rule the 8-reeler is the meagre of the program. But the picture is a one-reeler, or perhaps a two-reeler, and there must be a good soup (overture), a film show (divertissement), vegetable (screen magazine) and dessert (makeup) included in the well-balanced meal. And as a dinner sometimes finds the guest overindulged will find that the same is true of short subjects that they did from the feature picture.

Realizing this, the Jackson management buys the best short subjects the market has to offer, using as much care as when selecting the features.

Fully Alive to Short Exploitation for Profits

A divertising and exploitation of short subjects in the Northwest in recent months show the theatres of this section to be among the leaders of the country taking advantage of the brief pictures to make added profits.

Under the management of Roy Tilson, the Fuller Theatre of Kalamazoo, Michigan, has been making a profit of $100 per cent on advertising, backing up in its newspaper space every item on the program. For, as Mr. Tilson explains, “there are a whole lot of my patrons who come to see the comedy as much as they do the feature and the vaudeville.”

“The exhibitor who advertises only his feature and leaves his patrons to guess whether he is going to provide a comedy or other short subject,” writes Mr. Tilson, “is simply passing up a lot of the profit which might be his if he let his patrons know about all the entertainment which he has to offer”.

“I devote a good, conspicuous box in my newspaper ad layout to my comedy, and make a point of forecasting when I have stars like Lloyd Hamilton. Comedy stars such as Hamilton get 50 per cent of the electric sign display and I consider that any comedy that is worth showing in the theatre is worth giving a good display in front of the theatre. This display generally amounts to half of the entire lobby display.”

“This is by no means an experiment with me, for I have proved the value of exploiting the short subject through a long period of such exploitation, and have shown conclusively that good short subjects will attract people to the box-office where properly advertised.

“We have been showing Educational pictures for a long time and advertising them just as regularly. I certainly like ‘The Spice of the Program,’ and the box-office results show that my patrons do as well. All I want is results from my box-office, and can let your life that the short subjects go a long way toward producing these results.”

In Milwaukee there has been a very noticeable increase in newspaper space devoted to comedy subjects. “As a matter of fact,” writes Max Sall, manager of the Educational exchange in that city, “every two-reel comedy which is used at our first run theatres in Milwaukee is advertised in the newspapers with the one or two column ads illustrated our press sheets, for which we furnish exhibitors with free mats.”
"Be Careful"

Not to miss one of the best box-office bets of the season among Short Subjects by letting the other fellow beat you to the new series of six two-reel

JIMMIE ADAMS COMEDIES

in his first starring comedy

"BE CAREFUL"

Popular demand raised Adams to the head of his own comedy company after a long series of unbroken laugh successes on the EDUCATIONAL PICTURES program.

LAUGH INSURANCE POLICY FOR SHORT

An everyday workable and inexpensive stunt suggested by Educational Films for its Jimmie Adams comedy, "Be Careful," which was released September 27th, will result in your cashing in at the box office, with Laugh Insurance.

The title "Be Careful" lends itself to a novel exploitation stunt, which consists of a printed herald in the form of a laugh insurance policy, issued by your best known local insurance agency. These should be printed so as to look like a genuine policy, and distributed from the theatre and by the insurance company's agents in advance of the play date of "Be Careful." The policy should read as follows:

The .................. Insurance Company has agreed to pay the sum of $50.00 to the heirs of any person whose name and address appear on this form, should fatal results to him or her follow excessive laughter while watching the Educational-Jimmie Adams Comedy, "Be Careful."

* * *

PROGRAM COVER DESCRIBES "SPICE OF THE PROGRAM"

The Milwaukee Theatre, Milwaukee, Wis., is a booster of short subjects. In a recent issue of its program, "The Milwaukee Theatre," the panel on the cover page is devoted to a discussion of "The Spice of the Program," and a talk about the Educational Pictures to be shown at the Milwaukee.

Stan Laurel, director of Hal Roach comedies prepares to interview his star, Clyde Cook, on home grounds.

WHY HAL ROACH BELIEVES IN PRODUCING SHORTS ON FEATURE SCALE

"T"he sooner that exhibitors come to realize just what a good two-reel comedy means to a theatre program they will properly exploit this unit of their screen entertainment and attract additional patrons, as well as benefit the motion picture business as a whole," declares Hal Roach, producer of comedies for Pathé.

"Feature production is being given every two-reel comedy on the Roach lot, and I mean specifically what I say when I say 'feature production.' In stories, directors, casts and sets the feature element is present. A large staff of comedy writers are devoting more time than ever before to the development of story background and legitimate comedy business. We have engaged feature directors and are paying them the same salaries they would receive were they working for a feature producing concern. In casting our pictures, we are drawing upon the ranks of dramatic and other players who are well known as members of feature casts.

"From the exhibitor's angle we are also giving him casts with players whom his patrons will recognize as appearing in features. Thus we are bringing the two-reel comedy up to the feature plane in the movie goer's mind. Settings are also made fully in keeping with the other 'feature' elements of the comedies.

"Today, more and more people are shopping for their screen entertainment than ever before. If the exhibitor advertises only his feature, with the star's name in lights, billing, advertisements, etc., and slights his two-reel comedy, he is limiting the number of prospective patrons he may hope to draw to his box-office. If the prospective patrons do not happen to care for the particular star featured at the theatre, he will shop about until he finds a picture with a star he likes. Whereas, if the exhibitor takes cognizance of the popularity of two-reel comedies and divides his advertising and other announcements between his feature unit and his comedy unit, he can make two appeals to the prospective patron.

"Another point can be proved by reference to vaudeville—that is, that length does not govern the entertainment value of a particular amusement unit. Exhibitors need not feel that the two-reel comedy is not entitled to equal billing with a feature running five or more reels.

"In giving the two-reel comedy its due recognition and exploitation on a par with the feature, the exhibitor adds further prestige to the screen as a whole. Whereas, if the comedy is hardly mentioned, patrons gather the idea that the comedy is not as good a movie as a feature, and any idea that gives the impression that any poor pictures are produced and shown is detrimental to the status of the screen as a whole. The exhibitor will find it good business to recognize the good two-reel comedy at its real worth and exploit it accordingly."

Buster Brown Comes to Town

William C. Herrmann, general manager of the Big "U" Exchange, Universal's New York distribution center, reports that the Loew circuit has arranged to show the Buster Brown Century comedy, "Buster Be Good," over the entire circuit within a few days. This comedy is one of the first two of the series of Buster Brown comedies being made by the Century Film Corporation as a screen adaptation of the famous R. F. Outcault cartoons.

The Buster Brown comedies are just being released. This week they will play in hundreds of theatres throughout the country. Pre-release showings, in such theatres as the Granada, San Francisco; the Forum: In Los Angeles; F. & R.'s State Theatre in Minneapolis, and similar houses, have proven these comedies to be high class first run excitement.

"Big Boy" (Malcolm Sebastian) newest comedy discovery, age 18 months, who appears in Educational's "Baby Be Good."
Great Neck Playhouse Pays Special Attention To Meritorious Shorts

SHORT subjects are treated with all the dignity and importance of the feature film when they are played at the Great Neck Playhouse, Great Neck, Long Island, N. Y., by Harry Davey, manager of the half-million theatre owned and operated by Irving M. Lesser.

There is no finer clientele in the world than can be found every night in the Great Neck Playhouse. Such famous "names" as Ring Lardner, John Golden, Sam Harris, Lila Lee, James Kirkwood and Sam Bernard may be seen nightly in the Playhouse, all of them being residents of Great Neck.

When Mr. Davey, formerly associated with the Strand Theatre in New York, took over the management of the Great Neck Playhouse several months ago, Mr. Lesser, the owner, impressed upon him the necessity of giving "a show as good as Broadway."

After a number of experiments and closely watching the reaction of the audience, Mr. Davey hit on a program of presentation which gives full opportunity for short subjects.

"I get up my program with the thought that the short subjects are meritorious and should not be slighted. The program, briefly, runs like this:

"A—Pictorial news review.
"B—Feature film.
"C—Overture.
"D—Short subject.
"C—5 acts of vaudeville.

"In each instance I give the name of the short subject. In no emergency do I cut a foot out of a short subject, and no subject ever is dropped from the program. Every short subject is scheduled and this schedule does not vary. In addition to featuring the short subjects in our spacious lobby and on the marquee, we give them space in both the newspaper and program readers and advertisements.

"I have found that the very best audience reaction is gotten from the 'Topics' when it is presented with a good jazz musical number, and with light, blue footlights. This light blue is a contrast from the light used on the previous subject."

"After the 'Topics' I go into the overture and after the overture into the comedy, giving it an important spot on the program. At the same time I change the house lights, giving the auditorium a subdued atmosphere. This seems to be the best effect for a comedy. We have had great success with our short subjects and the following is a list which we are using to our own and the satisfaction of our audience:

"Lloyd Hamilton comedies, Walter Hiers comedies, Mermaid comedies, Tuxedo comedies, Christie comedies, Bobby Vernon comedies, Lupino Lane comedies, Jimmy Asams comedies, Hodge Podge, Camels, Felix the Cat, and Juvenile comedies. Helen and Warren, O. Henry, Van Bibber, Imperial comedies, Our Gang, Harry Langdon, Mack Sennett and Hal Roach comedies."

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Fleischer's New Contract

Max Fleischer, the famous film cartoonist, signed a new contract with Red Seal Pictures, whereby the latter will distribute the entire film output of the Fleischer Studios, for an additional three years.

Doubled Receipts By Boosting Serial

A campaign which increased the daily average receipts exactly 100 per cent during the three days that the picture showed was put on by Manager Frank A. Graham of the Grand Theatre, Centralia, Wash., and Frederick Babcock, Universal exploiter, for the opening chapter of "The Fighting Ranger."

First they staged a "Days of Forty-nine" show and picnic at the city park and awarded 50 prizes to the winners in the cowboy, Indian, ranger, potato, bicycle races and other events. Lemonade was given away to nearly 1,000 youngsters and grown-ups.

A parade, which they organized, had 500 children in line with a boys’ band leading the way through the main streets of the city. Fifteen prizes were given for the best costumes of children impersonating Hoot Gibson, Buster Brown and other Universal stars and characters.

“No Father to Guide Him” 2 reels
Charlie Chase is a milkman who has been separated from his wife and son by a meddling mother-in-law. On his day off, Charlie takes his kid to the beach, but the mother-in-law has hired detectives to frustrate the plan. After many attempts Charlie succeeds, but when the beach gets in a jam which results in him being in the ocean, his boat is washed away. He resists all attempts of life savers to rescue him, and finally laugh from the business of the pictures without ever straining to do so.

The comedy has been well directed by Leo McCarey and Charlie Chase extracts every last laugh from the business of the pictures without ever straining to do so.

Explot this one as a Charlie Chase comedy emanating from Hal Roach’s studios. A tallyho made up to look like Charlie and carrying a banner will help attention to your showing of the film.

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“The Sky Tribe” 1 reel
This is an especially fine and interesting subject. It depicts the life and habits of the Pueblo Indians and their antecedents the Cliff Dwellers of the Southwest.

There is great beauty in the scenery. Many of the shots show the manner in which the Indians mold and decorate pottery, a peculiar manner in which they bake, and other of their activities.

The ruins of the ancient cliff dwellings are also much in evidence and give ample proof of a civilization long since obsolete.

The film may be highly recommended without fear of disappointing your patrons. This is a very commendable piece of work. It is one of the best pictures of the season.

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“Piping Hot” 2 reels
Al, a somnambulist, walks a wire rope across a street to a building on the other side where he walks over roofs and copings in a perilous manner. An undertaker and Al’s pal, follow him, one trying to save him, and the other to bury him. Al finally falls off the roof but makes his descent on a safe. It then develops that Al and his pals are plumbers who go to work in an auto and in formal clothes. In an attempt to fix up the plumbing system in the house, they make a horrible mess of things and end up by being thrown out.

Comedies are not supposed to have logical plots except in rare instances and this comedy with Al Aikman is an exception. In fact the entire first reel has nothing to do with the second, and hasn’t much to recommend it except some thrill shots of Al walking a wire. The second reel, however, has some good humor and titles. The action revolves around an attempt to fix plumbing pipe, with the results the result of water being spilt and practically the entire house ruined through their amateur efforts. This comedy is supposed to be an Al Aikman starting picture, but he is worthy of better material.

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“The Friendly Breast of Earth” 1 reel
This is a very fine scene portraying some of the wonderful landscapes in the California Yosemite Valley.

It shows the hills and valleys. Lofty peaks are fringed with tall trees, while purpling brooks and glittering falls tumble down their lengths.

The photography is particularly fine. There are some sun and cloud effects that cannot fail to impress lovers of the beautiful. These little journey pictures should be strongly featured. You can increase business by effecting a tie-up with schools, churches and all the better element of the town.

Organize a “Stay at Home Travel Club” to show your patrons the country, and indeed the world, from a comfortable seat in your theatre.

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“Tolling for Rest” 1 reel
With sixteen horses bearing their equipment a little band of hardy vacationists set out on the search for rest in the heart of the Canadian Rockies. Back through country never before traversed, you follow them in “Tolling for Rest,” as they plunge into the icy waters of a glacier fed river, and afterwards as they are nearly swept from their feet at the base of a cataract. Over the slippery, jagged ice of a great glacier they take their rack train, a feat never before attempted. Up the rugged side of a mountain and finally back through snow so deep that the train can hardly make its way. This picture gives the thrill of adventure and at the same time is one of rare beauty in its scenic setting. Stories of the adventures encountered in “Tolling for Rest” appeared in article in a recent issue of the National Geographic Magazine.

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“Any Daddy” 1 reel
No father to guide him.

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What Others Think

5.
ERIC T. CLARKE
Mgr. Eastman Theatre, Rochester
“I think highly of Red Seal Product. The quantity we have used during the last year speaks for itself.”

729 7th Ave. N. Y. C.
Edwin Miles Padman, Pres.

“A Cloudy Romance” 2 reels
An eloping couple are arrested for speeding, and arraigned before the girl’s father. He sentences the young couple to death. Years later, they return to his home disguised as a negro maid and butler. He is loved by the lady of the house. Through a series of misadventures he elopes with them. He then abandons them to the plans of his rival to marry the girl. But incident be and the girl are lifted into the air on a steel girdler. The Hero is hoisted by it, and marries the girl high in the air.

A real comedy, this one is crammed with smiles and thrills. There are any number of screamingly funny situations, and not a few that will cause any audience to gasp.

For instance there is the scene in which the hero, heroine, the girl’s father and the minister are all lifted high into the air on a steel girdler. True, it is not a new gag. But for a sure-fire that never fails to have them holding their breath.

Then there is an automobile wreck in which the motor-car containing the negro butler and the hero, disguised as a maid, hurtles through space to land on a moving train.

There are lots of minor comedy gags that help materially. One of the best sequences is the flirtation between the hero and the butler. A pup dashes off with the hero’s wig, and for a few moments or so, as though his deception must be discovered.

The cast includes Harold Austin, Connie Dunn, Harry Dunkin, etc. Each of them does excellent work. You can promise your patrons a lot of hearty laughs and be sure that they will not be disappointed.

“On the Show” 2 reels
Patheserial “Wild West” 1 reel
The second chapter of “Wild West” deals with the adventures of Jack Mulhall, Helen Ferguson, Eddie Phillips and Virginia Warwick, at the circus opening. It is there that the Mulhalls, now a foreman on his benefactor’s ranch, meets the heroine and saves her life when she falls off an elephant and is trapped under the ropes.

The hero, Jack Mulhall, is crooked at heart, and divides his time between his work at the circus and cattle rustling. He also tries to carry on an affair with both the heroine and her rival, Virginia Warwick. The serial was produced on the 101 Ranch in Oklahoma by the Miller Brothers’ Wild West Show supporting the stars. Robert F. Hill directed a scenario by J. F. Natteford.

“Gold Trap” 2 reels
Crocket mining men lay a trap to upload the Excelsior Mine upon a Southern Colonel, who travels out West with his daughter for the purchase. Fred Humes, a mining engineer, who is prospecting in the hills, receives the Colonel and his daughter from the runaway stage. Later, the girl and Fred inspect the mine and find a great deposit of high quality rich gold rock salt into the walls of the mine to give it the appearance of gold. Fred is tricked by the girl and is kidnapped. The Colonel arrives to inspect the mine, incapable of believing that the Colonel is the woman with Craven. Meanwhile, Fred recovers the girl, and returns to the mine, where the transaction from going through and seeing that the crooks lost all their money to the Colonel and his daughter.

Fred Humes is the featured Western rider of the Mustang Western short. The plot is conventional and furnishes enough excuse for some fist fighting, good riding and a little love interest. Humes does passable work and the supporting cast is adequate. The film will go fine in houses where the Western program is in favor.
BUILDING SERIALS  
FOR EXPLOITATION  
UNIVERSAL PLAN

Universal has tackled the serial production game from a new angle this year, an angle based on widespread and forceful exploitation methods which it has chosen its serial stories so that they either represent great American historical developments or the exploits of one of the world's great comic strips, or the story of a great adventure which will appeal to a wide audience. The company has chosen its serial titles for the coming twelve months, and has divided them into ten chapter serials, and the universal organization, with a long record of successful serials, promises that the forthcoming year's supply will outstrip all past efforts in the chapter-picture field.

The schedule for 1925-1926 includes six Adventure pictures, made with popular stars and directed by men of top notch rating in the field. The serials have been developed to an unusual extent at Universal City, so much so that when a serial goes into production on the Universal lot it is almost certain that it will be a box-office winner.

The six serials to be released by Universal during the current picture year are known as The Lucky Six. In the order of their release they are: "Perils of the Wild," which now has its second release; "The Ace of Spades," which begins October 19th; "The Scarlet Streak," beginning December 21st; "The Winking Idol," due February 14th; "The Astro Detective," April 28th, and "Strings of Steel," which will be released beginning June 28th, 1926.

Artclass Pressbook  
New on Shorts

The Artclass Pressbook on the "Guess Who" series of one-reelers, each of which will consist of shots of well known screen personalities, whose identities are to be guessed by audiences for prizes, gives valuable suggestions for putting this series over in great shape.

On cards to be furnished patrons by exhibitors, the identities of each one are written on the back of a card, or she appears on the screen is noted, in the order of their appearance. Prizes can be offered by the exhibitor for the one who guesses the appearance of the stars correctly. Prizes can be given for the individual reel and then a grand contest may be arranged for. The one who guesses the right answer when the individual reels be shown for a number of days, a great many people will come back again to have another try at the names of the stars that were missed.

The press sheet also gives the exhibitor a number of possible ways of attracting attention to the contest, and once it is started will work itself up. A brilliantly designed one-sheet is made up for each reel, showing the names of the stars who will appear in the reel. That alone with the drawing power of the stars will prove a big number with the public.

Sandusky Theatres  
Wised Up on Shorts

Short subjects stand high with the Sandusky, Ohio, exhibitors and accordingly with the exhibitors.

"They invariably mean as much as the feature; some times even more," said George J. Schade, owner and manager of the Schade Theatre.

"We specialize on ours, having found long ago that specialization pays," was the comment of Arthur F. Himmeleiner, manager of the Plaza.

"I couldn't get along without them," said Alden Seitz, manager of the Star.

In the most instances Sandusky exhibitors get a good price for their pictures, and the patrons have given their approval to the shorts.

Schade is strong for Educationals which he says his patrons like "because one is as good as another." Seitz has won a steady increase in business by running serials and just as present has half of Sandusky and environment, talking about Sunken Silver. As a rule all Sandusky exhibitors advertise their Short Subjects in the newspapers.

Handy Index Features  
Striking Path Press Book on "Wild West" Serial

A PRESS BOOK of exceptional quality and carrying an unusual index feature that will be found of interest by exhibitors has been devised by S. Barrett McCormick, director of exploitation for Pathé, covering the current Patheserial serial "Wild West," which starts Jack Mulhall and Helen Ferguson.

The "Wild West" press book is approximately 14 inches deep and 21 inches wide. The front cover page, however, is only 15 inches wide.

The material is given strong display, really everything is billed like a circus. There are nine advertisements with a good display arrangement, plenty of outdoor action and vivid atmosphere. There are also four "spot" ads that offer a variety of uses.

The usual line-up of exploitation has been augmented by a number of mechanical cutouts, which are both simple in operation and inexpensive in cost. The sky has been made the showman's billboard through a number of schemes. During the course of the series, the "Missing Link," pink lemonade and the "for men only" side show get a part in the fray. A counter display of the "Wild West" advertising car displays some unusual circus-style heralds, a set of miniature stilt figures, giving the dramatic highlights, two slides, a special 200-foot lobby card, and lobby cards for each chapter, and other accessories.

The inside back cover shows the scope of the "Wild West" campaign on this serial, a campaign which reaches 14,000,000 persons with "Wild West" advertising. The back page is a striking circus parade, with punch lines of the sawdust and the saddle.

EXHIBITORS TRADE REVIEW  
News Keels in Brief

Fox News No. 103

MINNEOLA, L. I.—Lieut. Al Williams of the Sperry Gyrocompass Corp. entered the 15,000 ton HUDSON VESSEL EDERLE BACK AFTER CHANNEL ATTEMPT—said he was hot against IRAEARM, SCOTLAND—King George and Queen Mary see ancient Highland games. HAIRSTBERG, Germany—Chinese cruiser going to swinging arm, raw recruits of the state police are given lessons in management. SUMNER, WASH.—Thousands of bushels of Egyptian rice, which Mrs. ROBERT'S BUSI—NESS GIRLS MEET ON CINDER PATH—Miles Millett played first fast field. NEW YORK CITY—William A. E. Blumenthal, sails on S.S. America. BUFFALO, N. Y.—Survivors of the 22d Regiment, Veterans of Spanish War, present memorial to city. JUAREZ, MEXICO—The 15th anniversary of the 400-foot Mexican flag is being celebrated by pageantry and a parade. PORTLAND, O. S. S. 1,500 tennis fans see Big Bill Tilden conquer Little Bill Johnston. STOCKHOLM, SWED.—Large film production of the U. S. Navy. MAKING AN AIR SUR—FACE OF 200 FOOTER, this ship with city planning experts affords unusual view of nation’s capital.

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Kinograms No. 5122

OFF BLOCK ISLAND—Rescue ships and divers strive to save 8-31 crew from ocean’s bottom. "Hill" breaks up when men are saved. Bill Mehlmoh in finals for professional golf championship. President Coolidge joins the Washington baseball club, world’s largest, to have his picture taken. SAN FRANCISCO—Coast thou—sand sail the San Francisco. The ex-president of the French navy Capt. Vuillierme wins motor paced bicycle title for sixth year in succession. A list of 20,000 books on ATLANTIC CITY—Shore crowds see the "Dinner Bridge." BLOOMING, ILL.—New training tricks for Indiana football candidates (San Francisco, Chicago and Indianapolis only).

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International News No. 81

HOMEWOOD, ILL.—Walter Hagen again wins the Mediterranean Open, ROOSE—VELT FIELD, L. I. (N. Y. City only)—New York playing world’s first of new sky express. HOLLYWOOD, CAL. (Omit N. Y.)—New film "How the West was won." WALTER HENSEL—Old-time town-crier (the human newspaper) has his day again in unique tournament. FRISCO, CAL. (Omit Los Angeles and Frisco)—Round the world in 10 days. KENT, WASH. (Portland and Seattle only)—Round the world in 10 days. "American" and "Interplanetary" meet head-on in four days. WASHINGTON, D. C. (Washington only)—Pres. Coolidge presents "The Great White Fleet," the U. S. Navy. EDDY LAND—Strange football game on muddy river bed. "Dixie" beats "Wild cat."

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A. Pam Blumenthal  
To Make Short Stories

Having lately produced a series of shorts of the Norse countries, such as Holland, Sweden and Norway, which Film Exchange, Inc., is releasing, A. Pam Blumenthal will shortly begin production of a new series of shorts combining the topics of sport and scenic travel.
S. Lewis Buys St. Louis Theatres and Airdomes

Sam Lewis, who operates the New Shenandoah Theatre, Broadway and Shenandoah avenues, St. Louis, among two major realty deals during the past week when he purchased the New Shenandoah Theatre and Airdrome property and also obtained the American Theatre, Twelfth and Barton street, and the adjoining airdome.

The American was operated by Joseph Wagner and seats about 700 persons. The airdrome has accommodations for as many more. It is considered one of the best pay theatre properties in that section of the city.

The New Shenandoah has been under lease to Lewis for some time. In reality circles it is reported that this deal approximated $250,000. The property rents for $30,000 annually.

Along Picture Row gossip has it that Lewis has his eye on several other neighborhoods to which he will close deals on some of them within the next few weeks.

* * *

Construction of Springfield, Ills., new theatre to be erected on Grand, between 8th and 9th streets, will get under way soon. Contracts were let the past week. O'Shea Brothers, 1214 East Jefferson street, are the general contractors. The house will measure 65 x 115 feet and it is reported it will cost $250,000. Theodore Gray, South Eleventh street, Springfield, is the owner.

The contract for Sullivan, Ills., new theatre has been awarded to Hagerman & Harsman, local contractors. It will be one story, 40 x 70 feet and cost about $50,000.

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Lulu Donaldson has sold the Grand Theatre at Salem, Mo., C. P. Bates is the new owner.

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The Barlow Theatre, Barlow, Ky., is being remodeled and repaired.

* * *

The Eureka, Eureka, Mo., has been closed.

* * *

T. W. Sharp, of Little Rock, Ark., plans to build a new theatre at Prospect and Beech avenues, Putaski Heights, leading suburb of Little Rock. The plans call for a building 40 x 140 feet. It will contain a balcony and stage of nice size for road shows and the like. It will cost about $250,000 exclusive of equipment.

The Rialto Theatre, Altamont, Ill., has adopted a policy of two nights per week, Thursday and Friday. September 2 and 4 were the opening nights under the new plan.

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Theatre Planned

Plans are being prepared by L. A. Scith for the erection of a two - story theatre, store and office building at Maplewood and Western avenues, Los Angeles, for the West Coast Theatres, Inc., which is estimated to cost about $150,000.
Statement of Ownership, Management, Circulation, etc.

Statement of the ownership, management, circulation, etc., required by the act of August 24, 1912, of Exhibitors Trade Review, published weekly at East Stroudsburg, Pa., for October 1, 1925. 
STATE OF NEW YORK COUNTY OF NEW YORK

Before me, a Notary Public in and for the State and county aforesaid, personally appeared William C. Howe, who, having been duly sworn according to law in said county, deposes that he is the Editor of the Exhibitors Trade Review, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the margin of this statement, required by the act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Exhibitors Review Publishing Corp., 45 West 45th Street, New York City; Editor, William C. Howe, 45 West 45th Street, New York City; Business Manager, H. J. Scheier, 45 West 45th Street, New York City.
2. That the owner is: William C. Howe, who is a citizen of the United States.
3. That the known bondholders, mortgagors, and other security holders owning or holding one or more of total amount of bonds, mortgages, or other securities are: None.
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders, bondholders, and security holders, but also the signature of the person or persons having the same interest as those named above, who have signed upon the books of the company as trustees in any other fiduciary relation.

WILLIAM C. HOWE, Editor.

SEAL

New York, September 15th, 1925.

HYMAN SCHLIEF, Notary Public.

THE MOTION PICTURE REVIEW

The Motion Picture Review of the Orient
Manager: E. ATHANASSOPULO
Editor-in-Chief: JACQUES COHEN-TOUSSEY

"CINEMA" is the only picture publication circulating throughout the Orient.

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FOURTEEN HUNDRED NEW OPERA HAYES, some uploaded. New goods made on contract 1500 feet of the best stock. at a big saving.


VEHICLE FOR the trade. We have several blowers complete with motors which we will sell at a very cheap price.

C. G. D. E., 845 S. State St., Chicago.

BARGAIN COSMOGRAPH SUIT CASE portable projector, milk of magnesia, process attachment, like brand new; good condition. Cost $250.00 when new, $75.00 takes it. Also "The Cosmetics of the 20th Century." 6 reels Royal Revolution series, picture: $30.00, steel shipping case. All like brand new. William Anderson, 42 Olive St., Boston, Mass.

BARGAIN BANNERS—Hand painted, 3 colors, any copy up to 15 words. 3x12 paper—75c, 3x10 cloth $1.40. One day service. G. C. BARNES, who operates window cards, ASSOCIATED ADVERTISERS, 111 W. 18th St., Kansas City, Mo.

FOR SALE—Modern movie; priced for quick sale, accounts of illness; wonderful bargain; county seat of 10,000, Box 24, Exhibitors Trade Review, New York City.

M. P. CAMERAS; $125; Studio lamps, $75 each. Metropolitan Films, Altoona, Pa.

FOR SALE: Theatre on Long Island; Seats 500; Open only a few weeks. Original cost $1500; will sell for $650.00. Box S, Exhibitors Trade Review.

AN EXCEPTIONAL THEATRE CHAIR BARGAIN, customers building long, has fallen through and has forfeited deposit on 275 new extra heavy five ply opera chairs. It is a rare opportunity to buy a fine chair at a price unheard of before. We can make immediate shipment. Act quick. C. G. Demel, 845 South St., Chicago.

MOTIOGRAPH, Motor Driven, Mazda equipped, two bulbs, never used, with regulator. Complete theatre system, Puma, 1012 Cleveland Ave., S. W., Dayton, Ohio.

FOR SALE: Underwood Standard Typewriter No. 3, 16 inch carriage. Practically new. Can be used for billing; etc. Original cost $150.00; will sell for $65.00. Box S, Exhibitors Trade Review.

At Liberty

THEATRE DRUMMER at liberty, legitimate: tympani, xylophone, bells, traps and effects—yes, a truck load. Eight years' experience with good organizations. Picture house preferred. Age twenty-nine; married. Prefer town where there would be opening for my wife now or in the near future. Have necessary library for same. Experienced on Hope Jones, also good orchestra music, small orchestra library. We are both union; have all references. Write or wire have particulars. Wm. Kuhn, Musicians' Union, Wichita, Kansas.

EXPERIENCED OPERATOR wants position at once with reliable firm, has Penn. State License. Will go anywhere. Address: D. C. c/o Exhibitors Trade Review, Paterson, N. J.

PROJECTIONIST: Strictly reliable; six years experience on Powers and Simplex. Join union, if necessary. Can give references. Clarence M. Anderson, 419 S. Bartlett St., Canton, S. Dakota.
Safeguards negative quality—

EASTMAN POSITIVE FILM

At Kodak Park every known precaution is exercised to make sure that every foot of Eastman Positive Film actually will reproduce tone for tone, all the detail of the negative.

Eastman experts safeguard for the screen the photographic quality your audiences are entitled to see there—and expect.

Look for the identification "Eastman" "Kodak" in black letters in the margin of prints you screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
HAL ROACH  presents  
CHARLEY CHASE  in  
No Father To Guide Him  
and  
The Caretaker's Daughter  
Two Reel Comedies

A year ago we advised you to keep your eyes on Charley Chase.

We told you that the way he was coming the sky was the only limit to his future.

What has happened? During the past year he has appeared in an uninterrupted succession of really big comedies, with not one poor or just fair one in the lot. Each one has delivered a really startling number of laughs; each has been gilt-edged in production quality.

Have these latest rib-rockers screened for you, if you are out to get the best in two reel comedies.

Keep your eye on Charley Chase!

Charley Chase means extra money at the box office, IF you let 'em know he's on your bill.

F. Richard Jones, Supervising Director

Pathécomedy
EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

"LOVERS IN QUARANTINE"
Starring Bebe Daniels

WITH HARRISON FORD
A FRANK TUTTLE PRODUCTION
FROM THE PLAY "QUARANTINE"
BY F. TENNYSON JESSE
SCREEN PLAY BY TOWNSEND MARTIN AND LUTHER REED
PRESENTED BY
ADOLPH ZUKOR AND JESSE LASKY
A PARAMOUNT Picture

October 10, 1925
THIS ISSUE -- 8000 Copies
Price 20 Cents
The riot scene is one of many spectacular thrills

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When New York was a village

A girl interrupts the plans

**M**ARION **D**AVIES in

A Monta Bell Production

Tony Pastor's reveals a new beauty

**L**IGHTS of **O**LD **B**ROADWAY

with Conrad Nagel
adapted by Carey Wilson
from the play "Merry Wives of Gotham" by Laurence Eyre
A Cosmopolitan Production

Miss Davies again proves herself a great comedienne

A Metro - Goldwyn - Mayer Picture in
J. Charles Davis, 2nd.

Presents

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"The Thrill Girl"

O'DAY

"PEGGY OF THE SECRET SERVICE"

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The Newest Achievement in the Motion Picture Field

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—That gives all The News—When its News

EXHIBITORS REVIEW

Published Daily

This Daily Edition furnishes a complete news service that is of value to EVERYONE connected with the motion picture industry.

EXHIBITORS TRADE REVIEW

Will be published Saturdays as heretofore

Exhibitors Trade Review will continue to render the same complete and valuable service given in the past as The Business Paper of the Motion Picture Industry, including:

EDITORIALS: Vital, pointed and frank on conditions, events and pictures.
NEWS: All of it. Not just publicity. Legislative developments fully covered.
Special attention to Short Subjects.
EXPLOITATION: Real picture merchandising ideas—that produce big.
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$5.00

If you want to be in the “know” of motion picture news and events send in your order on the handy coupon below. You can’t afford to be without these two valuable publications. Today—NOW is the best time.

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Adapted from Izola Forrester's most successful novel "SALVAGE"

STARRING

MAY ALLISON    HOLMES HERBERT
ROSEMARY THEBY  JAMES MORRISON

A BEN VERSCHLEISER PRODUCTION

The Critics Say—

Moving Picture World—Tells a dramatic story with the events telescoping into a crescendo of action.

Film Daily—Audience appeal—excellent cast—you can promise a thrilling romance.

Morning Telegraph—Well mounted—elaborate sets—a distinctive cast.

Trade Review—Known to register "sure-fire." Storm scene realistic—title has punch.

Today—Action galore—with colorful atmosphere.

HENRY GINSBERG
DISTRIBUTING CORPORATION

1540 BROADWAY
New York, N. Y.
Another big month of money making pictures for October

CORINNE GRIFFITH in "Classified"

This is Miss Griffith's greatest achievement. The story is by Edna Ferber, directed by Al Santell, with editorial direction by June Mathis, and has Jack Mulhall and Charles Murray in support of star. Presented by Corinne Griffith Productions, Inc.

RICHARD BARTHELMESS with DOROTHY GISH in "The BEAUTIFUL CITY"

Another money making picture for Dick. It was written for the screen by Edmund Goulding and was directed by Kenneth Webb. Presented by Inspiration Pictures, Inc. Just the type of picture the fans love to see him in.

"The PACE THAT THRILLS" with Ben Lyon and Mary Astor

Here's a fast one. Adapted from an original story by Byron Morgan, directed by Webster Campbell, and produced under the supervision of Earl Hudson. Editorial director, Marion Fairfax.

"WHY WOMEN LOVE" with Blanche Sweet


First National have the pictures
and after he signed up for The Quality 52 he said: "I am a showman and I picked Metro-Goldwyn-Mayer because they talk my language on the screen.”

And after all this is a showman’s business isn’t it?
PEGGY HOPKINS JOYCE
Star of Associated Exhibitors' Big Feature, "The Sky Rocket"
Why Not Build Arbitration on Experience?


Some plan of arbitration seems to be a necessity in the film business. Most of the current controversy on the subject arises over problems of procedure that ought to be relatively easy to settle.

If it be assumed that experience counts for something—that a judge is a better judge after he has been on the bench a while—it follows that arbitrators, also, will be more competent after they have had practical training. And if this is true, any plan for the constant rotation of individuals in short terms of service on the arbitration boards would tend to demoralize rather than improve the system.

Why not, then, take a leaf out of judicial experience on this question?

Every lawyer knows that the one strongest influence which keeps our trial courts hewing to the line of impartiality is the review of their decisions by the courts of appeals. Judges are human. They have most of the human frailties and tendencies to error. But the judges of our courts of record, knowing that their acts are constantly open to review by the upper courts, are constantly actuated by the desire to avoid reversals based on their errors. In other words, the system of reviewing cases on the record made in the trial court tends to put every trial court on its mettle.

Such a system could easily be applied to film arbitration. Let all arbitration proceedings be covered by stenographic record. The cost of the necessary reporting service, on a per diem basis, would not be prohibitive. The records need be written up only in those cases where appeal is taken. Provide for appeal, strictly on the record, to a fully representative court of arbitration appeals. Let the appeals body deal with no new evidence of any kind, confining itself solely to the one job of determining whether the arbitration board acted fairly in accordance with the evidence. Where the finding is otherwise, the case to be remanded to the arbitration board, either for a new trial or with specific instructions as to what its findings should be.

Such a system would eliminate the possibility of material bias growing out of business relationships between members of the boards and litigants appearing before them.

Provision might be made for legal counsel to represent exhibitors in all proceedings wherein they are not represented by counsel of their own choosing, and for a system of taxing costs, including mileage, against the loser in every proceeding in which the decision warrants such action, as a means of keeping out of the arbitration courts many cases wholly lacking in merit.

It should be possible, also, for the legal talent affiliated with this industry to formulate a code of procedure which would make it possible to try cases on affidavits and a simple system of pleadings, obviating the necessity of personal appearances in connection with small claims, which, under the present system, exhibitors located at distant points cannot afford to defend.

Nasmuch as the purpose of arbitration is to provide justice equal to that obtainable in the courts of law and equity without the expense, time and trouble involved in the conduct of litigation in the courts, it seems logical that the whole system might thus be patterned after the courts, with the machinery reduced to bare essentials. Is not such a plan worthy of a fair trial?
DO YOU FIND TIME TO READ YOUR MAIL?

TO WHAT earthly use can an exhibitor put all the ideas that are sent to him daily through the mail if he never takes the time to read? That's one side of the story. The other side is a question by exhibitors: Where is the exhibitor going to find the time to read everything that is sent to him daily? There is a problem worth consideration.

Did you ever follow a mail carrier to an exhibitor's office? Particularly in the smaller cities. If you did, here is what you saw:

Letters and pamphlets, circulars and cards, press clippings and advertising material, bundles, packages, "oodles" of them!

And what happened?

A quick once-over, despite finely-printed and in some cases cleverly disguised "personal" appeals of the most expensive sort, thrown into the waste basket faster than the mail carrier could hand them out.

And here is why:

"OPPORTUNITY LOST? BOSH!"

An interview with a Jersey City exhibitor revealed that he doesn't find time to answer letters. He says if he attempted it, he'd be busy employing stenographers instead of managing a theatre. Too much mail swamps him, he explained. Asked whether or not he was thus overlooking opportunity, he said:

"Opportunity? Bosh! The only lost opportunity is the money that it cost to produce this stuff. If I had that for one day, I'd retire. It just seems that everyone picks the exhibitor for a prospect to sell something to. And they use mails to do it, when in reality a theatre manager, if he's on the job, hasn't time enough to answer his personal correspondence. If you doubt this, send out a hundred letters to exhibitors. If you'll get five per cent of them to reply, you're a wonder as an advertising man. The trouble is he's burdened with mail, and that, heaped upon him together with his showmanship problems, seldom receives more than a passing glance. The exhibitor has learned to read mail on the run. He scans the headlines like a flash, and he's through. He's learned all about the 'proposition.' And his other work keeps him too busy to give it more thought."

[By Special Correspondent]

ANOTHER exhibitor interviewed by a correspondent in a small Missouri town of 10,000 inhabitants, relates a similar story, except that he confessed he was on the look-out for a circular offering a good bale for sale. He explained "it was a shame to throw away so much expensive advertising literature when good paper was bringing such good prices. I haven't time to read letters or circulars, when too frequently expensive pictures and in- clement weather keep me figuring out schemes to pull a crowd."

Even the neighborhood exhibitor of the large city seems to have acquired the habit. He, too, knows that some-

PUT your messages in the trade papers and magazines. Don't burden us with letters, pamphlets, circulars and what-nots. This seems to be the solution suggested by a consensus of exhibitor opinions solicited.

how his name has found its way to the mailing list of everyone having something to sell. The interviewer called upon a Kansas City exhibitor. In this instance, however, only one small waste basket was in evidence, and that was chuck full of letters, circulars and advertising matter. And his desk was literally covered with it. Many letters bearing first-class postage lay there unopened. One bore the cancellation stamp date of December 14, 1924. This manager, too, explained he was "loaded up" with mail of every description every day, and admitted he actually only read a little of it. "I treat it the same as bills," he said. "When business is good, I'm glad to see what I owe. When it's a poor week, I don't open them. And when I have time, I read most of the announcements sent to me, but usually I am too busy to do it. There are too many of them."

DEPEND ON TRADE PAPERS

When asked how these exhibitors kept posted as to activities in the industry, they unanimously replied they read the trade journals. "The trade journals, together with the newspapers, keep us advised as to what's what in the motion picture business," was the concensus of replies.

SUMMED up, the explanation is simple. It is not that exhibitors are so busy they haven't time to look at the letters and advertising circulars, even though replying to most queries might appear as an Herculean task. It is not because they want to be discourteous to their correspondents or neglect replying. It is this:

The average exhibitor is actually swamped with mail. It has become a burden to him. In many instances he feels a desire to reply, but too much of it discourages him. The result is he doesn't reply to any of it and seldom considers any appeal sent to him by mail, unless it happens to be correspondence from a local source or from someone with whom he is transacting business at the time. However—

PASSING GLANCE FOR THE REST

The majority of exhibitors read the trade papers because in them they find the authentic information they seek. And they read the newspapers because they want the daily news. The rest seldom gets more than a passing glance.
GLORIA WITH UNITED ARTISTS?

A report that Gloria Swanson was entering negotiations with United Artists, was brought to the attention of Hiram Abrams, who said: "There's no truth to that. I know that for a fact."

Famous Players pass on the remark by saying that Miss Swanson is due in London in about six weeks, when she will resume work under the Paramount banner on a story written by Fanny Hurst.

** Lynch Circuit to B. & K.**

CHICAGO—The theatre holdings of the Lynch Circuit, including seventeen houses in Chicago and suburbs, have been absorbed by Balaban and Katz. Floyd Brockel of the Midwest Circuit is directing bookings over the circuit. Charles Casanave, formerly in charge of Lynch, has joined the 63 Street Theatre Corp.

** Saxe Gets Four More**

MILWAUKEE.—Four more houses have been acquired by the Saxe chain here. They are the Mirth Theatre, two houses under construction by the Mal Investment Co., and a new house under construction on property acquired some time ago by the Saxe interests. The deal involved $4,000,000.

** LOS ANGELES, Oct. 9.—Metro-Goldwyn-Mayer studios placed Bernie Hyman, formerly general manager for Phil Goldstone and Tiffany Productions, in the editorial department for a long period yesterday. The agreement was made with and he will work under the general supervision of Irving G. Thalberg.

** LEATHURBY-SMITH ORGAN INSTALLED**

Five orders for organs in the past month is a record for the Leathbury Company of the Northwest Territory. One was installed in the new Oaks Theatre, Berkeley, Cal.; another in the Jacobs Aurora Theatre, Aurora, Cal.; and still another in the Sunset Theatre.

** TO MEET SAME FATE?**

"Lady Windemere's Fan," produced by Triangle Corporation, in 1921, was disapproved by the Pennsylvania Censors. Conjecture is now rife as to whether the Warner Brothers-Ernst Lubitsch version will meet the same fate in that state.

** DAVIS PRODUCER STARTS**

F. Herrick Herrick began production yesterday at the Tec-Art Studio on his newest feature production. It will pass through Davis Distributing Division. It will be a five reeler entitled "Keep It Up" starring Eleanor King.

** DESTROYED BY FIRE**

The Rialto Theatre, Delta, Colorado, was almost completely destroyed by fire some time ago. A print of The Ten Commandments and other prints were burned. The property loss is reported at $8,000.

** EXHIBITORS REVIEW**

** Published Daily**

** Famous Players Block Cut To Be Acted On By T.O.C.C.**

O'Reilly and Berman Criticize Producer Policy in Withdrawing Special Releases

We shall certainly have to do something about it. This failure to deliver the amount of pictures called for in the Famous Forty Block is reaching a state that can't very well remain unchallenged," said Charles O'Reilly, President of the New York Theatre Owners' Chamber of Commerce, in discussing the delivery of the Paramount output.

** DEPINET BACK AFTER "PHANTOM" TOUR**

Ned Depinet, Universal sales director, has returned to the home office from a trip to the southern territory. His trip was taken primarily in the interests of "The Phantom of the Opera" and one of the contracts of which he is very proud is the sale to the entire Dent &Muscelman Circuit of ten theatres, all located in the State of Texas, of a "Phantom" contract at prices uniformly as good or better than those paid by those theatres for "The Hunchback of Notre Dame."

The contract was arranged by Mr. Depinet with L. L. Dent, president of the circuit. The houses included in the circuit are the Palace, El Paso; Olympic, Wichita Falls; Fair, Amarillo; Grand, Paris; Arcadia, Tyler; National, Breckinridge; Queen, Abilene; Palace, Denton; Liberty, Ranger; Connelie, Eastland.

** F. B. O. LUNCH**

F. B. O. entertained Richard Talmadge, the Abe Carlos-F. B. O. star, at lunch yesterday at the Ritz-Carlton. Trade press and newspaper representatives attended. Talmadge obliged with some stunts. His entrance into the Crystal Room of the Ritz was made over the balcony, via a headlong dive on to a spring board.

** PATHE PARTY**

Pathe held a studio party yesterday afternoon in honor of Allene Ray, at the Astoria studio, Long Island.

** CONSTANCE BENNETT WITH M-G-M**

LOS ANGELES, Oct. 9—It was announced at the Metro-Goldwyn-Mayer studios in Culver City yesterday that Constance Bennett has signed a long term contract to appear in M-G-M pictures exclusively.

** MANAGER DEPARTS**

Gloria Gould, managing director of Metro-Goldwyn's Embassy Theatre in New York, is on her way to Paris, leaving the theatre in charge of Mr. Cruckshank, house manager.

It is reported here that Miss Gould seeks a divorce from her husband, Henry A. Bishop, Jr. She will establish residence in Paris.

An inquiry at the Famous offices brought forth the reply that all releases would be delivered, with the exception of "Conquered," which makes 39 films in all, of the Famous Forty.
"KIM" UNIT SAILS TO SEE KIPLING

Maude Adams and J. E. Meador, together with Joseph Bickerton and Dudley Field Malone sailed last night for England to interview Rudyard Kipling regarding the scenario of "Kim," now in production, in conjunction with Meador, will produce in India, on the exact locations of the story.

Miss Adams has been working on this enterprise for several years. She has had several conferences with Kipling and several scripts have been written. A new light, which Miss Adams has perfected in the laboratories of the General Electric Company, will be used in production.

There is a possibility that the film will be made in color, also an Adams-Guth development. John Robertson will direct.

* * *

LEON ERROL'S SECOND

First National expects to begin shooting on the second picture representing Leon Errol about October 1st. This is a version of J. Stuart Clouston's three novels about the Lunatic at Large. It will probably be called "Large Again," after the title of his latest novel about this character. Ray Harris and Eugene Clifford are preparing this continuity.

Closing on one of the first of the series of Leon Errol pictures for First National, "Clothes Make the Pirate," from a script written by Manager Beek of the Alcazar Theatre in Chicago, stating that the first of the George Walsh starring series, "American Picnic," has been held over for a second week's run in the Alcazar Theatre, Chicago. The Alcazar is situated in the Loop, the heart of the downtown district.

ROBERT-MORTON ORGAN IN MORELAND

The Moreland Theatre of Portland, Ore., which recently had a gala opening attraction by baffle organ, was completely equipped by B. F. Storer of Seattle. A Robert-Morton standard organ was installed.

* * *

MONTANA BOUND

J. L. Hawkinson, who produces the famous Granlund Rice "Sportlights" reels for release by Pathe, left Thursday for Whitehall, Montana, where he will photograph scenes for a forthcoming short picture of mountain and other outdoor scenes.

* * *

BRANDT LEASE NEW HOUSE

William and Harry Brandt have taken over the lease for the theatre and nineteen stores which are to be built on Sutter avenue between Ralph and Ninety-eighth streets, Brooklyn, N. Y.

* * *

LOW DIVIDEND

Loew's Boston Theatres Company have declared a quarterly 3½c dividend, payable November 1st to stockholders of record.

Books close October 19.

THEATRE TO BE REBUILT

The theatre and five stores now standing on the northwest corner of 165th Street and Amsterdam Avenue, New York City, will be rebuilt by Frederick Ambrose Clark.

MICHIGAN M. P. T. O. HITS AT COHEN

GRAND RAPIDS, Mich.—Glenn Cross, in his report to the state M. P. T. O. in session here recommended that the local organization cease working for the national body until time arrives for the C. O. P. to be called at the head of it. His speech was greeted with cheers.

A surplus of $50,000 was reported to be in the state treasury.

LOEW-METRO-GOLDWYN BALL OCTOBER 31

The third annual Loew-Metro-Goldwyn-Mayer ball scheduled for Saturday evening, October 31, at the Hotel Astor, promises to be the outstanding event of the theatrical year along Broadway.

Major Edward Bowes and the entire house and technical staff of the Capitol Theatre are at work on numerous novelties to be prepared and they believe the evening of the event to see that it is run to perfection.

Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, who is now in the East, is arranging for the personal appearance of all of the MG-M stars and features, including Ingrid Bergman. In addition all the stars of every other organization in the East at the time will be on hand.

Our next major film, "Alcazar," will be on hand with a contingent of civic, stage and federal officials and prominent personages in all branches of the sporting world will be there.

THREE UNITS WORK AT BENNETT STUDIOS

Whitman Bennett's Glendale Studio has resumed the burn of color units which are contributing to the Golden Arrow twenty-four first run theatres.

Major Maurice Campbell has started operations on a new feature, as yet unnamed.

Mr. Bennett, himself, will soon set in motion the machinery for a picture which he has personally directed, a four-reeler, and simultaneously, Jane Novak will begin the second of the series that she has contracted to appear in for Bennett.

During the temporary idleness of the studio, during which time the plant was enlarged and new electrical systems installed, it has been made possible to carry on with four units at the same time.

With the resumption of activities, three hundred people are employed.

Theatre Changes in St. Louis Territory

The following changes have taken place in the district served by St. Louis film exchanges, according to a letter from Harry Weiss, manager for First National Pictures, Inc., St. Louis:

The Bell High School Theatre, Bell, Mo., is closed. The Barlow Theatre, Barlow, Ky., is closed for remodeling until after September 12.

Lulu Donaldson has sold the Grand Theatre, Salem, Mo., to G. B. Bates. Hector M. E. Pasmezoglu has leased the Delmar Theatre, St. Louis, to Max Scherger. Laurie Stahl. Mr. Stahl took possession on August 31. The American Theatre, St. Louis, has been leased by Joe Wagner to Ben Lewis, who took possession on September 1.

The Rialto Theatre, Alton, Ill., is opening up on Thursday and Friday nights. This policy was started September 3 and 4.

KIRCHNER ELECTED

DETROIT.—E. F. Kirchner was elected vice-president of Motion Picture Theatre Owners Association of Detroit.

Calendar of Coming Events

Oct. 11-12—Little Rock, Ark., semi-annual convention Arkansas exhibitors.


Oct. 15—New York, meeting of T. O. C. C.


Oct. 16—New York, Ritz Carlton, dinner and pre-view of Mary Pickford's "Little Annie Rooney."

Oct. 29-30—Dayton, Ohio, autumn convention.

Oct. 31—Hotel Astor, N. Y.—Loew-Metro-Goldwyn Club Cinema Ball.

* * *

"STELLA DALLAS" AT APOLLO

"Stella Dallas," Samuel Goldwyn's latest production directed by Henry King, will have its world's premiere presentation in a legitimate New York house when it opens at the Apollo Theatre, November fifteenth.

Closing on the climax of a series of interesting events in conjunction with "Stella Dallas" that date back over a year.

At that time Mr. Goldwyn outbid all other producers and purchased the screen rights to Olive Higgins Prouty's best seller novel which has appeared as a series in the American Magazine.

GOLF TOURNAMENT

SALT LAKE CITY, Oct. 9.—The movie golfers are getting ready for their fall golf tournament which promises to be a very interesting event. The contestants are from the Victory, Paramount-Empress, Fanges and Gem Theatres; the Victory and Paramount Theatres having put up a cup which, with many other prizes, is expected to create considerable rivalry.

* * *

WITH F. B. O.?

Jeanie Macpherson, former Cecil B. DeMille special writer, has severed her connections with the director and Producers Distributing, and has joined the ranks of F. B. O. She attended the F. B. O. lunch yesterday. Miss Macpherson will devote herself to some of that company's announced specials, it is said.

* * *

Incorporations

DOVER. Del. — Progressive Pictures Corp., 250 $100, M. S. Standbury, Margaret Boyd, P. F. Stewart, Los Angeles, Calif. (Colonial Charter Co.)


ALBANY, N. Y.—Meador- Robertson Pictures, 1000 common, no par, J. E. D. Meador, S. R. Flescher. (Att'y J. F. Bickerton, Jr., 220 W. 42nd St.)


ALBANY, N. Y.—Manor Corporation, 250 $50, C. A. Goldreyer, W. Fischman. (Att'y S. Row.)

DOVER, Del.—Extraordinary Pictures Corp., Capital $10,000. (Att'y Corp. Guarantee Trust Co.)

ALBANY, N. Y.—Buffalo Strand Theatre Corp., 200, $100, F. R. Williams, I. Smith, A. Falk, Phillips and Schlenker, Buffalo.

ALBANY, N. Y.—Ace Prod., Inc., 10,000. (Att'y S. E. Novak, 90 Broad.)

DOVER, Del.—Color Cinema Prod. Inc., Capital $14,000,000.
BRIEFS OF THE WEEK
As Reported in Exhibitors Review

M. H. HOFFMAN OUT AS ACTIVE HEAD

M. H. Hoffman retires as the active head of the Truant, Tiffany and Repow independent film organizations. Ill health is given as the cause, despite rumors of internal politics in the organization. A later report announces that Abe Carlos assumes executive control in these organizations and still remains at the head of the Carlos Productions making Richard Talmadge features for P. B. O.

24 COMPLETE

John S. Woody, general manager of Associated Exhibitors, announces that twenty-four features, including "The Sky Rocket," are completed and in the company's exchanges or vaults. It is also stated that Peggy Hopkins Joyce will make three more features for Associated to follow "The Sky Rocket.

Mayer Spikes Rumor

Louis B. Mayer silences rumor mongers, stating that Harry Rapf will remain with Metro-Goldwyn-Mayer, but that he will shortly take a trip to Europe. Mayer states that Hunt Stromberg was added to the M-G-M production executive force in order that he (Mayer), Rapf and Irving Thalberg might be relieved of some of their arduous duties.

HERSHBERG ENDS LIFE

William Hershberg, Chicago theatre operator, and once rival of Balaban and Katz, business depression is given as cause, despite ended his own life last Sunday with a bullet. The fact Hershberg left $9,000 in cash and considerable B. & K. stock.

"BEST PEOPLE" STAYS

Famous Players-Lasky denies that Sidney Oicat's "The Best People" will be withdrawn from release schedule. It is booked at the Rialto, New York, one week after national release, but will not be marketed as a special.

BLUE LAW AGAIN

Federal Blue Law lobbyists are again active in Washington, seeking passage of a national censorship bill. Gabriel Hess, of Hays counsel, announces that such a bill would still permit separate state taxation.

"CONQUERED" WITHOUT SWANSON

Famous Players-Lasky asks New Jersey exhibitor to cancel contract for "Conquered" insmuch as Gloria Swanson is not in stellar role as first advertised. Case will go before Philadelphia arbitration board with M. P. T. O. of New Jersey backing exhibitor.

SHORTS INTO FEATURES

Pathe may convert last Harry Langdon short subjects into features. Contracts for these shorts cancelled in New Jersey and N. J. M. P. T. O. plans protest despite right claimed by Pathe, inasmuch as time limit for cancellation was held to.

P. O. Investigation for Florida Studio Schemes

The Florida "moving picture cities" and projected studios are under the investigation of the United States Post Office, which has evidence pointing to the conclusion that some of these developments are little more than land selling schemes. The Hays Office is known to be keeping an active eye on certain concerns operating in Florida.

P. D. C. SHIPS 5


WORLD FILM LEAGUE

Louis N. Jaffe suggests world film league to solve problems arising out of anti-American film demonstration in Vienna.

CAPITAL INCREASED

The North American Theatre Corporation increases its capital from $35,000,000 to $100,000,000.

SOUTHERN EXPANSION

Loew plans theatre expansion in South and Howard McCoy will establish office in Atlanta to take charge of activities.

ADDS TO CHAIN

The Frank Amusement Co. of Waterloo, Iowa, adds the Plaza Theatre, Sioux City, to its chain.

ENGLISH IMPORTS INCREASED

Imports of films, negative and positive, to England on the ascent despite imposition of tax.

NEW TALKING FILMS

Western Electric Co. has new talking film device said to surpass all others yet demonstrated here.

LAEMMLE RETURNS FROM EUROPE

Carl Laemmle, President of Universal, arrives home from his summer in Europe and is welcomed by a large crowd. Laemmle brings with him a German invention that will be used in the production of "Gulliver's Travels." It will make Gulliver larger or smaller than his supporting cast as occasion demands. Laemmle's speech before the C. E. A. in London released. He promises Universal production in the projected national studio in England and cleverly answers British critics, saying that he will use domestic talent when available.

RIESEN Feld DENIES

Hugo Riesenfeld denies reports of resigning from directorship of Rialto, Rivoli and Criterion in New York. Balaban and Katz theatre management of Famous Players houses gave rise to rumor.

HUTCHINSON BACK

S. S. Hutchinson, pioneer "million-dollar" producer, returns to field and will make a series for Associated, the first of which is

(Continued on Page 12)

Stop Cheating Yourself Out of Real Profits——

BOOK

MADE RIGHT—PRICE RIGHT—PROFITS RIGHT

Our Casts, Stories, Production Values Have Proven Their Power At The Box Office

BOOK THEM TODAY!
**PREVIOUS PAGE CONTINUES**


**WALLER WITH WELSH**
Tom Waller, formerly of Moving Picture World, has joined Associated Exhibitors and will work under Robert Welsh.

**FLINN DENIES THEATRE STORY**
John C. Flinn of Producers Distributing Corporation denies that company's affiliation with North American Theatres Corporation.

**RELIGIOUS PICTURES**
Religious Motion Picture Foundation starts operation in New York. Announces monetary contribution from the Hays office.

**PROTECTIVE TARIFF**
London Film Trade submits protective tariff measures to home government, thus crystallizing a move to protect English producers.

**ASSOCIATED'S APPROPRIATION**
Robert E. Welsh to spend $250,000 in advertising Associated Exhibitors productions. A large part of it will go toward a direct-to-the-exhibitor campaign.

**ASTOR EXPANDS**
Astor Corporation, of which Irving Lesser and Harry Rathner are heads, announce an increased program of production and releases.

**WELCOMES PRODUCER OPPOSITION**
Kansas City exhibitor, in statement to Exhibitors Review representative, declares producers-owned 'theatres' stimulate independents' business.

**"SKYROCKET" SET**

**VICE-PRESIDENT VISITS M-G-M**
Vice-president Charles G. Davies was a recent visitor at the Metro-Goldwyn-Mayer studios, where he was received by Louis B. Mayer, production executive-in-chief of the Culver City organization, and a welcoming committee of directors, stars and feature players including Fred Niblo, Monta Bell, King Vidor, Norma Shearer, Mae Murray, Eleanore Boardman, Marion Davies, Ramon Novarro and others.

**MUSIC LICENSE**
Missouri exhibitors who use music controlled by the Society of Composers, Authors and Publishers have been advised by the M. P. T. O. Kansas-Missouri to make payment on a fair and consistent license until such time as Missouri can obtain the same 20 per cent rate system as is in force in Kansas among exhibitor members, or until the national copyright act is amended.

**INVESTIGATING COMMITTEE**
The Associated Motion Picture Advertisers has revived the Space Buyers on Trade Paper and other Amusement mediums Audit, and it is announced that the committee will become active in determining "the number and classification of the various subscribers and value of each of the periodicals in question."

Crippled Children of Atlantic City witnessed a special showing of "Little Annie Rooney," the Mary Pickford United Artists' feature at the Strand Theatre.

**NATIONAL SALES SYSTEM FOR C. B. C.**

Columbia May Organize Exchanges and Promote Big Ad Campaign

A SPECIAL meeting was held in New York, attended by most of the exchange men who are the franchise holders for Columbia Pictures Corporation, and at the meeting definite plans were made whereby the nationalizing of these exchanges would be brought about within a very short time.

Messrs. Joe Brandt and Jack Cohn, president and treasurer of the Columbia Pictures Corporation, upon being interviewed after the meeting, stated that the exchanges who are handling Columbia product throughout the country have felt the need of forming a national organization for the purpose of distributing the Columbia product, and at this time is was suggested that the activities of these exchanges be restricted to such product as will be made by Columbia Pictures Corporation for the coming season.

Jack Cohn and Joe Brandt do not feel free at this time to discuss in detail the plan that had been adopted but were willing to comment on the idea that every franchise holder who attended this meeting was in favor of this idea and that definite steps were being taken to work out the plan so that it would bring about the simultaneous release of Columbia Pictures throughout the United States and would also encourage the Columbia Corporation to launch a big advertising campaign in papers, trade journals, and magazines.

The subject of the acquisition of theatres was also broached and it was unanimously voted that Columbia Pictures and its distributors will not enter into the exhibition field.

A great deal of discussion took place at the meeting with regard to the reticence on the part of the exhibitors as to the agent they should give this year to independent producers. The reason advanced by most of the exhibitors seems to be the same argument that has been advanced heretofore by exhibitors, that they have not been able to depend on the promises of the independent producers and exchanges to deliver the number and quality of pictures they had originally set out to make and promised to deliver at the beginning of the season.

Columbia Pictures Corporation was complimented regarding the strides made in the quality of their product and also on the fact that at this time they have only a few more pictures to be made by their producing organization on the coast to complete the eighteen pictures origianally scheduled and promised by the Columbia Pictures Corporation.

A general meeting of all of the franchise holders of Columbia Pictures Corporation will be held again immediately upon the arrival of Mr. Harry Cohn in New York, which will be some time during the month of October, and at that time the actual working plans of the national system of Columbia distributors will be worked out in detail and put in execution, and steps immediately taken to acquire additional stories, players and directors to definitely determine the number of pictures to be made for the next season.

Officials of the Columbia Pictures Corporation are optimistic as to the eventual outcome of this season, and they feel that with the product they deliver to the exchanges, giving the exhibitors ample time to examine the products long before they book them, insuring the maximum amount of business from the exhibitors to be expected under existing circumstances.
Mauritz Stiller, famous Swedish director, and Greta Garbo, the actress who became famous in Europe under his direction, arrive in Los Angeles to start work for a Metro-Goldwyn-Mayer film, the title of which will be announced shortly. They were met at the station by Seastrom, Christiansen, Karl Dane and Harry Behn, all of Scandinavian ancestry.

Bruce Mitchell who directed the new Davis Distributing Division picture, "Tricks," featuring Marylin Mills and her wonder horse. This production marked the occasion of the 200th picture Mr. Mitchell has completed.

A new find: Charlotte Morgan, playing the lead in Sam Bischoff's "Classics in Slang."

"On the dotted line" for Harry Langdon, signed up by First National for feature length comedies. Sol Lesser and John McCormick are with him.
Louise Fazenda (left) claps and Patsy Ruth Miller (right) looks on in wonder while Jeanette de Lara, musical revue star, visits the Warner Bros. studios and demonstrates the Charleston.

Her first day at the Paramount studios, Fay Lamphier gets the last word on the run of things pertaining to the screen from Lyn Shores, assistant director. Fay is none other than "Miss America, 1925."

Robert McGowen, director of the famous Hal Roach-Pathe "Gang" brings them over for a visit to Frank Newman, managing director of the Metropolitan, Rialto and Million Dollar theatres, Los Angeles Paramount theatres. The "Gang" appeared personally for a showing of "Mary, Queen of Scots."

Herb Brenon became Santa Claus to four children, members of the cast in the new Betty Bronson starring vehicle "A Kiss For Cinderella," for Paramount release.

Howard Chandler Christy, famous artist, tries out a few new steps with Mae Murray in the Metro-Goldwyn-Mayer studios.
Count DeBeaufort, the gentleman with the cane, and a party of friends drop in on Jackie while at work on "Old Clothes" for Metro-Goldwyn-Mayer.

Douglas Fairbanks, with the huge cake he received upon his completion of "Don Q" for United Artists.

(Above) "Helen Maria" Dawes and Mrs. Dawes leave it to Doug and Mary to tell them all about how movies are made. They picked on the real parties this time, both now busy on pictures for United Artists.

(Left) After a long trip east with intentions of playing in "Fifth Avenue" John Bowers is recalled to the coast to play the featured role in "Rocking Moon" for P. D. C. release.

(Right) Almost ready to resume work on his three remaining pictures for Chadwick, Charles Ray takes some time off in between shots to chat a bit with his mother and father.

BRHH!!! That's Evelyn Brent's (F. B. O. favorite) sentiments when she tried the cold briny deep in the sound.
The Paramount School and Where It Leads To

Gilda Gray, the most famous of the modern dancers, who is at work on Paramount picture version of "Salome of the South Seas," a play now playing to capacity on Broadway. Gilda is wearing an evening dress of shell pink antique satin, featuring the bouffant skirt and tight bodice designed by Jeanne Lanvin.

Greta Nissen, a natural star, and gorgeous siren of Raoul Walsh's magnificent spectacle "The Wanderer," Paramount production.

Marion Ivy Harris, a student at Paramount's Picture School, who is looking towards the stellar heights of Greta above.

All better now, is Bert Lytell, convalescing from injuries in a recent picture. Claire Windsor, his wife, was in constant attendance. Lytell is now at work on the Metro film "Never the Twain Shall Meet," a Cosmopolitan production under the direction of Maurice Tourneur.

Sam E. Morris, general manager of distribution of Warner Brothers, examines the first returns in the big Warner advertising accessory contest. The contest ends on December 12, and cash prizes will be awarded on Christmas Eve.

Carl Laemmle, President of Universal, made a visit to the Ufa Studios near Berlin while on his European trip. At the time of the visit, the studios were at work on the huge sets built for "Metropolis," depicting the world 500 years hence.
Pathé pays Half a privilege of bringing back to Charlie Chaplin famous Million Dollar with First National
Million for the the screen the First Four Pictures made under his Eight Picture Contract

Four triumphant successes, "A Dog’s Life," "Shoulder Arms," "A Day’s Pleasure" and "Sunnyside," which include some of the greatest pictures this amazing screen personality has ever made!

Never before have pictures for re-presentation brought such a price. Only Chaplin productions could have done it.

These Chaplin pictures are always first runs. As box office attractions today they are in a class by themselves.

The first, "A Dog’s Life," will be released Nov. 22.
For the first time in the business, rights for re-presentation of pictures have cost as much as on original release — They are Charlie Chaplins of course

When, a number of years ago, First National made a million dollar contract with Charlie Chaplin for eight two-reel pictures, the price was considered very high.

Since that time it has been amply demonstrated that the price, far from being excessive, made that contract one of the very best buys any distributor has ever made.

Every one of those pictures was good. Among them are some of the outstanding successes of the business.

Chaplin’s screen career is absolutely unique. His pictures have undoubtedly played over 500,000 bookings, yet who ever heard of a booking that wasn’t a success?

All of his pictures have made money for everyone. There is probably not one exhibitor in the many thousands all over the world but what has money he wouldn’t have if he hadn’t played Chaplin.

PATHE HAS JUST PAID HALF A MILLION DOLLARS FOR THE PRIVILEGE OF BRINGING BACK TO THE SCREEN THE FIRST FOUR CHARLIE CHAPLIN PICTURES MADE UNDER HIS FAMOUS MILLION DOLLAR CONTRACT WITH FIRST NATIONAL FOR EIGHT PICTURES

AND —

THE PRICE PAID IS THE SAME PRICE THAT WAS PAID FOR THEM ON ORIGINAL ISSUE.

“A Dog’s Life” will be released on Nov. 22nd. “Shoulder Arms,” “A Day’s Pleasure” and “Sunnyside” will follow.

In all honesty I do not know where so much box-office value can be secured, dollar for dollar and foot for foot.

If there is any box-office certainty in any product, it is in these pictures. Like diamonds their value has grown with time. They are PROVEN product, the best that can be bought.

To be able to offer pictures so certain to make money for exhibitors is a privilege indeed.

We are confident that exhibitors will be as eager to welcome them as we were to get them.

ELMER PEARSON,
Vice-President and General Manager,
PATHE EXCHANGE, INC.
Universal’s Beauty Contest Shifts To New York

Universal’s mobile studio unit, the Universal ‘See America First’ tractor and trailer, which has been touring across the Continent during the last few months, arrived in New York City last week. It will film interesting scenes in and around New York for inclusion in Carl Laemmle’s symposium of “See America First” pictures. It also is conducting a giant beauty contest in connection with the New York Daily Mirror, by which a young New York girl will be selected to go to Universal City, Cal., the Big Universal studio plant, and learn to be a movie actress.

The tie-up with the Daily Mirror has developed into one of the greatest newspaper tie-ups ever attempted. More than 30,000 entrants already have been recorded. They come from all sections of the greater city and from all walks of life. Holiah, who is conducting the contest from Universal’s end, says that enough talent is being unearthed in this one contest to supply all the studios for five years.

The Daily Mirror-Laemmle Beauty Contest is limited to girls between 18 and 25 living or working in New York City. The winner will be sent to Universal City with all expenses paid, and will receive a six-month contract in Universal pictures at $20 a week. At Universal City, she will go through a regular course of training by which to develop her screen talents and will get ample opportunity to become an asset to the screen.

In a number of cities the “See America First” unit already has conducted these contests, and winners have been sent to Universal City and now are making rapid strides. The first contest was held in San Francisco. The winner, Miss Vanna Carroll, was adjudged the most beautiful girl in San Francisco. She was selected in connection with the San Francisco Bulletin.

As soon as she reached Universal City she was immediately cast in “Sporting Life,” one of Universal’s big Jewel pictures of the coming season. Later she took leading parts in two Jewel westerns starring Ben Corbett and Peewee Holmes, and also did work in “The Winking Idol,” an Adventure Picture, and in a big western feature Universal is making.

The next contest was held at Salt Lake City in connection with the Salt Lake Telegram. The winner was Dorothy Galliver, who is hailed by Universal executives as one of the biggest finds of the year. She already has played in good parts in “The Still Alarm,” a new Universal Jewel, in “The Winking Idol,” in “Two Blocks Away,” another big Jewel, and in “Strings of Steel,” another new adventure picture.

A contest was held in Omaha, in connection with the Omaha Daily News. The winner in that contest was Miss Blanche Fisher. She has been at Universal City for more than a month now and has worked in various roles, among them, one with Charles Puffey in “White Cargo,” a one-reel comedy, also parts in “Strings of Steel” and a big western feature.

Contests also were held in Chicago and Milwaukee, in connection with the Chicago American and the Milwaukee Sentinel. The Chicago winner was Miss Florence Allen, who is now at Universal City playing a small part in “The Radio Detective,” a new Adventure Picture. In Milwaukee, the winner was Miss Emmaline Criswell, who has arrived at the Universal west coast studio and is cast for an important role in a new Western feature.

Here also were contests in Detroit, Toledo and Cleveland. The Detroit winner Miss Grace Parent, already has established herself at Universal City by excellent work in “Two Blocks Away,” a new Jewel production. The Toledo and Cleveland winners, Miss Irene Franklin and Miss Mabelle Perry, respectively, have not yet completed their preliminary training, but will be put into parts in a few weeks.

Thus Universal is giving its student players real experience right from the start, in connection with their theoretical training, lessons in make-up and other studio customs. This method is said to be highly efficient and to bring out latent talent very quickly.

It is expected that the New York girl for the purpose of transcontinental studio touring but the luxury and appointments have remained the same.

* * *

SIX RAYARTS COMPLETED

W. Ray Johnston, president of Rayart Pictures Corporation, announces that Gerson Pictures Corporation has completed shooting of a series of six Superior melodramas for Rayart release. The present picture was directed by Oscar Apfel and is entitled “The Midnight Limited.” It will star Gaston Glass, Wanda Hawley, and Richard Holt. Production was started eight weeks ago, but the company have encountered some delays in securing the thrilling railroad action that is required.

The Gerson company will likely start work on “The Last Alarm,” an Arthur Hoerl story, next.
Ginsberg Spends Million
On Production Program

HENRY GINSBERG, president of the
Henry Ginsberg Distributing Corporation,
develops entire energies to distribution,
but nevertheless he is vitally interested in
having each and every film of Banner and
Royal production a feature. With this point
in view he has insisted upon hand picked
casts, the different players being selected for
their special fitness in a certain role, and
engaged for that production exclusively.
This is naturally a more expensive procedure,
but results in better individual productions.

"It is not so many years back that the
mere mention of the word 'million' conjured
in my mind a mental vista of untold power.

The spending of a million dollars seemed
to me a business romance, yet in the picture
game the term 'million,' while in many cases
used to excess and overworked, is generally
more than mere romance.

"Our first year's schedule called for the
production of twelve pictures, six of which
have already been completed. With the bal-
ance of six pictures which constitute the
balance of production, it is our intention to

... expend in excess of half a million dollars.

"Our first four pictures, 'The Love Gam-
ble,' 'For Love Midnight,' 'Big Pal,' are already playing the better theatres
in the country, and I believe that exhibitors
and exchange men will agree that I kept my
promise made at the opening of the season,
when I stated that we would spend a million
dollars on production.

"When my company was organized I made
definite promises to the men with whom I
was doing business that every one of my
twelve pictures would represent the utmost
in production. The same painstaking care
will be followed in the next six pictures, the
three Banner productions and three Royal
pictures. It would have been an easy matter
for me to have distributed twice the number
of pictures, but to better safeguard quality
I decided that for the first year one picture
a month would give me an opportunity to
check up on every detail that went into the
making of a picture.

The Banner Productions alternate monthly
with the Royal series. The three Banners
to be completed are "Whispering Canyon," a
story of the great lumber forests of the
northwest adapted from the novel of the
same name by John Mersereau; "Prooading
Eyes," another mystery novel of the underworld
written by John Goodwin, and "The Check-
ered Flag," a story of the automobile speed-
way. The last named story is practically
complete, the filming of the spectacular race
scenes the only portion of the picture re-
mainng to be filmed.

The three Royal pictures comprising the
second half are "A Millionaire Politician,"
"The Phantom Express," and "A Desperate
Moment." The Royal series comprise stunt
and thrill pictures seeming with action.

Commencing November 1, production
on the second group will be started at the
Hollywood studios of Banner, and it is the
intention of Mr. Ginsberg to take a flying
trip to the coast to check up on the various
details.

JANS HOST TO
FOREIGN BUYERS

Herman F. Jans, president of Jans Pro-
ductions, Inc., gave one of his justly famous
studio parties last week during the filming
of scenes for "Ermine and Rhinestones," his latest production now nearing completion
under the direction of Burton King.

The visitors to the studio were foreign
buyers, headed by D. J. Mountan, president
of Richmount Pictures, Inc., who will han-
dle the foreign rights on "Ermine and
Rhinestones," and the other Jans produc-
tions to follow. In addition to Mr. Jans, Mr.
Mountan and Director Burton King, those
who enjoyed the party were Dwight C.
Leeper, vice-president of Richmount Pic-
tures; W. Ray Johnson, president of Ray-
art Pictures; Millard Johnson, New York
representative of Australasian Films, Inc.;
W. A. Robbins, W. Scott, of New Zealand;
Ruth Stonehouse and Edna Murphy, who
have leading roles in the production.

It is expected that actual shooting for
"Ermine and Rhinestones" will be com-
pleted this week. The cast of principals in-
cludes Edna Murphy, Niles Welch, Ruth
Stonehouse, Coit Albertson, Sally Crute and
Bradley Barker. It was adapted from the
story by Louise Winter, by William B.
Laub.

BECK TO COAST

Arthur Beck, who came East with the
prints of "The Unnamed Woman" and "The
Primrose Path," which are being released as
part of the twenty-four Golden Arrow first
run features, returned to Hollywood last
week taking with him the manuscripts of a
number of plays and stories which are to be
pictureized for Arrow Pictures Corporation.

FOX 1925-26 FILMS
HALF COMPLETED

FOX 1925-26 FILMS
HALF COMPLETED

Five New Features Go in Work
Shortly

With twenty-two of its Supreme attrac-
tions and starring vehicles and approximately
50 per cent of its short subject completed
for the winter season, the various Fox Film
Corporation departments at the West Coast Studios are now prepar-
ing to launch the remaining half of the
company's 1925-26 releases.

Scenario Editor Edwin C. Hill is keeping
his script and continuity writers clicking
their typewriters at record breaking speed.

Casting Director James Ryan's office is
doing a land office business assigning roles.

Four of the pictures now being filmed
are Supreme Attractions. Henry Otto is di-
recting the final scenes in the allegorical se-
quence of "The Ancient Mariner." Tom Mix
is busy on his fourth starring vehicle for the
current season titled, "The Best Bad Man,"
under the direction of J. G. Blystone.

"Wages for Wives," the screen version of
John Golden's stage success, "Chickenfeed,"
is progressing toward the final stages under
the eye of Frank Borzage. Duck Jones,
with R. William Neill directing, is on his
fifth 1925-26 production, "Her Cowboy Prince."

The other films in work are two-reeel
comedies. Robert Kerr is back on the Fox
lot and has another of the Van Bibber
comedies under way. Albert Ray has the
fourth of the Helen and Warren married
life series, "Hold Everybody," at a point
where it will be finished soon. Daniel Keefe
is directing another of the O. Henry series
and Bryan Foy, Lew Sclier and Benjamin
Stoloff are at work on new Imperial Com-
dies. All these two-reel entertainments are
under the personal supervision of George E.

The pictures that are scheduled to be put
in work immediately are:

"Daybreak," an adaptation of the stage
play, "The Outsider."

"The Golden Strain," Peter B. Kyne's first
contribution to the screen, is coming from the
Cosmopolitan magazine story, "Thorou-
hre-breds."

"The Golden Butterfly," an original story
by Evelyn Campbell.

"My Little Pal," which is a Tom Mix
starring vehicle from Gerald Beaumont's
story, "The Gallant Guardsman," and

"The First Year," the sixth of the John
Golden unit of Clean American Productions.
If you haven’t met “Mike” Simmons, and the chances are a hundred to one that you have, meet him now. You’re going to see him every day. Tell him your story. Everybody else is doing it, so don’t be left out in the cold. “Mike” can be reached along Film Row by word of mouth and at Exhibitors Review office by telephone—Bryant 6160.

“Mike” is the energetic Staff Editor of Exhibitors Review. He has a great nose for news but when the film trade winds start cutting up capers, not even a “Mike” can smell out every story and interesting sidelight. So make “Mike” your mouthpiece to the rest of the motion picture industry. When you “Tell it to Mike” it will appear in the columns of Exhibitors Review the next day. That’s the kind of service that Mike stands ready to give you. The only trouble is he doesn’t stand in one place very long.

But catch him, it’s worth while to you and the whole motion picture business.
Exhibitors Trade Review

Sales News and Personalities of the Week

ALBANY
J. M. Klein, who was recently named manager of Warner Brothers’ exchange in this city, moved to his handsome home here last week from Lynn, Mass., and has definitely become an Albianan. There is a possibility that the exchange, which is now located several blocks from what is known as Film Row, may move next spring with the expiration of the present license.

A meeting was held last Saturday morning at the Albany Film Board of Trade rooms, for the purpose of discussing the Hallow-"e'en masquerade party at the Hotel Kenmore in Albany, on the night of October 31. J. H. Macintyre is chairman of the enter-
ment committee of the Film Board of Trade.

Among visitors along Film Row last week were George Roberts, division manager for Fox, and Sidney Brenkert, who was recently named as assistant general sales manager for F. B. O. Mr. Katz was located in the local F. B. O. office for several weeks a year ago, and is very well known in Albany and vicinity.

Thomas Clark was named as assistant manager of the Mark Strand theatre in Albany last week. Meyer Friedman, of Schenec- etady, and Mr. Bello, in that city last Sunday night, and will personally operate the house from now on, Mr. Friedman seated, is now busily engaged in construct-
ing a new house that will be opened a few months hence. The house is being located on the site of the old house.

DRIVE FOR WARNER

ACCESSORY SALES

Warner Bros. are conducting a contest in the sale of advertising accessories, with all the thirty-six branch exchanges in the United States and Canada taking part.

The exchange selling the largest quantity of these accessories, proportioned to the expected population of each given branch, will receive a silver loving cup, to be retained permanently. In addition, $500 in prizes, to be divided between brokers and poster clerks, is offered. There are five of these cash awards, a first prize of $250, a second of $100, and a third composed of three awards of $50 each.

The contest started with the week beginning September 26th and closes with the week ending December 12th.

INDEPENDENTS INCREASE

OUTLET IN CANADA

With Canadian exchanges turning over a greater volume of the Independent product than ever before, the Film du Luxe organi-
sation of Montreal has contracted for the entire Columbia output for 1925-26. At the head of Film du Luxe is Charley Lalumiere, or "The Man," as he is known up and down Canada. Lalumiere is a staunch independent. Besides Columbia he is handling Banner productions and many others. One of the pioneers in Canadian exhibition, he has never wavered from the independent ranks. Mr. Lalumiere’s record is one of unequalled showmanship. He has accom-
plished feats like taking the St. Denis—the biggest white elephant in Montreal—and after six days the theatre broke the records of every house in Quebec.

Mr. Lalumiere recently took out a charter for a new half-million-dollar organization with offices in the Dominion. Columbia is proud of the tribute it has received from the kind of superior showman that "Charley" is recognized to be by everybody.

WILLIAM FOX BUILDS

IN AUSTRALIA

The similarity and good will existing between the American and Australian people was again emphasized when the cornerstone of "The Man" of the building of Fox Film Corporation in Sydney, Australia, during the Fox Australian convention for 1925.

The Fox organization is the first overseas film concern in Australia to build its own quarters. Until this time old buildings were altered for the needs of various distributors. The erection of new buildings provides the utmost in convenience and comfort to exhibitors, with none of the disadvantages that were attached to remodeled structures.

Clayton P. Sheehan, home office representa-
tive, is presiding over the laying of the cornerstone, assisted by Stanley S. Ctrck, Australasian managing director.

MORE FOREIGN OFFICES

FOR FIRST NATIONAL

E. Bruce Johnson, Foreign Manager for First National, sailed last week aboard the Berengaria for the Continent where he will attend the opening of a number of new ex-
changes, the results of his work the past year in the augmentation of First National’s branches abroad.

The exchanges to be opened upon Mr. Johnson’s arrival, take in France, Germany, Belgium, Holland, Poland, Czechoslovakia, Hungary and Italy. Up until a short time ago, the Berlin and Paris offices were selling agencies, but have been transformed into distributing main offices. The new subsidiary branches are located in Lille, Marseilles, Strasbourg, Brussels, Amsterdam, Prague, Vienna, Warsaw and Turin and Rome. This makes a total of fifteen new exchanges for First National’s foreign territory since January 15th. The others are located in Havana, Cuba, Kobe and Tokyo, Japan.

LOEW BOOKS “STEPPIN’ OUT”

The Columbia comedy, “Steppin’ Out,” has been booked over the Loew circuit, follow-
ing the success it achieved at Frank New-
man’s Rialto Theatre, Los Angeles.

BUFFALO

Michael Shea, head of the Shea Amuse-
ment Company of Buffalo, operating the Hippodrome, Court street, the Park and building the new Buffalo, has been elected president of the Buffalo branch of the Cath-
olic Actors’ Guild. Philomena Cavanaugh has been elected first vice-president; Thomas Reese, second vice-president; Helen Douris, social secretary; Dr. William Stapleton, executive secretary; and Phillip Crowley, recording secretary. Directors of the organi-
ization are: Al Beickerich, manager Loew’s State; Basil Brady; manager Buffalo exchange; Dr. Joseph Burke, William J. Connors, Jr., the Rev. Charles Duffy, Vincent R. Mc-
Faul, managing director, Shea’s Hippodrome; Garry McGarry, John R. Ghale, Mayor Frank X. Schwab, John Laughlin, Mae For-
rester, Joseph Gavin, Clayton Sheehan, dis-
ctrict manager; George Wood, assistant; Harry Yates, Mrs. Ruth Ashley Smith, Mrs. Orson Yeager, Alice Ryan, P. T. O’Connor, the Rev. C. J. Sloan, Mrs. J. J. Zimmerman, Mrs. John Lascelles and John Koepfer.

Harry L. Knappen, former manager of the Buffalo First National exchange, has been appointed manager of the New Orleans Palace office. Harry was in Buffalo recently on special sales work for the Pathé com-
pany.

The employees of the Buffalo Universal exchange held a get-together party last Monday night in the form of a visit to Shea’s Court Street Theatre and a supper after-
wards at the Palace.

Hiding in the cellar of the Capitol Theatre, Syracuse, the other night, burglars waited until the performance was over and then after the place had been closed for the night, bolted the house. The thieves left through the front door of the theatre, which was found open later by a patrolman. Little of value was stolen.

The return of regular time has brought a noticeable increase in business in western New York picture theatres, Daylight Sav-
ings a terrible thing, but especially so in Buf-
fallo. Many of the towns, however, do not recognize it and profit accordingly. Exhibitors arc hoping that some day the new time will be killed.

Three new specially built Simplex ma-
chines will be installed in the new Shea Buf-
fallo Theatre by the Becker Theatre Supply Company of Buffalo. A double-dis
turb, a Brenkert color effect machine and a Daltié high intensity screen will be among the other equipment items to be installed by the Becker company.

Harry Bailey of Indianapolis has been ap-
nointed manager of the Buffalo Fox ex-
change, succeeding Bill Potter, who is now a member of the sales staff. The Fox office is being refurnished.

BRANCH MANAGERS CHANGE

Pate announces the following changes in Branch Managers positions in the company: H. L. Knappen has been appointed Branch Man-
ger at New Orleans succeeding P. A. Spock, who has been transferred to the Charlotte branch; while E. E. Heller, for-
merly Charlotte Branch Manager has been appointed Special District Serial Representa-
tive.
News of Exhibitor Activities

BEAR STATE THEATRES FORMED

West Coast’s New Subsidiary

SAN FRANCISCO, Calif., Oct. 9.—An
announcement was made of the formation of a new
subsidiary corporation of the West Coast
Theatres, Inc., known as the Bear State
Theatres, Inc., which will have a capital stock
of $2,000,000, the capital stock of which corporation
will be owned by West Coast Theatres, Inc., and the
controlling stockholders of T. and D. Jr.
Circuit.

The T. and D. Jr. Circuit owns and oper-
ates two theatres in Lodi, the California
Theatre in Peraluma, the Goddard, Liberty
and Hippodrome Theatres in Sacramento, the
Grand, Majestic and Kielto Theatres in Kneb,
theatres in Paso Robles, Selma and Susan-
ville, and a new house under construction in
Dunsmuir. In addition to the foregoing T. and
D. Jr., and these associates of West Coast
Theatres, Inc., have stockholding interests in
other corporations which own or operate the
San Mateo Theatre, the Royal Theatre and
the new Polk Theatre under construc-
tion in San Francisco, theatres in Oak Park,
Monterey and Pacific Grove, and in East
Oakland, Haywards, San Leandro and Elmh-
hurst.

The associates of the West Coast Theatres,
Inc., owning these controlling interests in T.
and D. Jr. Circuit, have transferred to the
Bear State Theatres, Inc., all their interest in
T. and D. Jr. Circuit, and by reason thereof
interest in proportion of these stockholdings
in some thirty-five theatres have been acquired
by this new subsidiary of West Coast Theatres,
Inc.

In addition to these houses, West Coast
Theatres, Inc., will operate the theatre to be
known as the Grand-Lake, and which is now
in course of construction in the Lake Merrit
district of Oakland. Fortieth avenue and
Telegraph will be another scene of West
Coast Theatres, Inc., activity, this theatre
going on with some briskness and will be opened
within the next fortnight will be operated by a separate
 corporation and Louis Kaliski. In speaking of this
district Sol Lesser, vice-president of the
West Coast Theatres, Inc., said:

“This neighborhood to me seems to be the
fastest growing district in Oakland. To
my mind it rivals any of the boom times we
experienced in Los Angeles. I look for the
Fortieth and Telegraph avenue district to be
an important neighborhood within the next
year.”

The theatre started some time ago in Marti-
nez, and which is known as the McNamara-
Winkelman property, will be controlled by the
West Coast Theatres, Inc., within the next
sixty days and operated upon the same policy
as all of their "key houses" in the major cities
of California. This house is assured of the
finest motion pictures on the market, which will include the productions and stars of
all the big producing companies.

For the present no change will be made in
any of the theatres taken over at this time, is
the statement of A. M. Bowles, general man-
ger of West Coast Theatres, under whose
direction the majority of the new theatres
will be operated.

Canadian Exhibitors May Get Music Tax

OTTAWA, Ontario, Oct. 9.—That the
threatened problem of a copyright license
scheme is to be experienced by the ex-
hibitors of Canada, is shown by the fact that the Performing Right
Society of London, England, has organized a
Canadian operation and is now imposing and collecting copyright fees on a wide
variety of music which is now being played in
the theatres of the Dominion.

Announcement is made by the Secretary
of State at Ottawa, of the incorporation of
a company under a Canadian Federal charter
with the title of Canadian Performing Right
Society, Ltd., and taking up business at
Toronto, Ontario. The formation of this
branch has been sponsored by officials of the
parent body. The Canadian company has
been established with a capital stock of
10,000 shares having no nominal or par value.

This development follows upon a move in
the Canadian Parliament, last winter to
amend the Canadian Copyright Acts to pro-
vide for the payment of royalties on all
copyrighted music played by theatres in Can-
ada. Strenuous objection was taken by or-
ganized exhibitors in Canada, namely, the
Motion Picture Distributors and Exhibitors
Association of Canada, and the Motion Picture
organization at Toronto, and the Canadian Division of the M. P. T. O. The net result of
the agitation against the bill was that it did not
get beyond its first reading and the commit-
tee stage in the Canadian House of Com-
mons.

YOUNG 100 PERCENT°E

John H. Young, Warner Brothers branch
manager in Detroit, has recently closed 100
percent contracts for the showing of Warner
product during 1925-26 with Lew and Ben
Cohen, formerly Cohen-Tower Co. of Detroit;
Lester Matt, Flint; Glenn Cross, Battle
Creek; George Wilbur, Pontiac, and the own-
ers of the Butterfield theatres in Lansing,
Port Huron and Grand Rapids.

The Colonial, Detroit, opened its first War-
ner run on the new schedule with Monte
Blue in "The Lively Mail."  

SECOND NEGRO HOUSE

BIRMINGHAM, Ala., Oct. 2.—The Jeff-
erson Amusement Company will build a new
picture theatre for the negro patron-
age on West Fourth Avenue, according to a
recent announcement by officials of the com-
pany. The company has taken a twelve year
lease on the site and will build a theatre, ac-
cording to the announcement. The Jefferson
Amusement Company is headed by Paul A.
Engler and the opera, using a new picture
house for negroes on North Eighteenth
street.

TOLEDO TEMPLE THEATRE TO BE
HOME OF WARNER FEATURES

The Temple Theatre is to be the Toledo
home of Warner Bros’ Classics of the Sea,
recently released. Jack O’Connell, new managing director, has al-
ready booked "The Sea Beast," Ernst Lubitsch’s "I’ll See Me Again,"
and "The Man on the Box," and "Tracked in the Snow
Country," Monte Blue, in "The Limited Mail," and Matt Moore and Dorothy
Dore in "The Honeymoon Express."
**Exhibitors Trade Review**

**SUNDAY WARS**

**RAGE ON IN MISSOURI TOWNS**

KANSAS CITY, Mo., Oct. 9.—One exhibitor has hoisted the proverbial white flag in the Sunday show battle among several smaller town exhibitors and citizens, while another, despite a fine and judgment against him, battles stubbornly on determined to see the fight to a finish.

J. W. Cotter, Moberly, Mo., exhibitor, pleading not guilty to operating his theatre on Sunday in violation of a Sunday ordinance and was fined $50 in a police court. He then gave notice of an appeal to the state circuit court and announced his theatre would be open on Sunday, as usual. Moberly had a Sunday show Sunday, but it was advertised as a “charitable entertainment,” and no arrests were made. However, city and county authorities are expected to file additional charges against Cotter for his show of the previous Sunday, apparently for no other reason than to “hit back” at him. The proceedings of Sunday’s show were turned over to a committee. The city ordinance permits shows if the proceeds go to charity. Applications made for an injunction to close the theatre, but this was denied by a circuit judge.

Then, in Liberty, Mo., after those who sympathized with Sunday shows, had threatened to close up all drug stores and filling stations if Sunday shows were prohibited, Mr. and Mrs. B. W. Watson, owners of the Liberty Theatre, and leaders in the fight, agreed, after a conference with sixteen business men, to let bygones be bygones and cease operating their theatre on Sunday without making the town a “blue law” Mecca.

**ENVIS OPEN A OFFICE**

Bert Ennis, director of publicity for Roxy Theatres Corporation and Sawyer-Lubin productions, will open his own office this month for the purpose of handling general advertising, including national campaigns for commercial organizations, as well as motion pictures.

Ennis will handle from this office, the Roxy Theatres Corporation, an organization recently formed for the purpose of building the Roxy Theatre, the world’s largest motion picture house, on 50th street and 7th avenue, of which S. L. Rothafel will be the president.

He will also represent the Sawyer-Lubin organization covering the Barbara La Marr productions, which are being released through First National Pictures, Inc.

**ALBANY GOSSIP**

ALBANY, Oct. 9.—“Exhibitors’ gossip of the week in and around Albany, N. Y., includes the fact that J. B. Harte, of Bennington, Vt., will leave shortly for Florida. H. C. McNamara, of Valatie, plans to open his new theatre in that village the latter part of October. William Curley took over the Victory Theatre in Cambridge the fore part of October, while John A. Gillis acquired the Star Theatre in Salem on October 1. W. W. Farley, of Albany, is ill at his home in that city. House records at the Liberty Theatre in Herkimer were broken last Sunday by “The Freshman.”

**“COMMANDMENTS” BUSINESS**

ALBANY, Oct. 9.—A ten-piece orchestra was used last week at the State Theatre in Schenectady, N. Y., together with a prologue in the presentation of “The Ten Commandments,” to the biggest business that house has enjoyed in many months. The entire program was arranged by James Roach, manager of the theatre, and reflects much credit upon his ingenuity.

**“NEVER THE TWAIN” HANGS UP RECORDS**

Cosmopolitan Production Cleans Up in Various Territories

“Never the Twain Shall Meet,” Cosmopolitan’s picturization of Peter B. Kyne’s tale about the history of the South Sea Islands, is proving one of the most successful releases of the 1925-1926 season. Since its world premiere at the United Theatre, New York, on July 20th, it has scored in various parts of the country. The picture has played to record breaking business in the following important theatres:

The Warfield, San Francisco, where it broke house records of long standing; the State, Los Angeles, where it broke all box-office records by $8,000; and was forced to run an extra performance daily; it was so strongly established at this theatre that a second engagement was obtained for the picture (advertisement; the State, St. Louis, and the Aldine, Pittsburg, where again all house records were broken; the Holland, Battle, where it played to such large business that a second week was granted the playhouse.

“Never the Twain Shall Meet” also broke records for attendance at the Palace, Washington, D. C., and the Strand (where its success had proven so astounding that an indefinite engagement has been granted there). It is playing at this theatre. The Stanley, Philadelphia; the Merrill, Milwaukee; the Chicago Theatre, Chicago; the Apollo, Indianapolis; the Orpheum, Boston; the Strand, Cincinnati; the State, Cleveland, and the Valentine, Toledo, are other important cinema playhouses which have broken tremendous records for the picture.

It will be recalled that the playhouse grossed more than $6,000 in the week of its opening at the New York theatre, and was forced to run a second week at the Broadway and Fifty-first street theatre.

“Never the Twain Shall Meet” was directed by Maurice Tourneur. Featured in the cast are Anita Stewart, Bert Lytell and Hunley Gordon. It is released by Metro-Goldwyn.

**OPEN SHORT SUBJECT EXCHANGE**

I, Maynard Schwartz, for four years manager of the Education exchange in Chicago, has resigned to open his own distribution offices in Chicago and Indianapolis. The new exchange is to be called “Short Subject Exchange,” and has opened temporary offices at 800 South Wabash avenue, Chicago.

In part of his effort, Herbert Rawlinson serial, “The Flame Fighter,” as the leader. It has also purchased twelve Rayart comedies, and from the Anchor Film Distributors has secured twelve two-reel Bobby Ray comedies, released as Radiant Comedies.

During his affiliation with Educational, Schwartz has made many friends, all of which wish him the greatest success in his new undertaking.

**VANCOUVER, B. C., Oct. 9—Joseph Millman is the new manager of the Victoria Theatre.

Bayart Pictures announces that the Loew Circuit has contracted for “The Flame Fighter” for ten of their New York theatres, including: the American Theatre, 42nd Street; Circle, 35th Street; Harlem, 125th Street; Alhambra, Borough Park; Warwick, Brooklyn; Seatlle, 68th Street; and Esplanade, Bronx; Astoria, Long Island.
PRODUCTION HIGHLIGHT

VICTOR SCHERTZINGER has started production of "The Golden Strain" on the Fox lot. This is Peter B. Kyne's first story for Fox under his new contract. Eve Busell made the adaptation and Madge Bellamy, Kenneth Harlan, Hobart Bosworth and Ann Pennington head the cast.

EDWARD L. DOHENY, oil king of the West will present Bill Younger's play, "Hot Air Husbands," at the new theatre being erected at Hill and Hill streets, Los Angeles. It is understood the picture rights of the piece have been acquired by Famous Players-Lasky.

"THE GRAND DUCHESS," in which Adolphe Menjou and Florence Vidor appear for Paramount under Mal St. Clair's direction, has been filmed entirely on panchromatic stock, which produces a better color value than ordinary film.

"THE BROWN DERBY" by Francis S. Merliss and Brian Marlow, will be Johnny Hines' next starring picture following "Rainbow R'key," on which he is now at work for First National release.

THREE PRODUCTIONS, "The Part Time Wife," "One of the Bravest," and "The Shadow on the Wall," have been completed by Getham Production during the past week.

THE ORIGINAL "Isaac Cohen" of "Abie's Irish Rose," Bernard Carey, has been engaged by Al Joff to support him in "The Orphan," one of the two reel comedies he is making for the independent market.

TOM RICKETTS, erstwhile director, has been engaged for a part in Columbia's "The Fate of a Flirt," which is being made under the direction of Frank Strayer. Dorothy Gravier has the stellar role in the production.

LAMBERT W. MILLER, First National director who has been in the East for some time, has returned West. He will enjoy a vacation before resuming work with one of the western units of First National.

JUNE MATHIS has returned from her vacation and is now at work on the important task of cutting "The Viennese Medley," the picture that First National expects to be one of its finest for the coming season.

HARRY MOREY, real veran of the screen, has joined the cast of "Aloma of the South Seas," the first feature in which Gilda Grey will appear for Famous Players-Lasky. Maurice Tourneur directing.

ANNE DALE, who played the part of the crippled girl in the film version of "The Fool," who had a prominent part in "The Miracle," the big spectacular production which was staged at the Century Theatre, New York, has one of the main feminine roles in "Keep It Up." This five reel comedy-drama will be made by F. Herick-Herrick for release through Davis distributing Division, Inc.

GEORGIA HARRIS and Baisa Luddy have been signed by William Fox to play leads in a number of comedies. Their first picture is "East Side, West Side."

Lillian Gish and John Gilbert in one of the finest scenes to be filmed of Metro-Goldwyn-Mayer's "La Boheme."

TOM MIX has completed "The Best Bad Man" for Fox. This is an adaptation of Max Brand's "Seven Jingle Bells."

MRS. WALLACE REID has practically completed "The Red Kimono," the melodrama she contracted to make for Davis Distributing Division and Vital Exchanges. Mrs. Carolyn Wagner will handle special publicity for this picture. She worked in a similar capacity on "Broken Laws" and "Human Wreckage."

CLARA BOW will play the lead in the Dallas Fitzgerald production, "White Collars," by Edgar Franklin. Borrowed from Seluberg. An Arrow release.

MR. AND MRS. DOUGLAS MACLEAN will arrive in New York this month. The final editing of the star's first Paramount picture, "Seven Keys to Baldpate" has been completed.

HAROLD DODD has been appointed assistant director of Universal City.

WALTER WOODS, production editor of the James Cruze unit at the Lasky studio, is on his way to New York City, where he will do special research for a picture Cruze is to make soon. Woods has just completed the adaptation of Farnum's $50,000 prize-winning novel, "Mamiequin," for production by Cruze.

MARY BRIAN has been assigned a featured role in Irvin Willat's new production for Paramount, "The Enchanted Hill," a visualization of the Peter B. Kyne story. Players previously signed for this production include Jack Holt, Florence Vidor and Noah Beery.

HENRY WALTHALL and Lionel Barrymore have been added to the cast of George Hill's production, which Mayer production of "The Barrier," by Rex Beach.

JOHN LANCASTER, well known film man, has joined the executive forces of Metro-Goldwyn-Mayer, and will occupy a new and important post supervising a number of departments, including the casting department. He will also have charge of the permanent M-G-M stock players.

SAM SAX has taken over for distribution by Lummis Film Corporation the Jerry Mayer production, "The Northern Code."

WORK HAS begun on the production "The Count of Luxembourg," Chadwick. Casting has commenced, and the principal roles will be performed by George Walsh as Rene Duval, the Count of Luxembourg; Helen Lee Worthing as Angele Didier; James Morrison as Anatole; Lola Todd as Juliette, and Joan Mermig as Yvonne.

ALAN CROSSLAND has just been signed to a long term contract with Warner Brothers, according to an announcement made by the company's officials in the main offices in New York. He was signed after the completion of "Bobbed Hair," the picture, soon to be released, of the novel which was the composite work of twenty famous writers.

KJU IS Southern California newest radio station. Cecil B. De Mille has just received this designation for the receiving and sending station recently erected at the Culver City studio. Entertainment programs will not be broadcast from this station. It will be used solely for business communication while De Mille is on yachting trips. The studio station has a wave length of 146 meters, while that on De Mille's yacht is authorized for 600 meters.

TYRONE POWER and Jean Acker have been added to the cast of "Braveheart," which Alan Hale is now directing at the de Mille studio. It is under production by Producers Distributing Corporation. Miss Acker's appearance in "Braveheart" will signalize her return to the screen after a long period in vaudeville.
Exhibitors That Succession Correct of And Result

That succession correct of And Result

Major Edward Bowes, Managing Director of the Capitol Theatre, reports that "Greater Movie Season" has so far recorded unprecedented business for this time of the year. Since the opening of the new season, the Capitol has had forty consecutive nights of standing room. This amazing condition, coming at the season of the year when the heat is expected to be responsible for a business depression, is believed to create a new record in the industry.

While the new motion picture season has been admirably represented at the Capitol with a succession of excellent pictures, the surrounding programs have set a new high standard in motion picture presentations. On this subject, Major Bowes has very definite ideas.

Firm Believer in Short Units

"I believe very strongly in the use of short units. Beyond a certain number of minutes, you cannot hope to hold the interest and attention of your audience, and before you know it, they are squirming in their seats and wishing the thing were over.

"I am greatly in favor of short numbers. We cannot with each number hope to please everybody, but by offering a variety of quick, bright numbers we strike a happy average in the entertainment so that there is something that everybody can enjoy. Thus if a person doesn't like a particular type of number, he knows that within a few minutes at the most, it will be over and he can hope to see something that he does enjoy."

In analyzing the numbers at the Capitol, one discovers that each presentation, however short, carries out a definite idea.

"Every number must be built on a definite dramatic idea," says the Major. "It doesn't matter how slight the thread, but there must be a story behind everything. Otherwise it must necessarily fall flat. Take a chorus, bring them out on the stage and just have them sing, and it means nothing. But give them some definite idea, some atmosphere or story that they must carry out, and the presentation immediately takes life. Putting a little thought in pantomime, arranging the groups with an eye to composition; a consideration of the psychological effect on the audience, means all the difference between a success and failure.

"We try to be natural; we try to use our own taste as a criterion. We have to remember always that we have a great audience to please, an audience that is made up of every walk of life. We try to strike a happy medium—a level that will be human and entertaining, that will have something in it for each spectator. And all the time we try to keep our finger on the pulse of public taste and modify and alter our programs accordingly.

Variety is necessary: novelty is also necessary, as well as imagination. And to each program we try to bring a freshness and spontaneity that will make each week's entertainment an adventure in the theatre."

Paramount Offering $500 Silver Shield to Australian Exhibitors For Exploitation

That Australian and New Zealand exhibitors are fast becoming extremely proficient in their exploitation methods is evidenced by reports received by Paramount's New York office on the progress of the campaign of Australian exhibitors for possession of the big hammered silver shield which is being offered by John W. Hicks, Jr., Managing Editor of the Famous-Lasky Film Service, Ltd., of Sydney, to the exhibitor making the best exploitation showing during Paramount Week. Scores of theatre owners in Australia and New Zealand have entered the contest, and as a result the Paramount name and trademark is being presented to the Ansacz and Australasians in many new and startling ways.

The silver exploitation shield for which the exhibitors are striving cost over $500 and stands 30 inches high. The winner of this year's contest will have his name and the name of his theatre engraved upon the shield, which he will hold for one year, after which he will have to relinquish it to the winner of next year's contest.

A New Angle on Pictures

B. P. Schulberg Calls Them "Preservers of Good English" in Addition to Being Educational and Entertaining

The motion picture is the preserver of good form in English! That is the opinion of B. P. Schulberg, one of the most prolific producers of motion pictures of the Independents.

Proceeding on the theory that films are educational as well as entertaining, Mr. Schulberg thinks that producers, through judicious titling of motion pictures, help preserve the English language and save it from sloppy and slangy tendencies.

"We have reached," says Mr. Schulberg, "what seems to be an age of staccato expression or more directly a 'wise cracking age.' Ten years ago, a person would have said 'I can hardly believe that.' But today that same person is more likely to say 'applesauce.'

"Instead of a neatly turned affirmative like 'that is correct and everyone knows it!' the expression today is I'll tell the world!' And so more and more the language of yesterday is thrown to the discard for staccato expression. "We seldom hear the word 'luncheon' any more. We have pushed it aside for the shorter and more laconic 'lunch.'

"All this doesn't help the English language. The result is a steady drifting toward staccato expression which will be very hard to correct later.

"The motion picture in its role as educator, has the power to help somewhat in correcting this tendency. Title writers, at the instigation of producers, should use proper phraseology. They should keep clear of slang or shortened words.

"I have instructed all title writers working on Preferred Pictures to write no titles that employ slangy words. This order is of course elastic. It has to be. Even good form in English has to be sacrificed sometimes for a screen laugh."
“Most Popular Girl” Contest
A Reply To An “S. O. S.”

IN RESPONSE to an S. O. S. from the manager of the Gem theatre, Jefferson, Mo., George Gambrill, Paramount exploiter left St. Louis and arrived in Jefferson before twenty-four hours had passed. The Gem theatre was anxious to swing in line with the Greater Movie Season movement and wanted some special exploitation stimulus for the theatre rather than for any certain picture.

Gambrill’s idea for “the most popular girl in Jefferson” not only pleased the management, but was quickly taken up by the circulation departments of The Tribune, The Post, and The News, the three daily papers in Jefferson. George proposed that the prizes come from Thomas Meighan and Richard Dix, and secured wires from both Paramount stars authorizing him to conduct a contest with prizes in their names. The prizes were bought by the theatre for less than cost from the jewelers in town who saw the advantages of the advertising that would accrue for them in a contest which ran over a month in three daily newspapers. The prizes are a silver loving cup from Thomas Meighan; second prize, a beautiful bracelet from Richard Dix; third prize, an autographed silver doreen; fourth prize, a choker of Bluebird pearls. All gifts are now being displayed in the windows of the jewelers from which they were purchased.

The contest opened August 2nd and closed September 2nd. The mayor of Jefferson locked the ballot box when the contest began and promised to unlock it publicly for the count.

Balloting is done by means of coupons carried in the advertising for the Gem theatre. A coupon clipped from the paper is worth ten votes; accompanied by an admission ticket to the Gem it is worth twenty-five votes.

Colonel A. L. Chapman, famous Indian scout, and his squaw wife were used by the Rialto Theatre, Tacoma, Washington, in their advance exploitation campaign on Fox’s super-production, “The Iron Horse.” Even in that city, where novelties must be real novelties to get any attention, this idea went across in a big way, and a large attendance resulted from the ballyhoo.

Police reserves had to be called out to hold the crowds in check which flocked to see Harold Lloyd in Pathe’s release, “The Freshman,” at the Colony Theatre, New York.
The bill-poster under the little sign "Tomorrow" below, is nothing else but a one sheet of Pathé's "Topics of the Day," as displayed at the Broadway Theatre, Philadelphia. Note also that the theatre used the one sheets on "Sunken Silver" and "Aesop's Fables."

B. F. Keith's Palace Theatre, New York, one of the most famous vaudeville theatres in the world gave Pathé's "Topics of the Day" equal space with its regular headliners.

FEDERAL HELP EMPLOYED

Last year when Loew's Warfield Theatre, San Francisco key house of West Coast Theatres, Inc., played First National's "Classmates," starring Richard Barthelmess, it obtained the cooperation of the U. S. Army in putting across a splendid and spirited stage presentation which was calculated to stir patriotism and an added admiration for Uncle Sam's army—the idea went across beautifully and Barthelmess hung up a new attendance record.

This year a combination of events and circumstances again lent themselves to the West Coast people and a new record for gross business in San Francisco was hung up.

"IRON HORSE" DRIVES AT RAILROAD MEN

An outstanding feature of the recent "Iron Horse" engagement at Keith's Palace Theatre, Cleveland, was the special exploitation campaign arranged by Manager John R. Royall and the Fox exploitation Agent aimed at railroad men and their families.

No motion picture ever made carried so much of the romance of railroad, and so much of general interest to the toilers of the rail and their families. Consequently the drive aimed at those most wrapped up in railroading, turned over a lot of virgin soil.

Lists were secured of the vast army of railroad employes operating about Cleveland, and these employes were solicited through the medium of a postal card bearing the following copy:

RAILROAD MEN

THE IRON HORSE

A tremendous drama of the building of the first transcontinental railroad, will make you prouder than ever to say "I am a Railroad Man". It is a picture for you and yours!

Starting Sunday
For one week only
B. F. KEITH PALACE
World's most magnificent playhouse

Barthelmess in "Shore Leave" was booked into Loew's Warfield from September 5th to the 11th—day and date with the Diamond Jubilee, the biggest celebration San Francisco, a city which prides itself upon civic celebrations, had ever staged. Hundreds of thousands of visitors swarmed into the city and parades, fetes, and carnivals were hourly occurrences.

The U. S. S. Savannah, mother ship to the division of submarines in the Pacific had been ordered to dock at San Francisco to participate in the celebration and as the big battle cruiser, leading the flotilla of submarines, swung into the harbor of the Golden Gate and dropped anchor off California City to coal for its stay, Frank Whitbeck, publicity director of West Coast Theatre, Inc., climbed aboard a power boat and sped down the bay to greet Captain John R. Thompkins, the commander, and invite him to participate with the theatre in bringing home a rousing "Navy Week" at Loew's Warfield—to thoroughly sell the idea of the navy to the thousands of visitors from inland points who were to be in the city for the celebration.

Captain Thompkins, seeing the possibility of navy propaganda by appearance of the thirty piece band from the Savannah upon the stage of Loew's Warfield before approximately 100,000 people, agreed to the press agent's proposition and sent his organization to Loew's Warfield for

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FEDERAL HELP USED

(Continued from page 30)

the first three days of the seven-day engagement.

Fanchon and Marco conceived a splendid presentation with the band on stage and with the addition of the “Wings of the fleet”, the two reel educational film of navy aviation by the Naval Board of the United States, Loew’s Warfield Theatre was able to shatter the record of Barthelness during the run of “Classmates.”

THE musicians’ union, usually against the appearance of government bands in stage appearances, heartily cooperated with the theatre management giving their consent to the band’s appearance and after the engagement Captain Thompkins, in a letter to Whitbeck, said:

“I am very grateful to you for suggesting the special naval week in connection with the film ‘Shore Leave.’ Your courtesy in extending invitations to all the officers and men of the foreign vessels, as well as our own, to witness the performance contributed greatly to the pleasure of all during California’s Diamond Jubilee Week. My family and myself had the pleasure of attending a performance. We have rarely, if ever, witnessed a better performance and wish to extend our sincere congratulations.

* * *

Brooklyn Wakes Up

NEW ANGLE ON AUTO TAGS

The best automobile tag that has been originated recently is the work of George Gambrill, St. Louis exploiteer for Paramount, who drew up a tag about the size of the regular baggage check reading: “THIS CAR is NOT FOR SALE because the owner will use it to drive to the Gem Theatre to see the best picture obtainable—always. All week commencing Sunday, June 28th $28 a week of super entertainment.” Anyone taking a quick look at this tag hanging from the door handle of an automobile would swear that the card read: “THIS CAR IS FOR SALE $28” as those portions of the text were in thirty six point block type while the rest of the text was in eight point.

On the back of the card was the program for the Gem Theatre showing three changes for the week.

BOX office receipts were broken at Loew’s Metropolitan in Brooklyn, N.Y., recently when it ran the Metro feature “Never the Twain Shall Meet.” The unusual lobby displays featured the exploitation of the picture, the ideas used being self explanatory in these photographs herein shown. Carl Levi and George Schenck were behind the campaign.
A bursting thermometer, with the degree marks shown as different sequences of “His Supreme Moment,” First National, made a catchy lobby front for the Seattle Strand.

**Paramount Ads Praised**

**“Printers’ Ink Monthly” Sees Appeal**

In the critical commentary on the use of farm paper advertising, “The Printers’ Ink Monthly,” the official organ of the national advertisers of the United States, notes the intelligent use of “ad copy” with a direct message to the farmer-reader. Following his criticism of several prominent advertisers on technical points, the author of the article, Albert E. Hasse, commends the Paramount farm paper advertising for its specific “farm appeal” in using the angle of “the monotony of farm life” to get immediate interest from farm audiences in the advertising displayed.

“Two excellent examples stand out,” writes the advertising critic. “After illustrations of several movie incidents have been displayed in pen-and-ink drawings, the copy puts the question of “monotony” directly on the shoulders of the farmer in this manner.

Is there enough play in your life, enough play to balance the chores? Think this over. City folks may have all the entertainment they want. Farm folks certainly have too little. Every day has an evening, and if you stay home or drudge every evening the engine of life is certainly not hitting on all six for you.

Swing into step with the leading brand of motion pictures, Paramount. See a Paramount picture this week and start your happier life right away.

Some theater near you is scheduling Paramount Pictures right now.

Paramount Pictures are leaders because they are made of the same stuff as your longings for adventure and wholesome entertainment.

You will be delighted with the tone that Paramount Pictures provide, and so will your neighbors. Social intercourse is brightened and the theatre showing Paramount Pictures becomes the meeting place of the community.

“In another advertisement, it goes beyond the step described above. It presumes that the farmer has, of course, come to know that he can relieve his life of some of its monotony by becoming a movie devotee. In that advertisements, illustration and headline suggest that he share his knowledge with other farmers and their families.”

**“SALLY” GETS FULL ADVANCE WEEK**

Carefully laid out exploitation campaign makes “Sally” Season’s Best Bet

**MANAGER Cliff Denham, of the Capitol Theatre, Victoria, B. C., states that Colleen Moore in First National’s “Sally” was one of the biggest pictures shown there this season.**

Monday evening the Capitol orchestra gave the usual weekly Music Lover’s Night programme which filled the house to capacity. The programme, arranged by Director Al Prescott, was selected especially for the picture. The overture was “Sally” by Jerome Kern, and other numbers rendered were: Selection “The Love Song” Kunneke; selection “No, No, Nanette,” Youmans; fox trot, “Blue Eyed Sally,” Ager; “I Wonder What’s Become of Sally” Ager.

Tuesday performances were stronger than Monday and during the week each matinee built up until Friday and Saturday the house was filled for every performance. “The best picture Miss Moore has appeared in yet,” says Manager Denham.

**Sunday Papers Help**

The Sunday Colonist gave considerable space to the coming of “Sally.” A two-column head story in the Sunday edition told of the popularity of “Sally” as a stage play. A two-column cut of Colleen Moore appeared with the story. An excellent half page advertisement was run.

Advertising for this picture started five days in advance. Space was small at first, 2½ inches, and gradually built up to 10 inches on Saturday. Sunday, the day previous to opening, and Monday, the opening day, large advertisements were run which put the picture off to a flying start.

Getting a sticker on the windshield of the taxi cab fleet is one way of covering your town. The Temple, Toledo, Ohio, did it for “The Signal Tower,” Universal picture.
Another Winner for R. & C.

Rowland and Clark's theatres staged a rather unique street ballyhoo for the First National's "Lost World." Several days before the advance advertising of the picture at the Liberty Theatre, a huge dinosaur, measuring 14 feet long, and towering 12 feet 6 inches in the air, mounted on a two foot truck was put on the streets. A bellows arrangement, fed with red confetti belched forth apparent fire from his ferocious mouth.

Real "Gold Rush" Staged for New U. A. Picture

When Charlie Chaplin's "The Gold Rush" was playing the Alhambra theatre, Milwaukee—the picture chosen to open this new house—a real gold rush was staged through the co-operation with the Alhambra management and the executives of the Milwaukee Sentinel-Telegram.

The stunt consisted of a genuine hunt for $300 in gold coins. It was city wide, and for six days brought a two column box on the first page of the newspaper and two and three column new feature story with cuts on the inside.

The gold rush lasted five days, on each of which the newspaper hid in different sections of the city four small nuggets of imitation gold which were exchangeable by the finder for $15 in gold at the office of the newspaper.

Each day the newspaper carried four photographs within whose boundaries the nuggets might be found, and each day on the screen of the Alhambra theatre motion pictures of the localities giving some slight clue to the hiding places were shown.

The tie-up was exceptionally effective and brought splendid results for both the theatre and the newspaper.

Ohio Ties Up With Public Libraries

"Thief" Gets Big Play

During a number of "Thief of Baghdad" engagements in Ohio recently, the public libraries showed a great amount of interest in the art and educational features of the Douglas Fairbanks spectacle.

Besides special library displays at Hamilton, Ohio, and Springfield, Ohio, where this United Artists release had first runs, the picture received special attention from a district convention of public librarians held in Springfield on April 24th. At the time of this convention there was a display in the Warder library, comprising still pictures of scenes from the photoplay, and a table of selected books all pertaining to the art, the legend and the atmosphere of the Arabian Nights and of the Orient generally as reflected in "The Thief of Baghdad."

The exhibit was arranged by Miss Alice Burrows, Springfield, Ohio, who, for added effect, had assembled the exhibit on a Persian rug.

The exhibit was not only admired by the convention delegates, but formed a topic of discussion as a thing likely to be of value in stimulating advantageous reading by the public.

Although this is the first time any of the Ohio libraries had tied up in any way with a motion picture, the idea was found attractive, owing both to the merit of the subject and the high art appeal of the photographs. Incidentally, a real wealth of books appropriate to such a display was introduced to library patrons.

DRAWING CONTEST DRAWS

Young America is interested in anything that concerns horse-flesh. Keeping this idea in mind, the management of the Lyric Theatre, McKeesport, Pa., offered prizes to the youngsters under fourteen years of age who could make the best drawings of "Rex," the hero of Pathe's "Black Cyclone," while that picture was playing the house. There was a shower of contributions from both boys and girls in the community, some of which "Rex" might have recognized, but some of which looked as if the Hal Roach equine star had been in the way of the cyclone himself.

What the drawings lacked in quality they more than made up for in quantity and the more submitted meant more business for the Lyric, for although the lobby stills and posters could show the kiddies how "Rex" looked, no child of today would overlook a chance of seeing him in the movies.

This exploitation stunt is inexpensive and one that will create no end of word-of-mouth advertising as the little would-be artists naturally show their drawing efforts to all their friends and discuss "Rex" at every opportunity.

One of the drawings submitted in the "Rex Contest" for juveniles at Lyric Theatre, McKeesport, Pa.
MEANDERING KITCHEN
FOR "DRUSILLA"

Novel Stunt Employed by James Roach Proves Most Effective

A unique exploitation stunt which was well worth the effort put behind it, was conceived and executed by James Roach, General Manager of the Farash Amusement Co., Schenectady, New York, when "Drusilla With a Million," the Associated Arts Corporation F. B. O. Gold Bond production, played the Albany Theatre in that city.

Mr. Roach tied up with the Adirondack Power & Light Company and had a truck equipped with a kitchen, with every kitchen device constructed in it, go through the streets of Schenectady. On this truck an old lady dressed in the costume Mary Carr wears in "Drusilla" baked a cake from the celebrated "Drusilla" recipe. The entire process of cake-baking was gone through while the truck paraded the streets. The batter was stirred, put in the oven, and finally, the finished cake emerged, slices of which were distributed to passers-by, who, of course, talked about nothing else for hours.

In addition to this clever exploitation, 25,000 herals detailing the "Drusilla Cake" recipe were distributed from aeroplanes that flew over the city.

As a consequence, the Albany Theatre reported a record breaking business during the run of "Drusilla With A Million."

DENNY'S "CALIFORNIA"
GETS BIG PLUG

A plug for "California Straight Ahead," Reginald Denny's latest Universal Jewel, found its way onto all the screens of the Northwest in news reel shots.

The planes for the famous San Francisco-Honolulu flight were made in Seattle and the day they took off for the Golden Gate there was considerable of a celebration in Seattle. Kennedy and Lukan had prepared a large arrow on which was inscribed, "Good Luck, California Straight Ahead, Carl Laemmle" and presented it to the aviators.

SPECIAL "LIGHTNIN'" SHOWINGS
FOR INDIANAPOLIS ADONISES

A new and subtle method of acquainting Indianapolis with the fact that the William Fox feature, "Lightnin'" was shortly to make its local screen debut, has just been executed by Bingham and Cohen, managers of the Colonial, and the Fox exploitation department.

The stunt consisted in sending a letter signed by the theatre management, and enclosing two complimentary tickets to the secretaries of the local civic and fraternal bodies. The letter stated that the Colonial management had been requested by Miss Madge Bellamy to present the tickets to the two best looking men in the local lodge, society or fraternity, as the case might be.

Humor Rules Contest

The Indianapolis Rotary Club, Real Estate Board, Traffic Club, Luncheon Club, and in fact, every social body to which the passes were sent, held voting contests to determine which of their members were most qualified to wear the laurels as beauties. That the eliminations, tests and balloting created no end of amusement is putting it mildly. The picture—in the meantime—coming in for no small amount of word-of-mouth advertising.

Big Laugh at Finish

On the evening appointed for the Adonises to attend the theatre, not only were Indianapolis' "handsomest" on hand, but their less decorative brothers as well, turned out and gave them a cheer as they entered the theatre. The cheer was responded to by a set of such fiery blushes that the Marquee lights for the moment seemed to have lost their "kick."

The Liberty Theatre in Portland, Oregon, made the most out of the fact that the heroine of "Chickie," the First National picture then playing that theatre, was supposed to be a Portland girl. These things make showmen out of exhibitors.
EXCHANGE OF WIVES
Metro-Goldwyn-Mayer Photoplay. Adapted from Cosmo Hamilton's stage play by Frederic and Fanny Hatton. Director, Hobart Henley. Length, 6,316 feet.

CAST AND SYNOPSIS
Margaret Rathburn ..........Eleanor Boardman John Rathburn ................Lew Cody Elise Moran ..................Renee Adorée Victor Moran .................Cregilton Hale

Margaret and Victor are of a serious turn of mind, while John and Elise are playboys. Circumstances throw the two couples together. Elise vamps John and Victor falls in love with Margaret. Margaret determined not to lose John arranges that the four spend some time together in the mountains. Here she suggests an exchange of wives. She is an expert with Elise for John. Both men are gourmets. Margaret is a fine cook. Elise relies on the can opener. In the end John is very glad to return to Margaret, and a sudden reversion to cave man methods brings Elise to Victor's arms.

By "HERB" CRUIKSHANK
OSMO HAMILTON'S sophisticated drama has lost a lot of its punch en route to the screen. It is a fair program picture and that's all. The story is slow in starting. When under way there is not much to it. It drags pretty continuously. The humor is forced. Many of the situations border on the ridiculous.

Lew Cody and Victor Moran are cast as a couple of pie eaters. This is literal. For both of the husbands of the ladies in the picture are worshippers at the shrine of lemon pie. In the long run it is the pie that counts. Eleanor Boardman's culinary ability wins back the love of her husband. Renee Adoree steals it with her kisses. But she relies on canned goods to hold it and loses out.

In the pastoral sequences there are some beautiful scenic shots. Eleanor Boardman is nicely framed in arched doorways with lakes and mountains as backgrounds.

One of the funniest scenes shows Lew Cody vainly endeavoring to alibi himself with the excuse of a "conference." His unsmilimg wife is perfectly aware that he has been philandering with Mrs. Moran. His nervous laughter and too glib explanations are met with an irony smile. Eleanor Boardman gives the best performance in the role of the domestic wife who is clever enough to thwart her rival through sheer strategy. She is prettles when pensive. The picture offers her many chances to register this emotion.

Lew Cody is good when he has an opportunity to do anything. Cregilton Hale is satisfactory as the cool and calm husband of the emotional Elise. He hasn't yet abandoned his forced smile. Renee Adoree is thoroughly in character.

Make the most of an intriguing title. Play up the cast and stress the adaptation from Cosmo Hamilton's opus.

A REGULAR FELLOW

CAST AND SYNOPSIS
Prince Albert .................Raymond Griffith Mary .......................Mary Brian King .......................Tyrone Power Prime Minister .............Gus Vonneufertitz Valen .....................Edgar Norton Revolutionist ...............Nigel de Brailtree Tourist Guide ..............Lincoln Plummer Princess ..........Jacqueline Gadsden Lover .................Jerry Austin

The Prince is tired of his job and wants to quit. The King says it can't be done. The Prince is dragged hither and thither christening battleships, laying corner stones, opening expositions, etc., etc. He meets and loves a woman. In his way he is a martyr. A diplomatic marriage is arranged. The Princess visits his kingdom. She loves a guardsman. The Prince flies by plane to return the visit. Her lover is the pilot. He wrecks the plane but the Prince escapes. Unknown, he has the time of his life with his re-discovered tourist. It is during this trip that he meets and haled back to his kingdom to be crowned king. He foments a revolution and is thankful to be free. The people insist that he be their President. He accepts and marries the girl.

By "HERB" CRUIKSHANK
A GAY, diverting little comedy, as refreshing as a breath of Autumn. It is a sure cure for a grouch, and should win the plaudits of any audience.

Every sequence is lightened with gentle humor. There is just enough wistfulness. Just the slightest bit of pity.

There are gags and gags. But none of them is obvious. They happen along quite naturally—and unexpectedly.

For instance, the Prince chisens a war ship. The boat slides from the ways and promptly sinks. Consternation. Then the Prince with his little patehepic smile says, "Submarines?"

He has a beautiful ball game with a revolutionist—the ball being a smoking bomb. When the gentleman of anarchistic tendencies hurls it, the Prince looks hurt. "Is that nice?" he queries wistfully.

Raymond Griffith is excellent. He always is. This part fits him to perfection.

To the manor born, he is the long suffering Prince. In point of fact, is a martyr to his people. Every movement of the hand, every glance, every posture, tells its story. He is a comedian of the highest rank.

Mary Brian brings a Peter Pan-like grace and graciousness to the role of Mary, the tourist sweetheart. Gustav Von Seyffertitz is a realistic Prime Minister. Lincoln Plummer in a W. C. Fields make-up does a fine bit as a tourist guide. The titles are a thing of joy.

Exploit Raymoc.d Griffith. Promise them a really amusing evening. Tell them this is a gentle satire on the popular Prince of Wales. Stage a "regular fellow" popularity contest.

THE TRUE NORTH
A Clifford C. Griffin Production. Releasing arrangements not determined. Length, 7,000 feet.

By PEGGY GOLDBERG
THIS is a real attainment in the art of motion picture photography. For sheer beauty of scenic effects it cannot be excelled. It is a radical departure from anything ever presented before in seven reels, making no pretense at plot whatever. Because of the unusual character of this presentation, it requires expert showmanship to sell it over. Otherwise, it may prove a complete flop.

It is a picturization of the actual experiences of Capt. Jack Robertson and Arthur J. Young, the bow and arrow champion, during their expedition through Alaska and Siberia, extending over a period of three years. It is so vividly and realistically portrayed that one really lives every scene. You actually experience the thrills of their adventures—their crossings of treacherous waters, and climbing of almost vertical mountains. The exquisiteness of many scenes inspires you with awe. You hold your breath and utter exclamations of delight in quick succession. Many of the effects, including the marvelous photographing of the midnight sun, taken at intervals of twenty seconds, surpass anything ever done before. Arthur Young's marksman-like prowess arouses much admiration. His feat of piercing the heart of one of the largest bears in the world with an arrow falls nothing short of remarkable.

Another remarkable feat is that of catching birds with a net from the peak of a high mountain.

"The True North" is a direct appeal to the aesthetic sense, possessing also a large element of instruction. Unlike many films of this nature, it holds the interest to the last.

The tilting is very ingeniously handled. In many cases lines of our poets are quoted which is in perfect harmony with the beauty of the screen scenes. It would be a great mistake not to impress on your patrons the nature of this picture. If they come expecting to see a film of the ordinary run, they are likely to be disappointed by the absence of plot. If they are prepared to see a picture absolutely void of the love element, they will be more than pleased. Direct your appeal to their innate love of nature. You should have no difficulty enlisting the support of schools. Inform the authorities that children can learn more about the mode of living of the Eskimos, the products of Alaska, the animals and fish to be found there, etc., from a viewing of "The True North" than many tedious hours in the geography class.

BOX OFFICE REVIEWS
Exhibitors Trade Review

THE WINDING STAIR

Fox Photoplay. Adapted from the novel by A. E. W. Mason. Scenario, Julian La Molle. Director, John Griffith Wray. Length, 6,100 feet.

CAST AND SYNOPSIS

Marguerite .................. Alma Rubens
Paul ............................ Edmund Lowe
Petty ......................... Gertrude Oland
Gerard ....................... Mahlon Hamilton
Mace, Muller ................ Emily Fitzroy
Onery ........................ Chester Conklin
Andrea ...................... Frank Leigh

Paul, a French legionnaire stationed in Morocco, meets and loves Marguerite, a dancer in the notorious Iris Cafe. Through force of circumstances she has fallen into the power of its madame. The Riffian tribesmen are after her for Marguerite's safety. He leaves his troop and, disguised as a native, protects her. He is discovered by Gerard, his friend and superior officer. Gerard spares him the death of a court martial. The World War breaks and Paul heads a Moroccan regiment. In saving Gerard's life he is wounded. He recovers. His medals and name are restored to him. He and Marguerite marry.

By "Herb" CRUISKSHANK

ALL right for second runs. Not first run material. Entirely too much footage is consumed. The continuity is jumpy. The story is illogical and poorly developed.

On the other hand, there is a sufficient quantity of action. A few really thrilling scenes and some fairly good acting. The Moroccan background is impressive in some shots. And the present war waged by France against the Riffs makes the production timely.

One of the best scenes shows the hero, disguised as a tribesman, battling his way through the Moroccan hordes. His objective is the city gate. It must be opened to admit the regiment which he has deserted. Only thus may the city be saved from murder and rapine. After a desperate struggle he succeeds. The inhabitants are rescued from the crazed Mohammedans.

Several of the scenes in the notorious Iris Cafe are convincingly realistic, thanks in great measure to the excellent portrayal of Emily Fitzroy in the thankless role of an exploder of girls.

Acting honors go to Emily Fitzroy, as proprietress of the Iris. Next, perhaps, is Mahlon Hamilton. He is excellently cast, thoroughly in character, and contributes his best to the average for many moons. Edmund Lowe is good looking as a legionnaire—also as a sheik of the deserts. The part lacks conviction, however, and Lowe does not overcome the artificiality. Alma Rubens is satisfactory. She does what she can. It would seem as though the director had originally intended to have Paul Frank Leigh as a typical villain. But somehow he forgot it and this excellent actor was wasted. Chester Conklin without the trick whisker is fine as Mme. Muller's husband.

Stress the Riffian atmosphere. Clip and post headlines about the present Moroccan disturbance. Play up the Foreign Legion. Tie-up on the novel. Get the American Legion to help. Feature the popular names in the cast.

THE TOWER OF LIES


CAST AND SYNOPSIS

Glory ....................... Norma Shearer
Jan .......................... Lou Chaney
Lara ........................ Jan Keith
Katarina ..................... Claire McDowell
Augus ....................... William Haines
Erik ........................危机

Jan's daughter, Glory, grows to womanhood the only creature he loves. Lara, the new landlord, insists on payments. Glory goes to the city to earn the money. Here she falls a victim to L. Levin. But she returns clad in fine clothes. Jan has awaited her for years. His mentality is dimmed. Returning in fancy to other days he greets her as "Empress" of their play kingdom. The townspeople drive her from home. She takes the boat back to the city. Jan runs to the pier and jumps into the water. Lara is on the boat and falls off to be killed by the paddle wheel. Glory returns and weds her childhood sweetheart August.

By "Herb" CRUISKSHANK

A HEART-GRIPPING photoplay well produced and full of fine characterization. Its audience appeal is nevertheless in doubt because of the sombre futility of the story. It is replete with bitterness. Scarcely a ray of sunshine penetrates the gloom. When the clouds do part it is for the briefest instant. It is depressing.

Lou Chaney is a scarcely human creature bound to the soil and responding to none of the emotions. Then comes a daughter, Glory, and a great love enters his heart. They play at games together—Emperor and Empress of an imaginary Kingdom. Then Erik, Jan's landlord and ancient friend, dies. His evil son, Lars, inherits the estate. Jan is told to pay accrued rentals or get out. As a last hope Glory goes to the city. Money comes back—Glory doesn't. At least not for years.

Jan ages. He becomes a driveling old man, playing with the children. His wife knows the truth. She sells the farm and with a brow dark as thunder clouds—eyes peering black into the future.

Indeed, there are many big moments in "The Tower of Lies." It is full of a rare symbolism. People will not forget it.

One heart rending scene shows Glory fleeing the wrath of the townsfolk to regain the city. Her demoted father pursues her. Straight down the pier he runs into the water. Straight into the river. Straight down to death. The boat stops suddenly. Lars, loses his balance and is beaten to pulp by use paddle wheels. They will applaud.

Chaney appears in an entirely different type of characterization. He is expressive as ever. He drives home every thought.

Norma Shearer makes a fine Glory. In the sequence where she returns from the city wealthy in the wages of sin she is most effective. The transition is well done.

Special praise to Claire McDowell as the glowing Katrina. She personifies imperfection in most perfect performance.

Get the best people in town to see this one. Tell them about Lou Chaney's latest effort. Stress the book tie-up.

PAINT AND POWDER

Chadwick Pictures Corporation Photoplay. Story and Adaptation by Harvey Gates. Director, Hunt Stromberg. Length, 6,300 feet.

CAST AND SYNOPSIS

Mary Dolan .................. Elaine Hammerstein
Jimmy Keever ................ Tommy Keene
Mark Kelso .................. Paul St. John
Philip Andrews .............. Stuart Holmes
Tim McClue .................. Pat Hardigan
Matie Hull .................. Delores Perdue
Carlton McGrey ....................
Hap Head .................. John Gough
Riley ........................ Russell Simpson

Mary and Jimmy work in a cheap cabaret owned by Riff. It is controlled by McCardle, Boss of the Bowery. Kelsey, theatrical producer, visits the place, but fails to notice Mary. Onyx, her henchmen steals Kelsey's wallet. Jimmy steals it in turn. He dresses Mary up and she tries for a Broadway job and fails. Meanwhile Jimmy and McCardle fight. Jimmy is caught and sent up the river. Kelsey cannot help, but offers Mary a job in the show. She makes good and is starred. She returns and finds her in the villain Andrew's apartment scantily clad. He jumps to conclusions and disappears. Repenting, he returns just after Mary has married Kelsey. Heartbroken, he leaves her to the producer.

By "Herb" CRUISKSHANK

LOOKS like a box-office film. It tells a good story, has a lot of showmanship angles, and several good surprises. It is a first rate bet for any average adult audience. Don't forget—it's not for the children.

The picture gets under way with little wastage of celluloid. The scene opens in a Lago Mike's cabaret on New York's lower East Side. The usual types are seated at tables. The heroine is a singer; the hero a waiter. Before long Jimmy clashes with the Bowery Boss, McCardle, over his attentions to Mary. There is a good rough house fight, and the hero is whipped. This may be called surprise number one.

Later Mary appeals to Kelsey to rescue Jimmy from the law's clutches. Kelsey tries—and fails. Surprise number two. Surprise number three is the biggest of all. Does Jimmy marry Mary? No! Does he return in the nick of time? No! Is there a happy ending according to schedule? There is not.

Jimmy, all repentant at having doubted Mary's impeccable virtue, returns after the fatal "I do" has been said by her and Kelsey. Having walked right in, Jim turns around and walks right out again. He solves his own problem. The bride weeps into her bouquet. The bridegroom stands with bowed head. The woman should like this. There should be a good cry hidden here somewhere.

The acting is uniformly good. No single performance can be said to top the others by more than a small fraction.

Play up the present Warner, including the actual photographing of a Broadway show. Effect fashion tie-ups on the display of furs, gowns and lingerie staged by Stuart Holmes at one of his little house parties. Play up the ending by presenting the problem as to what should have happened. Get audience opinion on the future happiness of Mary and Kelsey. Feature the cast and plaster the town with the title.
CLASSIFIED


CAST AND SYNOPSIS

Babs Comet .................. Corinne Griffith
Whitey .................. Jack Mulhall
Spencer Clark .................. Ward Crane
Mary .................. Rodgers Chapman
Old Man Comet .................. Charles Murray
Ma Comet .................. Jacqueline Wells
Jeanette Comet .................. George Sidney
Bernard .................. William Collier
Matt .................. Guy Kibbee

Babs Comet, daughter of New York’s poorest West Side, is employed in the classified ad department of a great daily paper. She determines to capitalize her good looks in matrimony and sells all the wealthy men she meets, through flirtations. Through coincidence she meets Whitey, a young garage owner. He treats her differently and she falls in love with him. Piqued at his failure to keep an engagement, she goes motoring with the rich Spencer Clark, of Fifth Avenue, and has to walk home with Clark to her home to explain. Clark offers to marry her, but she tells him she loves Whitey.

By “Herb” Cruikshank

HERE’S a pippin. It is a clever comedy, full of human interest. A big, juicy slice of life as it is lived by a thousand families on New York’s West Side—and on the West Side of any big city. Audiences everywhere should like it. They will be able to select many incidents that have actually occurred in their own families. It is the sort of picture that will make them nudge each other in appreciation.

Humorous situations abound. For instance, there is the morning dash for the wash room. The daughter wins, and the remainder of the family, towels in hand, have to wait their turns impatiently.

Every true comedy has its pathos. This has plenty. One good scene shows the daughter returning home at seven in the morning. The grim faced family awaits her. She has declared that she is able to take care of herself. But appearances are against her—and the family doubts. She turns from one clowned, sarcastic face to another. Finally she asks Whitey, her garage mechanic lover, if he, too, has lost faith in her. He looks her over. Finally his glance reaches her frail satin slippers. They are torn to shreds and covered with mud. He smiles. “Those shoes don’t look good to me.” And the day is won. She walked home.

Never before was Corinne Griffith more perfectly in character than in this part. She is the sweetly hard-boiled working girl to perfection. Perfectly self sufficient, quite able to take care of herself in any and all emergencies. Jack Mulhall, as the hero, is thoroughly at home, and particularly well cast. Ward Crane is a not too villainous heavy. Rodgers Chapman is old man to the life—just as Edythe Chapman is Ma.

Here is a big tie-up with newspapers. Use the classified ad section to advertise your show. Insert names of citizens in the section, inviting them to attend free. Co-operate with the newspaper in a mutual drive for big business. Feature the cast and the Edna Ferber story.

CHILDREN OF THE WHIRLWIND


CAST AND SYNOPSIS

Joe Ellison .................. Lionel Barrymore
Larry .................. Stewart Holbrook
Maggie .................. Marguerite De La Motte
Babs .................. Luzanne E. R. Towes
Carlisle .................. J. R. Tower
Barney .................. Frank Montgomery
The Duchos .................. Ruby Blair
Isabel Sherwood .................. Jeanette Macdonald

Larry, fresh from Sing-Sing, goes straight with the help of Hunt, an artist. The gang, including Maggie, his sweetheart, turns against him. He is accused of being a stool pigeon. Maggie, Barney and Carlisle plan a blackmail plot. The victim is to be Dick Sherwood, the brother of Isabel, Larry’s benefactor. Larry appeals in vain to Maggie’s better instincts. It develops that she is the daughter of a con man, J. R. Tower. Joe is released and plans vengeance on Carlisle, who was paid to bring her up straight. Larry frustrates the blackmail plot. Carlisle, Barney and a crooked detective are sent up the river. Larry marries Maggie. Isabel marries Hunt and Joe is reunited to his daughter.

By “Herb” Cruikshank

A N action melodrama of the underworld, this should prove an interesting program attraction for the second runs. The story is rather draggy and not too convincing. But there is enough excitement to keep patrons from speculating upon its plausibility.

The atmosphere of New York’s slums is redolent of realism. So is the notorious pawn shop of “The Duchesses.”

At the end of the picture most of the characters are assembled in the hotel suite where it has been planned to fleece the gullible Dick Sherwood. Maggie, Barney and Carlisle had not perfected their purpose. Hidden in a closet is the victim, Dago. Red Hannigan, with “gat” ready to kill Larry, whom he suspects of a double cross. In another room is Larry, himself, bent upon foiling the blackmailers. While in stealthy silence enters the con man, Joe, his heart black with the idea of murdering Carlisle, who has made Maggie a crook.

Then come the police. “Vice is punished and virtue is again triumphant.” And in this case it is not alone its own reward. All the nice people find happiness in one another’s arms, while the crooks and villains depart for prison.

While the acting is up to standard, there is no outstanding performance. Johnny Walker and Marguerite De La Motte have the most to do, and while not overly convincing, they pass muster. Lionel Barrymore, as Joe Ellison, appears infrequently. His role does not opportunity for the display of his ability. The rest of the cast fill in okeh.

Feature the names of the three leading players, and make the most of the title. Play this one up as an underworld thriller. Effect a tie-up with the police force. Interest welfare societies, etc. Offer to make a special screening for the local penal institution.

WANDERING FIRES

Arrow Pictures Corporation Photoplay. Author, Warner Fabian. Director, Maurice Campbell. Length, 6,300 feet.

CAST AND SYNOPSIS

Guerda Anthony .................. Constance Bennett
Raymond Carroll ................. George Hackathorne
Norman Yuel .................. Wallace MacDonald
Mrs. Derenius .................. Effie Shannon
Mrs. Carroll .................. Henrietta Crossman

Guerda Anthony is the victim of a nasty scandal because she sacrifices her reputation to save the honor of her soldier fiancé, presumably dead. Norman meets and loves her. He hears the details of the scandal, but still insists on marrying her. They live blissfully for some time. Then Norman becomes obsessed with jealousy regarding the ex-lover, Raymond. Raymond, shell shocked, and with an arm gone, wanders home. His mind is restored and he is able to absolve Guerda from all wrong doing. Again there is happiness for Guerda and Norman.

By “Herb” Cruikshank

THIS is a carking good Independent melodrama that should boost box-office receipts for any house playing it.

The acting is as fine as might be expected from the exceptionally strong cast.

There is no end of suspense. Two wonderful love stories. Some scenes that will bring a big lump in the throat of an onlooker. And a story old—yet ever new.

Without doubt the scene in which George Hackathorne, as Raymond Carroll, recovers his lost memory, is as great a bit of acting of its kind as any ever filmed.

The talented young musician has been reported dead on the battlefield. But he is worse than dead. One arm is gone. His memory is blank. He is a vagrant. Wandering Joe they call him. And finally Wandering Joe wanders home. He remembers nothing. His mother and his sweetheart try in vain to bring light to his unseeing eyes. Then he wanders to the piano. “Mother, I thought you were going to have this broken key mended.” The spell of horror is broken.

Other good shots depict the gradual seeping of jealousy into the heart and brain of Norman Yuel, capably played by Wallace MacDonald. The young husband is constantly tortured by the thought that his wife, Guerda, still loves the man with whom scandal has linked her name.

George Hackathorne has greater opportunities—thus first honors must go to him. Especially in the scene mentioned he does some of the best work of his career.

Constance Bennett again proves her undisputed ability. She is sweet. She is convincing. She knows how to “emote.” There is no actress in films that can wear clothes to better advantage.

Wallace MacDonald is a handsome lover. He acts with repression and sincerity. Of course those famous trouper Effie Shannon and Henrietta Crossman do famously with their bits.

Tell them that this story comes from the pen of Warner Fabian, author of “Flaming Youth.” Tie-up with the song “I Love You Truly.” Feature the cast.
THREE WISE CROOKS

F. B. O. Photoplay. Authors, John Brownell and Fred Kennedy Myton. Director, Harmon Weight. Length, 6,074 feet.

CAST AND SYNOPSIS

Flash Annie........................................... Evelyn Brent
Dan Fogerty.......................................... Bruce Gordon
Ma Dickinson........................................ Fannie Midgley
Spig .................................................. John Gough
Grogan ................................................ William Humphrey
Don Gray ............................................. Carroll Nye
Betsy .................................................... Dede Newton

Annie, Dan and Spig are clever thieves. Annie befriended Ma Dickinson, who has been robbed in the city. The old lady invites her to visit Greenfield. Detectives being hot on their trail, the three decide to accept the invitation. Here they find that the village banker is a crook, and has swindled Ma. Before leaving they determine to rob the bank. They do so but meantime Detective Grogan arrives. Annie has already determined to go straight. She returns both money and diamonds to Grogan, who declines to arrest any of them. She and Dan decide to stay straight and get married.

By "HERB" CRUIKSHANK

A GOOD crook melodrama, this one should please patrons in the average theatre. There is some good action, heart interest, plenty of comedy relief, and a bit of sob stuff.

Nothing startlingly new about the plot. It is the old stuff that has proven pretty dependable in the past. Probably it will continue to do so.

We have the pretty girl crook, known as Flash Annie. Then there is her good looking, straight-from-the-shoulder pal, Dan, the daring yegg. And lastly a comedy thief who supplies most of the humor. Add to these a lonely white-haired little mother, a hard faced detective with a soft heart, and a hypocritical banker who preys upon widows and orphans. Shake well, sprinkle with good direction, and you have "Three Wise Crooks."

One of the best shots comes early. It shows the three masquerading in a dentist's office near the scene of their robbery. Dan acts as the dentist, Annie as the patient. Spig waits in the outer office nursing a swollen jaw. The swelling is caused by the bag of diamonds concealed in his mouth.

Another good one. Grogan, the detective, visits Annie's room. She is almost caught "with the goods." But she drops them in a gold fish globe. Later she abstracts them, and leaves Grogan a note asking him to safeguard the gold on her goldfish while she is absent.

Evelyn Brent is perfect in character throughout the action. She is good to look upon, and offers a convincing portrayal of her role. Bruce Gordon seems made to order for this type part. He is a dyed-in-the-wood crook—but one can't help liking him. John Gough is a good comedian, and Fannie Midgley a lovable mother. The support is oke.

Feature this as a thrilling crook melodrama. Play up the names of Brent and Gordon. Use the title in catch line ads.

BELOW THE LINE

Warner Brothers Photoplay. Author and Scenario, Charles A. Logue. Director, Herman Raynauder. Length, 6,053 feet.

CAST AND SYNOPSIS

Rin-Tin-Tin ......................................... Rin-Tin-Tin
Donald Criss ....................................... John Harrow
May Barrett.......................................... Jane Marlowes
Jamber Niles ........................................ Pat Harraght
Cuckoo Niles ........................................ Victor Pilon
Deputy Sheriff...................................... Charles Conkin
Rev. Babcock ........................................ Gilbert Clayton
Mrs. Cass ........................................... Edith York

Rin-Tin-Tin, a police dog, is shipped South to the sheriff. On route he slips from the train into a swamp where he encounters an alligator. He is found by a brutish villain who sells him to the hero. The villain commits a jewel robbery. The sheriff pursues with bloodhounds. The villain enters the hero's house for the purpose of robbery, but is thwarted and killed by the dog. The villain's brother allows the bloodhounds to scent the hero's coat. The beasts track both hero and heroine, but Rin-Tin-Tin arrives in time to save them. They marry.

By "HERB" CRUIKSHANK

A REGULAR thriller with Rin-Tin-Tin, the Wonder Dog, surpassing all his previous efforts. "Below the Line" cannot fail to please the great majority of your spectators.

The story doesn't lag in the least. There are two fine scenes, both of which are climactic. The first is the struggle between Niles, the robber, and the courageous dog. The animal's devotion to its friends is marvelous. If we were playing a villain role in a Rin-Tin-Tin film, we should wish to be quite sure that the dog thoroughly understood that it was all for the picture. His attack is ferocious. There is little doubt of his ability to play a man just as is depicted.

The second exciting scene shows the dog dashing to the rescue of the man and girl who are threatened by bloodhounds. He arrives in the nick of time, holds the man trackers at bay and finally drives them off single handed.

Then there is a shivery sequence where the insane brother of the villain plans his diabolical revenge. With demented cunning he permits the slaver ing hounds to get the scent of the hero's clothing. Then he releases them to stalk and destroy him.

There is a pleasing love story between Donald and May. The entire action, however, centers about the dog. He renders a marvellous performance, one that will cause all beholders to wonder at his unbelievable intelligence.

John Harron plays the leading human role, and does nicely with it. June Marlowe is a satisfactory heroine. Pat Hartigan an excellent villain. Victor Pilon does well in the bit of "Cuckoo" Niles, the villain's crazed brother.

Feature the name of Rin-Tin-Tin and make a special play for the patronage of dog lovers. Nice dog scenes. You may be invited as guests. You may also create unusual interest among the young.

THE CALGARY STAMPEDE


CAST AND SYNOPSIS

Dan Molloy........................................... Hoot Gibson
Marie La Farge...................................... Virginia Brown Faire
Jean La Farge ....................................... Clark Comstock
Neesha ................................................ Fred Burgess
Harry ............................................... Jim Corby
Hassan .............................................. W. T. McCullagh
Callahan ............................................. Phil McCullagh
Fagan ................................................ Charles Sellen

Dan Molloy, champion rider, falls in love with Marie. Hoot suit meets with the disapproval of her father. The father is murdered by a convict whom he has had sent up. Dan is suspected and a jury is formed to locate the real murderer. He gains employment on a distant ranch, but does not admit his identity. At the Calgary Stampede his boss bets all and wins. His identity discovered, he is arrested. But the halfbreed sweetheart of the real killer tells the truth. Dan marries Marie.

By "HERB" CRUIKSHANK

WITH a story built to fit in with true shots of the far-famed Calgary Stampede, this photoplay is a wonderfully exciting and realistic Western. It is one of Hoot Gibson's best vehicles to date. If they like Westerns, they'll like this a lot.

As soon as the characters are established, the story runs into five of the Tastest reels ever witnessed. Story values are well maintained. There is suspense, a love story, and all the usual stuff. But the great interest centers about the absolutely devilish riding of the rodeo entrants.

Not only are there bull-dogging contests, steer riders, bronco busters and straight-away racing. There are races such as comparatively few people have ever seen. There is a covered wagon race. The old type prairie schooners are driven at rung rate along the course. More than once, men, wagons and horses are entangled in a mess of wreckage. Here, indeed, is a Western American replica of the Roman chariot races. There is a kick in every inch of the sequence.

Then as a smashing semi-finaie there is the Roman race. Hoot Gibson rides in it and wins. He proves second to none at this form of daring. The climax is a wild tear for freedom on the part of the murderer. Hoot pursues. The villain's wagon dashes over a cliff and he is mixed in the debris with a broken neck.

Gibson is at his best. He is right there when a smile or a bit is called for. And when it comes to the riding—boy! The rest of the cast is right up to snuff. Every one of the riders who appear deserves special mention. They are experts in their art. Each of their performances will make you sit on the edge of your chair.

Exploit this one big. You can fail to please young and old. Feature the Calgary Stampede. Stage a big ballyhoo of Western riders. Play up Hoot Gibson. You may safely guarantee money back.
"Cupid's Victory"  
Universal  2 reels  
Wanda is an office worker who has a peculiar faculty for understanding the men who work there. She makes a quick guess that a young man loves a young woman, but a misunderstanding arises and she becomes very jealous. She gives a party and invites all the boys of her acquaintance to her place, and to her surprise he turns up. He throws out the crowd through a ruse and0 makes a lot of show, girls who appear and seem infatuated with him. Wanda squares forth heartily to keep him out, but he is the champion of commit suicide. She falls and in an automobile collision she is literally thrown into the arms of his sweetheart.

This is a high type comedy which will please in any house. It is well produced with unusually fine sets. In the early part of the picture there are a lot of good laughs centering about the actions of Wanda as an office girl. She tries to please, but always fails. In the end a frog somehow gets into the office and she pursues it with a ferre axe. She creates the office but the frog escapes.

One of the best bits shows her Romeo disguised as a vamp. One by one he lures her male friends into an adjoining room where he blackjacks them and drops them from a window.

Her attempts at suicide are also good for a hearty laugh. She does all sorts of hairraising stunts but is always miraculously saved. The final scene shows a collision between a car and a horse while Wanda's door is folded, and that containing her sweetheart. There is a terrific smash-up and Wanda finds herself in the fourth floor balcony of a nearby building.

The comedy was directed by Charles L. Montagne and Wanda Wiley is the star. She is as daring as she is beautiful. Feature her in your exploitation and her flock of followers will come to your theatre. The title is also good for a "difficult" sort of publicity stunts. Little bags of candy hearts may make attractive throwaways.

"Ko-Ko Packs 'Em"  
Red Seal  1 reel  
One of the cleverest of this clever series. It is bound to please. Ko-Ko's boss is going to the barber shop. Ko-Ko, who has always been a bit nervous about his dog decide they will not be left behind. They pack everything in sight. Even the landscape itself is rolled up in comic fashion and stacked in a corner. The pup even folds himself up and ties himself with a piece of cord.

The boss sets the vacuum cleaner working and everything is sucked up in the inklew. The boss himself disappears back into the inklew and thus the film ends.

There are lots of humorous touches, such as the dog packing each piece of coal in a tidy paper package, and tying each package neatly with string. Tell them this is a mighty clever cartoon. Feature Ko-Ko. Try a clown halo and don't forget the pup. This series is worthy of special exploitation.

"Spot Light"  
Educational  2 reels

This concerns itself with the difficulties encountered in presenting a vaudeville show, commencing with the advertising of the performance, and ending with the last curtain fall.

Each one in his turn adds to the failure of the show. The rafters collapse on stage with a traffic jam. The property man falls asleep and later misses every possible cue. He uses the rain effect instead of the snow, thereby causing the property man and the dancer to get a thorough drenching. And so on down the line. This is entirely lacking in any new situations, making no attempt even to camouflage the time-worn stage bits. At best, it can be classed as an average two-reeler.

"The Heart Breaker"  
Fox  2 reels

At a bachelor dinner Sid bets he can stop at "Cupid's Inn" for two weeks without marrying. The inn is inhabited entirely by beautiful girls who are on residence. One girl to escape an unwelcome suitor dresses as a boy and fools Sid. When he discovers her sex he falls in love with her and is happy to lose the wager by making her his wife.

This is a lavishly produced comedy which shows a vision of its fair femininity. Even the bus boy and hotel clerk are girls—not to mention the house detective. And they all have but one object—marriage.

There are some other good touches. One is the sequence showing the bachelor dinner where the waiter is made. The pranks played upon the groom-to-be by his pals are good for many chuckles. In another scene he invites the heroine, disguised as a boy, to recall boyhood days by taking a plunge in the old swimming hole.

Of course, there is the usual chase. But this is given a new touch by having the couple fly in a circus chariot. An elephant is introduced also.

The cast includes Sid Smith, Judy King, Jack Henderson and others. Enjoy it as an Imperial Comedy. Invite engaged couples to see it—or in fact all men and girls who wish to become engaged.

"Working for the Rest"  
Bischoff, Inc.  2 reels

Johnny sets forth on a vacation with his wife and family. From time to time they are made miserable for him. While the rest of the crew lodl he works incognito the rest part he is stretched unconscious by his mother-in-law. While out in the beautiful outdoors of the picture he regaining consciousness he and his wife slip back home for a rest. The rest of their home they are again confronted with the demon mother-in-law.

The mother-in-law theme has been used as the basis of this "Biff" comedy. There are a number of good gags. The comedy should get a satisfactory number of laughs from the average audience.

One of the best laughs in the picture is a scene where Johnny is struggling through the woods with a canoe and a dog. He looks for all the world like some strange bird. Two hunters mistake him for a new kind of animal and they carry away at him.

Another good gag shows Johnny dreaming he is in swimming with a crowd of bathing girls. They beckon him to dive. But although they are only a few inches away each time he dives he finds himself in only an inch or so of water.

For publicity, invite all newlyweds to see this picture and the mothers-in-law. You can tie-up with sporting goods stores for window displays on the strength of the camping episodes.

"Scrambled Eggs"  
Educational  1 reel

This, as the name implies, is a very mixed-up and pointless affair. Two correspondence marriages are about to be consummated, but not without the proverbial misunderstandings. The tell-tale imprint of two rosy lips on the hero's forehead, the lady's stocking pulled out of his pocket; these are complications which must be explained. This crudely put together slapstick agile below the average.

"Solid Ivory"  
Pathé  1 reel

This Mohan and Billy Eagle are very much in evidence here in a series of comedy falls, trick stunts with a flivver, and a flog at the end of the film. It is the uprising contender for the world's titular pugilistic honors, and the sequences with the flivver show a new type of vehicle to train the spectators of the difficulties and vicissitudes that usually beset the owner of one of Hal's ornery tin Lizzies. Mohan finally reaches the ring, where, in the words of Jefferson Shewstring, Nott, there is much excitement, but he could learn nothing.

Perhaps the device of showing a recalcitrant flivver coming to grief by his harsh protector spirit taking wings bound heavenward (much after the manner of little Eva soaring to the angels in the ten, twenty and thirty minute crowd) is nothing new, but Ralph Ceder, who directed this Roach film, pulls it here with a deftness that is certain to draw a volume of laughter. Our hero, Mohan, is so tough he allows motor trucks to run over his face, and that not one of them suffers a "fatt" in consequence, is a worthy tribulation to the staunchness of tires the manufacturers make these days. In any event, that's the sort of a kind an ambrosial aspirant was to be seen in real life is not indicated in our hero, and what takes place in the ring looks like a wholesale distribution of cyclones, hurricanes and typhoons simultaneously upon this earth. This, in a sense, gives an idea as to the brand of action in this one-reeler. As for the humor, there are enough gags to keep the spectators diverted throughout and send him away with a smile.

"What Others Think"  

DAVID LOEW:

"I consider Red Seal product the best in the short subject market."

729 7th Ave.  N. Y. C.

Edwin Miles Fadman, Pres.
Exhibitors Trade Review

“Mozart-Haydn”  
JAMES A. FITZPATRICK  1 reel

This interesting biographical sketch should please any intelligent audience. It shows the struggles of young Mozart in realistic fashion. It is full of human interest stuff. It makes a complete little story by itself.

In one sequence the following famous scene is depicted. Mozart wagers that he can play on sight any of Haydn’s compositions. Haydn accepts the wager. It develops that the piece calls for playing certain keys in the center of the piano which both hands of the pianist are at opposite ends of the instrument. Mozart says it is a physical impossibility but Haydn accomplishes the feat by striking the keys with his nose.

Mozart’s death is graphically portrayed. There is real tragedy and pathos in these shots. All in all it is a film well worth seeing.

Tie-up with all musical societies, schools, churches and the better element of your town. Get the cooperation of libraries and music stores. Stage classic playing contests.

... ... ...

“As You Like It”  
Ives-Leventhal  1 reel

As clever a novelty as was ever filmed. Any audience will be as pleased with it as a child with a new toy. It’s a scream.

Through the medium of the colored glasses the audience is able to close its own ending to several dramatic situations. For instance, in one, the villainous landlord is about to foreclose the mortgage. Now look through the left eye. Here comes the bank man with a dressed up for a suitcase full of coin. He pays the mortgage and throws the villain out. Now the right eye. Here comes friend son a typical home. He main the landlord for a handout and is kicked into the street with his parents.

The villain is about to kidnap the bride. Enter the hero. Left eye—the hero trounces the villain. Right eye—the hero offers the villain a drink and tells him he is quite welcome to the girl.

So it goes. A riot of fun.

By winking the eyes, the audience may see both endings at once. This is a sure source of hilarity.

Play it up as one of the best novelties ever shown, then there a distinct surprise. Tell them they may supply their own endings.

... ... ...

“The Caretaker’s Daughter”  
Paule  2 reels

A young married couple are both motor enthusiasts until their car drives them into desperation. The young husband then takes it to a second-hand dealer where a gimman, just out of jail, is inveigled into buying it. From there, the scene changes to a roadside inn, where the gimman, the young husband, his two wives, and several others figure in a wild scramble of intrigue and their come attempts to get out of it.

The gag man was apparently on his toes, looking for opportunities to capitalize all the tricks of his trade, when this two-reeler, featuring Charlie Chase, was put together. With a story such as this, any attempt to criticize flaws is beside the point.

Radio to Exploit Dutch Flower Shorts  
Cranfield & Clarke have decided that they will advertise their new series of Dutch pictures through the medium of the radio.

Through an arrangement with Doubleday, Page & Co., with whom they made these pictures in Holland, they will broadcast a little talk to the theatres and garden people throughout the country. Mrs. Wangner, of the National Garden Magazine, will give this talk, and it will be followed up by a radio program to each first run theatre throughout the country. Boy Scouts will aid in the radio tie-ups.

The company will announce at a later date when these pictures, namely, Tulip Land, Let’s Go Fishing, and Wooden Shoes, are to have their premier showing on Broadway.
Eight F. B. O. Shorts
For November Release

AN attractive schedule of short subjects will be offered by F. B. O. for the month of November. November 1st is set as the release date for "A Ten of Fun in a Beauty Parlor," a Standard Fat Men comedy starring Pat Karr, Tiny Alexander and Kewpie Ross, the three fastest men on the screen. The same day will also see the release of a Bray cartoon from the pen of Walter Lantz as yet untitled.

On November 8th the fifth episode of "The Adventures of Maze," starring Alberta Vaughan, will be distributed. No title for this two-reel subject has yet been selected. In support of Miss Vaughan are Larry Kent, Kit Guard and Al Cooke, while Ralph Ceder is directing, from the continuities of Doris Anderson.

The sixth Bray cartoon, as yet untitled, will be distributed on November 15th, as well as "Hold Tight," a two-reel Blue Ribbon comedy starring Alice Ardell, which Joe Rock is producing for F. B. O. release.

On November 22nd the sixth episode of "The Adventures of Maze" will be ready for exhibitors. A Standard Fat Men comedy, as yet untitled, will be shown on November 29th, as well as a Bray cartoon.

"Wild Beasts" Broadcast

Major Edward Bowers, who usually confines his radio talk to broadcast over Station WEAF, to that portion of the Capitol Theatre program having musical interest, made a departure from this custom when he called the attention of those listening in, to the two-reel Educational Pictures special, "Wild Beasts of Borneo," when this short subject was shown at the big Broadway house last week.

Music Cue Sheet
Issued for "Our Gang"

Assuming somewhat the comprehensive proportions of regular feature press books, Pathe is issuing a snappy line of short subject exploitation campaign sheets on all its comedies. For the latest "Our Gang" series release, "Your Own Back Yard," they have even prepared a thematic music cue sheet, based on the famous pickaninny ballad by Karl Kenneth, which inspired the production of the comedy. In the same press book is given breezy copy for every exhibitor need—advance newspaper readers; little shorts suitable for programs, house organs, etc.; four illustrated corner block advertising suggestions and illustrated slides, lobby photos, one and three sheets and trailer information.

There are four press books on the following Hal Roach comedies, all containing publicity ready-made for your newspapers, newsy little squibs that will fill up holes on the movie page, advance readers, one and two column stories, corner blocks ready to paste on your newspaper advertising which will save an exhibitor money on illustration-poster and lobby decorations. Our Gang, in "Better Movies," "A Punch in the Nose," with such funsters as Lucien Littlefield, Jimmie Finlayson, Al St. John, Lige Conley, Martha Sleeper and Dot Farley; Charley Chase in "The Car-btnaker's Daughter"; and Clyde Cook in "Moonlight and Roses."

Four more press sheets are offered on Mack Sennett's "Hurry Doctor," featuring Ralph Graves; Mack Sennett's "Don't Tell Dad," featuring Graves; Sennett's "A Rainy Knight," and "Over There-Abouts."

"Oh Buster" Starts Work at Hollywood Studios

FROM the Hollywood studios of the Century Film Corporation, comes word that work has begun on the third comedy of the Buster Brown-Century Comedy series. It is called "Oh Buster," and will be ready for release in December.

The first two releases of the series, "Educating Buster" and "Buster, Be Good," already have been played in hundreds of theaters. The first was released September 23. It played in such big first run houses as the Forum, Los Angeles; the Granada Theatre, San Francisco; the Pantages, Rochester; Liberty Theatre, Kansas City; the Alhambra, Milwaukee, and scores of others of equal prominence, and was an unqualified success, according to reports from these theaters. "Oh Buster" is being directed by Gus Meins, well known as a comedy director.

Although the Buster Brown Comedies are being released as a part of Century's schedule of 52 pictures a year, they are being sold under special arrangements and are said to be chalking up new sales records for the Century company.

Buckingham With Fox

George E. Marshall, Fox Film Corporation comedy supervision, announces that Tom Buckingham has returned to the directorial staff of the Fox comedy unit. For a number of years Mr. Buckingham directed Fox comedies. Mr. Buckingham is now busily engaged preparing a new Imperial comedy which shortly is to go into production.

You Can Get 'em From F. B. O.

The new Bray Cartoons (Combination pen and ink and straight photographic effect) are tremendous hits. There are 26 of them, I reach each. Brand new novel ideas in up to the minute stuff that will go over like a house afire in every theatre in the land, big or small.

Buy these new Bray Cartoons. Match 'em alongside of anything in the business. You'll book the Brays and when you DO book 'em—don't fail to boost 'em in your advertising. See your nearest F. B. O. Exchange or speak to the F. B. O. salesman who calls on you, and DO IT NOW. Don't let these crackerjack business builders get away from you.

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LANE & HAMILTON ON OCT. EDUCATIONALS

With two of Educational's comedy stars, Lloyd Hamilton and Lupino Lane, getting under way with their new series the October schedule of releases is the most notable in the entire Capitol line. In all, five two-reel and five one-reel comedies, as well as the customary twice-a-week releases of Kino-grams, Educational's new reel, will be issued during the current month.

"The Movies" is the first of this season's Hamilton Comedies, and will be released on October 4th. It shows Lloyd as a country boy who leaves home to make his fortune in Hollywood. "The Movies" was directed by William Goodrich.

The well known English comedian, Lupino Lane, who will be remembered for his excellent work in "Isn't Life Wonderful?" has injected his distinctive screen personality into "Mail in Morocco," the first of Educational's 1925-26 series of six releases which will star him. It will be released October 11. An inborn mastery of pantomimic skill and years of training in the same severe school that produced Charlie Chaplin, make this comedian's work stand on a high plane in the world of comedy. Charles Lamont directed the first of the Lupino Lane comedies.

Educational's October 4 releases will also introduce a new Christie comedian, Billy Doyle in "A Misfit Sailor." The role is similar to the part in which he built up such an enviable reputation in vaudeville circuits throughout the country. A cary reel animated cartoon, "Felix the Cat on the Farm," completes the schedule for this week.

Coincidentally with the first Lane two-reel subject on October 11 there will be released an one-reel Camedy Comedy, "Dog Days." The first of the new season's two reel Juvenile Comedy, "Baby Be Good," appears on October 16 introducing two of the screen's most skillful child comedians, Bonnie Barrett and "Big Boy" (Malcolm Sebastian), who are supported by a clever supporting cast of youngsters. "Felix the Cat on the Job," and "Knickknacks of Knowledge," a Lyman H. Howe-Produced one-reel offering, completes this week's schedule.

A Mermaid Comedy, "Spot Light," the two-reel release for the final week of October, features Lige Randolph in a most enjoyable satire on "back stage" life. Another Cameo one-reeler, "Scrambled Eggs," completes the Comedy schedule for October 25.

Four New Press Books
On Fox Comedies Ready

The first four-page press books on each of the four new series of comedies which the Fox Film Corporation has given, "The Married Life of Helen and Warren," comedies, based on the stories by Mabel Herbert Urner; a series of satirical snapshots of modern married life. The same detail of little peranders, pulling paragraphs, one-column newspaper stories and ad cuts is liberally furnished for the use of exhibitors.

Press material for the William Fox comedies is in the third press book. The material covers "Sweet Marie," featuring Sid Smith; "On Fox Film Corporation," featuring this with Harold Goodwin and Virginia Marshall. Last, but not least, there is a book of press stories on the very popular Van Biber series of comedies starring Earle Fox. A page of pithy reargraphs for program or newspaper is given, adaptable to any Van Biber comedy.

In particular, there are press stories on "A Parisian Knight," "The Wrestler," "The Sky Jumper," and "The Big Game Hunter."

* * *

Van BIBBERS CONTINUE

Production of the famous Richard Har- lori Davis Van Biber stories will be resumed early in December at Fox Film Corporation's West Coast Studios, with Earle Fox, material thought of as the leading role, according to George E. Marshall, Fox comedy supervisor.

Mr. Foxe is now playing an important role in "Wages for Wives," under the direction of Frank Borzage. Miss Gilbert is playing her second leading role opposite Buck Jones in "The Desert Prince".

News Reels in Brief

Kinograms No. 5124

NEW YORK—Huge crowds block Wall street when army stages sham battle to celebrate Birthday of National Guardsmen. ITALY—Princess Mafaldina, King's second daughter, is married to Prince Conigli. SANTA ROSA, CAL.—Burbank, plan's wizard, dedicates to art his wonder forest, of the Stanford University (a Kinograms exclusive). LONDON—British grivesthapters in exciting occasions races. ABERDEEN, MD.—Big guns, gas, smoke screens, and bombs form impressive spectacle for big crowds. NEW YORK—Scoot their way to children's shows, hidden in public schools hold pushamobile finals in Central Park.

International News No. 83

SANTIAGO, CHILE.—Chilen army in spectacular review. QUINCY, MASS.—Another giant airplane carrier for U. S. Navy, Fox LAKE, WIS.—"Bob LaFollette, youngest man ever elected to U. S. Senate.


Fox News No. 72

WASHINGTON, D. C.—Col. William C. Mitchell appears as an officer before air inquiry board. HICKocks CLEANUP VALLEY—The Press at- tempt to raise the Submarine S-51. WASH- INGTON, D. C.—On the Hit List, "Married" SALZBURG, AUSTRIA—Staging of the "The Stolen Bride" begins. LEXINGTON, VA., SHADIES, VA.—Quail are raised in capivi- ty. LOUISIANA—Four men arrested for beauty- signs. NIAGARA FALLS, N. Y.—Difficult enough handling football teams. LOS ANGELES.—Knaue Rockne whips his Notre Dame team into a win. COLUMBUS, OH.—Coach O'Melee, of the Ohio State, Henry wins his Tiger football team into a showdown. BRICKTON, ENG.—Young Prince and Princess Attend the Brockton Fair. VENICE, CAL.—Young riders mounted on motorcycles compete in a thrilling two-mile paper chase.

New Wanda Wiley Released

CENTURY Film Corporation announces the release of the second new Wanda Wiley comedy, "Capital Victory," through all Universal exchanges. It is heralded as the best two-reeler Miss Wiley ever made. It is built around a logical story and is filled with comedy situations.

She has an opportunity in this picture to put over several of the daring stunts which have won her fame. "Cumming Victory" was directed by Charles Lamont. In the supporting cast are Earl McCarthy, Tony Hayes and a bevy of Century beauties, recruited from the Century Folies Girls.

"Watch the birdie" and unsuspecting little Farina got an eyeful of water. His mammy warned him to stay in "Your Own Back Yard," a Pathé Our Gang
**THEATRE EQUIPMENT AND ACCESSORIES**

New Theatres
Reported

**PHILADELPHIA**

**NEW KENSINGTON, PA.**
Arch. J. Nichols. 5th ave., building theatre at 5th ave. Owner, S. Maimovitz, Columbus Amusement Co., 5th ave.

**WOODLAWN, PA.**
Arch. F. M. Sut-son, 125 Franklin ave. Building theatre at Franklin ave. Owner, Anthony J. Jin, care Strand Theatre, Franklin ave., 1 sty. and bas., 25 x 100.

**NEW YORK CITY.**

**EASTHAMTON, N. Y.**

**“Eyemo” New Portable Bell and Howell Automatic Camera**

The announcement of a new light weight, portable standard motion picture camera, designed and built by the Bell & Howell Company, Chicago, manufacturers of 95 per cent of the professional cameras and equipment used in studios, it being received with great enthusiasm by cinematographers.

The camera measures but 4½ x 6 x 8 inches, and weighs only 7 pounds, and uses no tripod. It is apparent that the same sound operating principles as feature the more costly professional studio cameras has been embodied in the new “Eyemo.”

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Mae Busch
Owen Moore, Harry T. Morey and Burr McIntosh
in
Camille of the Barbary Coast

Camille of the Barbary Coast
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Hal Roach presents

Harold Lloyd

in "Never Weaken"

(The Second of the Popular Demand Series)

"Never Weaken"

Reviewd by C. S. Sennett

Included in Associated Exhibitors' program for the first four months of the new season is a Harold Lloyd picture re-titled "Never Weaken." One of the first pictures to appear in this series, it has been receiving a sustained ovation from exhibitors. The film is filled with laughter and thrills, both comedy and action.

The story is simple, but the film is a perfect balance between action and laughs. Harold Lloyd, in his characteristic style, brings a high degree of humor to the situation where he is the center of attention. No other comedian can tell a joke as well as Harold Lloyd. He is a master of the art of making people laugh without being silly.

"Never Weaken" is a clean-up everywhere. The film is so well done that it is difficult to find fault with it. The humor is well timed and consistently effective. The film is a perfect example of how comedy should be done.

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<tr>
<td>RABIAN NIGHTS FANTASY</td>
<td>from</td>
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<tr>
<td>&quot;Tales of a Thousand and One Nights&quot;</td>
<td>AL WILSON</td>
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<td>READY</td>
<td>The World's Greatest Stunt Flyer</td>
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**OCTOBER**

CORINNE GRIFFITH in "Classified"

RICHARD BARTHELMESS with DOROTHY GISH in "The Beautiful City"

"The PACE THAT THRILLS" with Ben Lyon & Mary Astor

WHY WOMEN LOVE with Blanche Sweet

**NOVEMBER**

COLLEEN MOORE in "We Moderns"

MILTON SILLS in "The Unguarded Hour" with DORIS KENYON

Leon Errol and Dorothy Gish in "CLOTHES make the PIRATE"

"THE NEW COMMANDMENT" with Blanche Sweet and Ben Lyon

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Vol. 18 October 17, 1925 No. 22

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The great success of this year, as last, is due to superior showmanship. Metro Goldwyn-Mayer's famed has made us a gain this year The Talk of the Industry
The family gathers at dinner, and it is the same performance all over again, when Lady Catherine and Porteus start their petty quarreling about nothing.

Edward takes no chances with a gun around the house when it is expected that some shooting might be in order. And so he orders the butler to hide it.

"The Circle"

The Story of Life in Picture Form

Released by Metro-Goldwyn-Mayer
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

Editorial

INASMUCH as this page is customarily devoted to the discussion of conditions and events of current interest. I trust that you who read it will forgive me for using a part of it this week to discuss a subject in which I have a frankly selfish interest. I do it, however, on the theory that you may be induced to take a similar interest, one that will be mutually profitable.

As has been announced several times recently, Exhibitors Trade Review inaugurated a daily newspaper service beginning Monday, October 5. The Daily edition is called Exhibitors Daily Review. It has now completed its second week and has met with success far beyond the most optimistic expectations.

The reason for this daily newspaper is this: Exhibitors Trade Review, from its beginning years ago, has been a trade newspaper. Its first and foremost function has been to provide the trade with dependable information about pictures and the film industry. We have now come to the point where weekly publication does not meet the real needs of the trade. No one in any branch of this business can afford to wait a week for the news. To do so is apt to mean actual financial loss, wasted opportunities.

There was a time when newspapers of general circulation were published once a week. Then they appeared two and three times a week. Until today they appear in numerous editions through every day. The same evolutionary process has been going on in connection with the handling of trade news, particularly in the industries that move rapidly. The day of the daily trade newspaper is here.

It has been consistently the endeavor of Exhibitors Trade Review to meet every issue of this sort squarely. In line with this policy, it has broadened its service by publishing Exhibitors Daily Review to provide what it believes is a vital need of the business.

You, as a reader of Exhibitors Trade Review, are going to form your own opinion as to whether such need exists and as to whether Exhibitors Daily Review is meeting it. To help you form that opinion, I shall be glad to send you some copies of the daily edition. You can thus determine for yourself what it means to you. To make the test drop me a line and I will see that you receive copies without cost for a period sufficient to answer this question to your own satisfaction.

* * *

THE week has been an unusually active one, in fact and rumor. A New York newspaper prints the prediction that Famous and First National will merge. Completion of the organization of Vital Exchanges, Inc., is recorded and the company’s exchanges are beginning to function. Paramount’s “The Vanishing American” scores one of the season’s big hits, receiving some of the most enthusiastic reviews ever accorded a picture. Warner Bros. announce that Waddill Catchings, of Goldman, Sachs & Co., has become chairman of their finance committee. The Skouras-Famous deal is reported closed. Cuts in production programs are generally reported and as generally denied, but there is generally no disposition to deny that the market is over-loaded.
The Danube “Blues”

By Our Foreign Correspondent

In a city so rich in the traditions and success of the theatre as Vienna, one would expect to find a fertile field for the development of showmen. Yet of showmen—construing the term as it has become known since the advent of Barnum—there is a mysterious dearth. A study of theatre management in the Austrian capital reveals in bold relief a passive disposition amounting almost to lethargy in a field where only the dynamic might be expected to prevail.

By the theater we mean the motion picture house, since this article is concerned only with motion pictures; but to make a more general observation the legitimate houses are no exception to the dereliction. One might shift the onus of this state of affairs to the heavy atmosphere of old-world culture which seeps into the artery of business and social life and which may act as a sort of deterrent to the few venturesome souls aspiring to the twentieth century tactics practised in the newer worlds. But, then, how account for the brisk enterprise, the up-to-dateness and go-getteness in the same industry in Rome, in Munich and in Paris, where culture is just as old, and as jealously maintained?

On first noting the situation in Vienna—which, incidentally, typifies that of all Austria—one is prone to ask himself: Which is the horse before the cart? In other words, is it the prospective deadwood on all sides of him that kills the exhibitor’s incentive for stepping out and making a bold bid for patronage; or is it first due to the exhibitor’s lack of initiative that makes many people all but oblivious to the fact that a motion picture house is being operated in their neighborhood?

An examination into the peculiar existence of the Viennese may throw some light on the matter. For one thing, the cafes comprise the very nucleus around which all social activities in Vienna revolve. Here, fellows sit and make love to their girls. Groups of animated talkers congregate throughout the day and night, discussing topics of the moment, or for that matter subjects of hardly any concern to them at all, so long as they can linger in the congenial atmosphere of gaiety and good fellowship.

Idlers of all sorts blissfully wheedle away the hours, and it is not uncommon for a fellow to sit at a single cup of coffee almost all day. Women frequent the cafes unescorted and are considered none the less respectable on that account. In fact, even the motion picture exhibitor runs in ever so often to while away convivial moments when he might better be seeing that his light fuses are ready for any emergency, or his furnace fixed with a good head-up of steam.

Showmen would do well to read this situation as observed by an astute American film man in Austria. The story throws an interesting highlight on film conditions in a distant country, giving at the same time an excellent example of cause and effect as regards the relation of showmanship to the box-office.

The fact remains notably clear that in the cafe the exhibitor has his strongest competitor. It would seem an essential law of business that the way to overcome the pernicious influence of a competitor is not to hold hands with it, but to lock horns instead. Or, if it has too much power and endurance, one might do worse than emulate it. It stands to reason that when your competitor is taking away business from you he is giving a better show to his patrons, no matter what his line may be.

Obviously, the exhibitor can’t give away a glass of beer to each ticket buyer, nor would it be advisable for him to launch a campaign on teetotalism in a country where beer and coffee drinking and lounging are the most flourishing institution existent. More seriously, it is up to the exhibitor to fathom that “something” with which his competitor attracts customers, and to avail himself of that “something” in selling his own product—movie entertainment.

For one thing, does it ever occur to Mr. Viennese Exhibitor that folks wouldn’t frequent the cafes so intensely, for all their congeniality, if these places weren’t warm in winter, cool and attractive in summer, and well ventilated at all times? Does it ever occur to Mr. Viennese Exhibitor that his own premises leave a lot to be desired in that respect? Let us say, at this point, an exhibitor who has been more than usually dutiful as regards the physical comforts of his house, rises to remark that his heating and ventilating systems compare favorably with any cafe in town, but that folks—a goodly quantity of them, at least—don’t seem interested enough to investigate the fact.

Well, then, let’s see what other cylinder his management engine is missing on. For example, I’ve noted in the case of a number of exhibitors that when they’ve placed two 6-sheets outside the theatre, over which the pale rays of a sickly carbon lamp shed an anaemic glow, they seem to think they’ve done about all in their power to apprise a palpitating, waiting public of the great time in store for them inside.

Extraordinary, but true. And these same house managers mournfully bewail the press of the throngs against the doors of the cafe across the street, which has an aura of multicolored lights smiling a welcome above its entrance, and hardly an inch of space in the windows that isn’t covered with a printed promise of hot, savory coffee that seduces the nostrils with a pungent odor by the sheer suggestion of it. (Part two of “The Danube Blues” will appear in a following issue.)
“I DON’T BELIEVE IT.”
—SAYS PETTIJOHN

In the above words, and in the immortal words of Mark Twain, “The report is grossly exaggerated,” C. C. Pettijohn. Counsel for the Hays organization answers the inquiry based on the report that he would sever his connection with the M. P. D. A.

When told that this report emanated from the “Curb,” of Flat Rock, Mr. Pettijohn said: “If it came from the curb, give it a push and let it go into the gutter, where it belongs.” With this succinct remark the Hays official spikes the rumor that persists in floating around Metropolitan circles.

Distinguished Gathering at Metropolitan Premier

BOSTON, Mass., Oct. 16—Five New England governors, state and city officials, Adolph Zukor and every important official of Famous Players-Lasky Corporation and a great party of film stars headed by Thomas Meighan, arrived in Boston last night, to attend the pre-opening of the new $9,000,000 Metropolitan theatre.

The Metropolitan is Adolph Zukor’s dream of years come true, to create the finest theatre that money could buy. It is declared by architects and decorators to be one of the most magnificent theatres in the world, comparing favorably with the Grand Opera House in Paris. Every corner of the theatre reveals a marvel of decoration and modern convenience. Throughout the theatre the sponsors have spared no expense to create the richest effects possible in a modern playhouse.

Besides Meighan, Tom Moore, Lois Wilson, Bessie Love, Harrison Ford, Esther Ralphon and Ford Sterling were introduced to the special gathering from their loge seats. In attendance also was Miss America and Miss Boston as well as prominent educators, churchmen and dignitaries from various parts of New England. The doors of the theatre will be opened to the public Saturday morning at 11 o’clock at a 65c top.

The picture selected to open the new theatre was “A King on Main Street,” starring Adolph Menjou, directed by Monte Bell.

Powers Answers Joyce Romance

Rumor With “Wife Wont Let Me”

THERE is one big reason that Peggy Hopkins Joyce, the beautiful motion picture star, will not be able to marry P. A. Powers, the prominent motion picture financier, and that reason is the present Mrs. P. A. Powers.

This is a part of the statement issued yesterday by P. A. Powers in answer to an article appearing in a theatrical weekly that Peggy Hopkins Joyce would divorce her present husband, Count Morner, while she is in Paris for which place she sailed last week.

“Harry Peggy Joyce!” stated Mr. Powers in surprise, “of course that would be a pleasure, but unfortunately it can’t be done—my wife won’t let me.”

Miss Joyce has deserted the legitimate stage for good and will remain in pictures according to a statement she made just before sailing. Her screen debut was made in ‘The Sky Rocket,’” a Marshall Neilan production to be released by Associated Exhibitors.

Spring Spikes Daily Yarn

of Famous First Nat’l Merger

In yesterday’s New York American, a story signed by Louella Parsons, purporting to foretell a “mammoth merger” scheduled to take place between Famous Players and First National. The story, written with a strong inference of authenticity, went on to say that some time in November, Famous Players would send out a call for all the assembled men to be invited to join forces.

“IN my opinion,” continued the writer, “most of the theatre owners who are in opposition to the Famous Players-Lasky houses in the same territory will be declared in on the new deal. There will be no public announcement of all this, you may be sure, but, as I said before, I know my film history.”

“Samuel Katz has already sent out an investigator to scout the houses controlled by Famous Players-Lasky, and wherever there is any inefficiency, or lack of system, the managers will be relieved of their jobs.”

The first inquiry by Exhibitors Daily Review for an official statement from either of the involved companies, brought forth from Sam Spring, head of First National’s legal department, this reply:

“Yes, I saw that story in the American, and I’ve already been in touch with Miss Parsons. I told her that she should not have printed that story without first consulting me for the facts. If you come to me, tomorrow, you will see a denial, and that’s the answer to the merger report.”

WARNER BROS. LUNCH TO ERNST LUBITSCH

Warner Brothers tendered a luncheon to Ernst Lubitsch, the Park Lane, New York, yesterday. The director came down to New York from Toronto where he filmed the last exteriors of “Lady Windermere’s Fan.” With him were Mrs. Lubitsch and Irene Rich who sail today for Europe.

Among the Warner brothers attending were Sam, Abe and Harry. Harry acted as hostmaster. He introduced Nathan Burkan who told of Lubitsch’s early days on the stage in Germany and of his early trials in Hollywood, growing out of the fact that he was German.

Lubitsch made a short speech, thanking those present for their co-operation. Among the notable guests in attendance were: Ambassador James W. Gerard, Police Commissioner Enright of New York, Hugo Reisenfeld, Herman Heller.

MILLION DOLLAR THEATRE PLANNED FOR ST. LOUIS

ST. LOUIS, Mo.—Plans for a building on a mammoth scale with motion picture theatre, restaurant, dance hall and garage are in preparation. The site is at the triangle formed by Skinker boulevard and Oakland and Clayton avenues at the Southwestern entrance to Forest Park. The project calls for an expenditure of $1,000,000.

The identity of the syndicate behind the big deal has not been divulged by the Paul Jones Realty Company which acquired the site for the promoters. The lot fronts 30 feet on Clayton, 210 feet on Oakland, 200 feet on Central avenue and 26 feet on Skinker boulevard.

ROXY’S NEW OFFICE

Samuel S. Rothafel, more familiarly known as “Roxy,” to the film industry, has leased a suite of offices in the magnificent new building on 5th Street, “Steinway Hall.” These offices will be the temporary headquarters for the new theatre building now in course of construction, “The Roxy,” at 31st Street and 7th Avenue.

RUBIN TO BOSTON

Harry Rubin, chief projectionist of the Rialto, Rivoli and Criterion theatres in New York, left yesterday for Boston, to supervise the projection details of the opening of the new Paramount house in Boston, “The Metropolitan.” He will return immediately after the opening.

DENNISON TO BOSTON

Earl J. Dennison, Supervisor of Projection for Paramount Exchanges, left for Boston yesterday to inspect the exchanges in that District. He will return to the home office the early part of next week.

LACTEEN TO FAMOUS

Frank Lacteen, the screen villain of many serials, and the villainous half-breed in “The Pony Express” is on his way to the Coast to sign up with Famous Players.
CALENDAR OF COMING EVENTS

Oct. 20.—T. O. C. C. meeting at Hotel Astor.
Oct. 20.—New York, Advertising Club, Meeting Trade Paper Audit Committee A. M. P. A.
Oct. 29-30.—Dayton, Ohio, autumn convention Screen Advertisers Association.
Oct. 31.—Loew-Metro-Goldwyn Club annual dinner, Hotel New Yorker, N. Y.
Nov. 14.—Hotel Plaza, N. Y., dinner in celebration of 15th anniversary of Pathé News.

TEXAS EXHIBITOR

LATEST TO BUCK

SUNDAY CLOSING

A. MARILLO, Texas.—Following his arrest and the payment by him of a nominal fine for opening on Sunday the Fair theatre here, Ross D. Rogers, head of D. F. & R. Enterprises, may make a win against stiff opposition to the Sunday show program.

As soon as the Fair announced its Sunday bill, the opposition became united. Public sentiment seemed even greater menace than the officials who declared their intention to enforce the statute on Texas law books prohibiting amusements on Sunday where an admission fee is charged.

The Daily News here expressed itself on the Sunday laws, believing that they should be enforced.

Under his own signature, Rogers printed a statement in the News, outlining the policy of his theatres and assuring the public that they would be guided by public sentiment. He pointed out that Amarillo had reached the stage where Sunday shows had become a necessity and that the laws not only prohibited Sunday pictures, but cold drinks, filling stations and many other businesses.

With a well-planned campaign, D. F. & R. Enterprises are hoping to overcome the situation. No shows were held last Sunday, but it is believed that within the next few weeks the town will have these advantages.

O’LOGHLIN IS FOX CANADIAN MANAGER

J. P. O’Loghlin, at present manager of Fox Film Corporation’s Toronto office, has been promoted to the position of Canadian district manager, according to an announcement made yesterday by James R. Grainger, general sales manager of the Fox organization.

Mr. O’Loghlin succeeds Ira H. Cohen, who has been assigned to the Home Office as special representative with supervision over the Detroit, Indianapolis and Cincinnati exchanges.

The new Canadian district manager will take over his new duties on Monday. He will make his headquarters in Toronto and at the same time continue his management of the Toronto office.

TALMADGE RENEWS

Richard Talmadge, who has been sojourn- ing in New York for the past three weeks, left for Los Angeles on Wednesday afternoon to start work on his next production which is released through F. B. O.

While in New York, Mr. Talmadge signed a new contract with A. Carlos, under whose management he has been for the past three years.

WESTERN PENNSYLVANIA TO OBSERVE M. P. DAY

PHILADELPHIA, Pa.—Monday, November 23rd, 1925, has been set aside by the Motion Picture Theatre Owners of America as National Motion Picture Day.

The Western Pennsylvania contingent is getting ready to make its plans for the observance of the occasion. Pledge cards are being mailed to the exhibitors of the territory on which they will signify their intention of donating twenty-five per cent of their receipts on this day to the organization for the promotion and advancement of the interests of the motion picture theatre-owner.

The M. P. T. O. of W. Pa., plans a big advertising campaign directed at the public, acquainting the fans with the fact that on National Motion Picture Day, their favorite theatres will have specially attractive programs.

An executive committee has already named for the occasion, and this committee will later name a general committee, which will have all charge of the observance. The personnel of the executive committee is as follows:

Harry Davis, Chairman; D. A. Harris, M. A. Rosenberg, Nate Friedberg, John Alderdic, M. B. Nadler and Fred J. Herrington.

Burr Brings Brenda Bond To Lead Role

C. C. Burr, who has been most prolific in making new stars for the screen, again attracts attention by his choice of Brenda Bond, who this week by the producer to play the leading feminine role opposite Johnny Hines in the comedian’s new First National starring vehicle, “Rainbow Riley.”

Mr. Burr has already given such now well-known artists their first screen leads in the Johnny Hines comedies as Dorothy Mackall, Jacqueline Logan, Villa Dove, Clara Bow, Jobyna Ralston, Norma Shearer and Mildred Ryan. He first noticed Miss Bond’s picture potentialities when he saw her in “Jack and Jill,” a musical comedy which had an extended Broadway run.

ALLVINE’S CRITICISM WORK

Glendon Allwine’s latest campaign of exploitation, complete in every detail, for the opening of “The Vanishing American” at the Criterion Theatre, has been causing comment. All the inside and exterior decorations, except the electric sign, are his work, as well as the exploitation on the vanishing Putnam Building. The Indian decorations embellishing the inside and lobby of the house were sent on to New York by Fred Harvey from Grand Canyon. The cigar store Indian in front of the house is also Glen’s idea.

GOLDwyn Starts Another

Actual production work on the third “Potash & Perlmutter” production, which is titled “Partners Again—With Potash & Perlmutter,” has started under the direction of Henry King. George Sidney and Alexander Carr will again play the roles of the argumentative fifty-fifty partners. The script has been written by Frances Marion in collaboration with Montague Glass.

“COMPETITION IS NOT THE LIFE OF TRADE!”

Barney Dubinsky, who operates the Regent Theatre, Kansas City, has ideas that differ with the economists. “Those who say ‘Competition is the life of trade,’ are all wet,” says Barney. “Every downtown building, improvements have swept away two rival theatres. I’ve had better crowds and far less trouble buying films!”

PITTSBURGH BOARD ELECTS OFFICERS

PITTSBURGH, Pa.—The Film Board of Trade of Pittsburgh, at its regular meeting last Monday afternoon, held its annual election and installation of officers for the coming year.

B. M. Moran was re-elected President; Russell Wehrlie, Vice-President, and James H. Alexander, Treasurer.

Edward Fontaine was named Chairman of the Arbitration Board.

B. M. Moran was again elected chairman of the Business Efficiency Committee, his aides being Russell Wehrlie, Edward Fontaine, W. J. Kupper and James H. Alexander.

CHAPLIN TO DESERT COAST FOR PERMANENT N. Y. PROD.

PASADENA, Cal.—After arriving in Hollywood last Wednesday, Charles Chaplin publicly announced that it was his intention to close up his Hollywood Studio and Beverly Hills residence, upon the completion of one more picture. He will move to New York for future film production and a permanent residence.

INCORPORATIONS


Albany, N. Y.—Sidbil Co., motion pictures, $10,000. S. Clare, W. Wolfson, A. Sahyne. (Atty’s. Kendler & Goldstein, 1540 Bway.)

MRS. ZUKOR SELLS

Mrs. Adolph Zukor, wife of the President of Famous Players-Lasky Corporation, is sailing today on the S.S. Paris for a several weeks’ rest in Europe.

LITIGATION

Kerman Films v. Independent Pictures Corporation. C. K. Ellis for the plaintiff, H. G. Koseh for the defendant. The case was tried before Justice Wasservogel of the N. Y. Supreme Court, Part 5, and the decision reserved by the Justice.

The 1333 Broadway Corporation won a judgment of $113.75 from the Pilgrim Pictures, Inc., in the N. Y. County Court.

In the Appellate Division of the N. Y. Supreme Court Jeta Goudal v. Distinctive Pictures. Appeal to be argued. Kendall & H. for respondent and Murray, A. & R., for appellants.
CONN. COURT DENIES REHEARING

Supreme Court Appeal Next on Calendar

It is finally reported that the special Federal Court, sitting in New Haven, Conn., has refused a rehearing of the state tax law. The appeal was carried to the court by the Fox Film Corp. of New York and the American Feature Film Co., of Boston, Mass.

Judges Henry Wade Rogers, Henry Goddard and Thomas N. Thacher denied the appeal. The text of their decision follows:

"The motion for a re-argument is denied. The application is based on the theory that the court disposed of this case upon the theory that the statute was passed in the exercise of the police power, but the court decided that whether the act was passed in the exercise of the police power or the taxing power, it was valid.

The decks are now cleared for an appeal to the Supreme Court at Washington.

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KIPLING, SHAW, WELLS Sought For Pictures

Prior to sailing on the Olympic last Saturday with Maud Adams and J. E. D. Meador, Joseph P. Bickerton, Jr., theatrical lawyer and backer of various shows here, announced that he would present a plan before English novelists, playwrights, government officials and motion picture people, outlining a method of picture production for England which will serve, he said, as an offset to the American monopoly.

Mr. Bickerton will endeavor to do what various picture men have endeavored in the past, to extract George Bernard Shaw's consent to the filming of his works. He will also interview Rudyard Kipling regarding other of his works beside "Kim" which Miss Adams will film.

LONDON, England.—George Bernard Shaw and H. G. Wells are members of the Film Society formed here to sponsor pictures with "pretensions of sincerity." Hon. Ivar Montagu, who is credited with securing the backing of these two, states that films of scientific character and those that have elements to recommend them over the rank and file will receive the Society's endorsement. The Society is also calling for the reissue of early American films, namely the two reel Indian productions and the first Chaplin pictures.

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WITWER and HELLMAN SERIES

Plans are under way at the F. B. O. Hollywood studio for the production of "Fighting Hearts," a new two reel series by Sam Hellman. Still another H. C. Witwer series will be produced by F. B. O., entitled "Migrim's Progress."

10,000 Posters Banned in Montreal

MONTREAL.—During the month of September, Martin Singher, chief poster censor for this city, examined 7,710 moving picture posters, of which 7,250 were marked "Accepted" and 454 were rejected. The city drew revenue from this source amounting to $231.89 during the one month.

With the month of September, the poster censor bureau started its second year of work in Montreal. During the first year, 89,249 posters were examined, of which 98,450 were passed and 10,799 were rejected. The total revenue to the city during the first 12 months from poster censorship amounted to $3,149.84; a small tax being charged on each poster.

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MAURICE COSTELLO DIRECTS DAUGHTER

Maurice Costello, first screen idol, is returning to motion pictures as director. The first star he will direct is his own daughter, Dolores Costello, and the picture is "Maryland, My Maryland," a J. Stuart Blackton production.

Production work on "Maryland, My Maryland" is to start immediately. Besides Miss Costello John Harron, Otto Matiessen, Sheldon Lewis and Tyrone Power have been selected.

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FOX BUYING HEAVILY

William Fox is to continue his policy of producing "big time" pictures. It is understood he is snapping up many of this season's plays, at least one of which is up in the big money.

Report has it that he has closed or is about to close for seven other plays, including "What Price Glory?" and "The Family Upstairs," from this season's list.

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COOGAN TO RETIRE

HOLLYWOOD.—Jackie Coogan will retire from the screen on the completion of his current picture being made at the M-G-M studio according to a report here.

Jackie's long hair will be clipped and he will be shipped off to school until old enough to return to the screen as a juvenile, the report says.

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UFA DIRECTORS HERE MONDAY

Two directors of UFA arrive here on the Deutschland Monday. They are Alexander Grau, head of the educational and scientific departments of the company, and Dr. Niels Katzenmeyer, who was interested in the production of "The Way to Strength and Beauty."

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PICKFORD AT STRAND

Mary Pickford in "Little Annie Rooney" is the feature play this at the Mark Strand theatre the week beginning Sunday.

CRIME FILMS IN ENGLAND

CENSORS THERE RULE AGAINST CERTAIN PHASES

LONDON.—The British Board of Film Censors has relisted its principles against "crime" pictures, owing to the continued recurrence of such pictures here.

In a letter to Inter-Ocean Film Corp., T. P. O'Connell, president of the Board, said that pictures showing characters as criminals receiving fame or esteem should not be continually tolerated, nor would pictures in which the law was held up to ridicule.

Other mandates were listed as follows:

(a) No serial dealing with "crime" will be examined except as a whole.

(b) No film in which "crime" is the dominant feature, and not merely an episode in a story, will receive a certificate.

(c) No film will be passed in which the methods of "crime" are shown exaggerated.

(d) No "crime" film will be passed, even in cases where at the end of the film, retribution is supposed to have fallen on the criminal, or where actual crime is treated from the comic point of view.

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M-G-M STUDIO FOR LONDON

LONDON.—The possibility of Metro-Goldwyn-Mayer erecting a studio here is being seriously discussed. Well informed circles have it that Sir William J. Murray's visit to America was arranged with Marcus Loew and other M-G-M heads.

The site selected, according to the story, is close to North Acton station. The Air Ministry's statistics show this region to be less susceptible to fog than other localities in England. Robert Rubin of M-G-M, recently here, is believed to have scouted for the site.

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"SORROWS" SCRIPT DONE

John Russell and George Hull have completed a script version of "The Sorrows of Satan" for D. W. Griffith and, it is said, their first efforts on the modernization of the Correlli piece met with the director's entire approval.

Griffith will make this picture for Famous Players-Lasky following completion of cutting and titling of "That Royle Girl" and it is understood it will be done on a most elaborate scale.

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DAWES' PATHE NEWS GUEST

Vice-President Dawes, cabinet officers and foreign ambassadors will be guests of honor at a banquet Nov. 15 at the Hotel Plaza in celebration of the fiftieth anniversary of Pathe News. Emanuel Cohen, editor of the reel, has made arrangements for a special train to convey the guests from Washington.

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START "SKINNER'S DRESS SUIT"

LOS ANGELES.—"Skinner's Dress Suit," Henry Irving Dodge's story, goes into production at the Ronald Deeny studio at Universal City today.
OLCOTT P. D. C. DEAL APPEARS LIKELY

Flinn Considers Director One of the Finest Making Films

A report that Sidney Olcott will direct under the banner of Producers Distributing Corp. at C. F. P., directed that report from the executive offices of the company to the effect that nothing definite had been consummated. Conversation with John C. Flinn on the subject, developed his opinion of the ability of Olcott as a director. Mr. Flinn saying: "I believe that Sidney Olcott is rated among the four leading directors making pictures today. And, so far as his record on a box-office basis is concerned, I don't believe there will be found more than one or at the most two, who surpass him."

SKOURAS COMPLETES DEAL WITH FAMOUS

Oct. 16.—It was reported late last night that Spyros Skouras, chief of the St. Louis Amusement Company, had yesterday perfected the arrangement with Famous.-B. & K. regarding his New Ambassador, West End Lyric and Grand Central in St. Louis. These are all downtown houses and were the only houses desired by famous in the negotiations.

VITAL REORGANIZED

Vital Exchanges, Inc., has been reorganized with the following officers: David Hochreit, president; C. F. P. Price, vice-president; J. Chas. Davis 2nd, second vice-president; Walter Cohen, secretary-treasurer; Leo A. Price, chairman of the board of directors and finance committee. The directors are Leo and Arthur Price, Hochreit, Davis, Cohen, J. K. Adams, William Hedwig, with Senator Abraham Kaplan, general counsel. Seventeen Vital Exchanges have opened. The remaining fourteen will accept business in thirty days. Mr. Price is president of the Associated Banking Corp., Arthur Price, his son, is vice-president.

Ray Johnston to Coast

W. Ray Johnston, President of Rayart Pictures, Inc. Corporation, has left for Los Angeles where he will spend a month in various conferences with Rayart Producers regarding the second Rayart Series for 1925-26. He was accompanied by Dwight C. Leeper, vice-president of Richmont Pictures, who distribute the Rayart Product abroad.

Adolph Zukor, 2nd

Mr. and Mrs. Eugene J. Zukor are receiving congratulations on the birth of a son, Adolph Zukor, 2nd, on October 9. Both Mrs. Zukor and the baby are doing well.

Ben Turpin Cast

Ben Turpin has joined the cast of "Steer Preferred Metropolitain Production for Pro-Dia-Co. release.

Loew Sells Aldine

WILMINGTON, Del.—Marcus Loew has turned the Aldine over to the Stanley Co. which is the only venture Loew's are booked.

Schiesinger to Coast

Gus Schiesinger, Warner foreign manager, is en route to the coast.

"Sky Rocket" Not To Be Roadshowed

"Associated Exhibitors will not roadshow their super-specials, 'Sky Rocket,' " Peggy Hopkins Joyce's first starring vehicle," General Manager John S. Woody emphatically stated yesterday.

"Naturally with a picture as big as Peggy Hopkins Joyce in 'The Sky Rocket' there would be a temptation to roadshow. It is for this reason that I want to assure many inquirers that Associated Exhibitors is first and foremost a picture organization and will continue to do their best thought for the benefit and betterment of the motion picture exhibitor," Mr. Woody added.

Exhibitors Who Sell Held to Contracts

DALLAS, Texas.—The Board of Arbitration, in number of recent cases tried here, has ruled that exhibitors who sell their houses are liable to keep contracts previously signed. The Independent Film Service was sustained in actions totaling $715.00 brought against H. A. Holton, of Port Arthur, and J. L. to devote its best thought for the benefit and betterment of the motion picture exhibitor," Mr. Woody added.

COMPANY HEADS DENY PRODUCTION CUTS

There is a growing indication that the majority of the big producer-distributors are cutting down production costs, if not actually decreasing the number of scheduled pictures for the current season.

Head of one of the various companies, when queried yesterday by Exhibitors Daily Review, emphatically denied such a condition. It is an established fact, however, that the Play Date Bureau has enabled the independents to contract for their product considerably in advance and this has closed dates usually open to the larger producers.

23 COMPLETE AT F-P-L

Paramount has finished, or is on the final production stage of all the 23 attractions which will release during October, November, December and January. Work is also well under way on several pictures for the new season.

Wood Replaces Terris

Tom Terris is no longer director of Paramount's star school at the Long Island studio. Sam Wood will finish.

Exchange Quits

PITTSBURGH, Pa.—Preferred Pictures Exchange has gone out of business. It is not known who will continue to handle Preferred Pictures here.

Married a Year

Marie Prevost and Kenneth Harlan celebrated the first anniversary of their wedding yesterday.

M.P.T.O. TO LOBBY AT WASHINGTON

Woodhull, Cohen, Seider and Brylawski for Tax Reduction

The theatre owners of America will be represented at the Tax Reduction hearing by the House Ways and Means Committee which will have a hearing there October 24 next at Washington, D. C., by a committee of the Motion Picture Theatre Owners of America consisting of R. F. Woodhull, president, Sydney S. Cohen, chairman, Board of Directors, A. Julian Brylawski, chairman, Administrative Committee, and John J. Scicle.

On behalf of the theatre owners the above committee will, upon the conclusion of the oral argument, file a brief with the legislators.

Waddill Catchings Heads Finance Committee

Waddill Catchings, member of the Wall Street firm of Goldman, Sachs & Co., has been elected to the board of directors of Warner Brothers and Chairman of the Finance Committee.

H. M. Warner, in announcing this, stated that it was a move made to relieve the Warner Brothers of carrying on the financial affairs of the company, and to leave them in liberty to devote their undivided efforts to furthering the various ends of the business for which each of them is particularly adapted.

GOLFERS, GOOFERS AND GEEFERS

DEIBEL AND YOUNG TAKE BIG CUPS. HAMMONS WINS PUTT

Mamaroneck, N. Y., Oct. 13.—The winners of the Fall Film Golf Tournament were announced at the dinner immediately following at the Winged Foot Golf Club, Mamaroneck, N. Y.

Chris Deibel took the Warner Trophy for low gross, and equally shared the Ruebloe Samuels trophy for low net.

The prize for runner up was won by Mitte, Major of the OWN, the imitation porcelain cupstock with 168. Chris Deibel also took the special Massambaum trophy for exhibitors. Raebell took the Class A with a 92. Arthur Kane won the Class B; and H. Gainsborn won the Class C prize. Brandt was awarded the New York exhibitors' trophy. Scheiber won the F. B. O. cup.


Thomson to Europe

H. C. S. Thomson, President and Managing Director of F. B. O., left Tuesday for a two month's trip to London, Paris and Berlin where he will make a survey of foreign film conditions and visit the foreign offices of the company.

Principal to Start

LOS ANGELES.—Principal Pictures will start "The Winning of Barbara Worth" next week.
Leo A. Price, Banker, Heads Vital Exchanges Board

DAVIS DISTRIBUTING DIVISION, INC., announced this week the consummation of the organization of Vital Exchanges, Inc., with exchanges opening immediately in seventeen cities as the first step in the nationwide distribution system which was announced some time ago by the Davis Distributing Division, Inc., and Vital Exchanges, Inc., for the purpose of the exclusive distribution throughout the United States and Canada of the product of Davis Distributing Division, Inc.

David R. Hochreich, president of Vital Exchanges, announces that the organization of the entire thirty-one exchanges is practically completed and that seventeen exchanges will be in operation immediately, with the remaining fourteen ready to accept bookings within thirty days.

Officers and Board

Coincident with the beginning of actual physical distribution by Vital Exchanges, Mr. Hochreich announces the organization of Vital Exchanges, Inc., and the Vital Exchanges Division, Inc., and Vital Exchanges, Inc., for the purpose of the exclusive distribution throughout the United States and Canada of the product of Davis Distributing Division, Inc.

Mr. Hochreich expressed his gratification at the entrance of Leo A. Price into the motion picture industry through the medium of Vital Exchanges. Mr. Hochreich said: "As stated at the time of the formation of Vital Exchanges Inc., I believe this to be the only real Independent distributing organization with national releases and the lines on which this comedy was formed by myself and Messrs. Davis and Adams have proven the soundness of our belief.

President Associated Banking Corp.

"I am delighted that Vital Exchanges Inc. has bought into the service of this invaluable service of such men as Leo A. Price, Arthur L. Price, Walter Cohen and Senator Kaplan. Mr. Leo A. Price was formerly president of Rothenberg & Co., and is now president of the Associated Banking Corporation, and has been active as trustee for Vital Exchanges Inc. during its organization. Arthur L. Price, his son, is vice-president of the Associated Banking Corporation, with which organization Mr. Cohen is also affiliated. I consider that the entrance of these gentlemen into the motion picture industry is a tribute not only to Vital Exchanges Inc. and the Davis Distributing Division Inc., but to the motion picture industry itself, for they are recognized in the financial world as leaders in their chosen field, and their affiliation with Vital Exchanges Inc. is a tribute to that organization, its policies and product, as well as the Davis Distributing Division Inc.

"Senator Abraham Kaplan, while a well known lawyer represented the financial world and in the field of politics as one of the ablest men in his chosen profession. He is an expert on motion picture matters.

"This reorganization of Vital Exchanges Inc., in the association with Davis Distributing Division Inc., whose product we will handle exclusively for the next five years and whom we look to with the utmost confidence for the supply of product of the highest quality as required for Vital Exchanges Inc. can add little to what Mr. Hochreich has said save that I am very happy and proud to see Vital Exchanges Inc. attract, by its merit, such men as the Messrs. Price, Cohen and Kaplan. I feel as does Mr. Hochreich, that this is a distinct step not only Vital Exchanges but to Davis Distributing Division Inc., for the purpose of the exclusive distribution throughout the United States and Canada of the product of Davis Distributing Division, Inc.

Leo A. Price

Vital Exchanges Inc. one of the leading distributing organizations in the industry. It was only after careful investigation of that organization and a review of its product already completed that Vital Exchanges Inc. determined to contract with Davis Distributing Division Inc. to supply them with pictures. They have already thirty completed features for immediate release. Also a two-reel comedy a week, two serials and a number of novelty short subjects, and from a careful analysis of the product now in production and to be produced, I feel confident in stating to my exhibitor friends throughout the industry that Vital Exchanges Inc., in supplying them with Davis product, will furnish the exhibitor with as good product as it is possible for brains, money and ability to produce.

"Vital Contract"

"I believe that now as never before in the history of the industry the launching of such an organization as Vital Exchanges Inc. is of the utmost importance to the exhibitor who has become dissatisfied, and in fact, whose very existence has been imperilled by the conditions enforced by the monopolistic organizations seeking to strangle him in every way possible. The confidence of the exhibitor in us has been amply proven by the fact that Joseph Seider, chairman of the Contract and Arbitration Committee of the M. P. T. O. A., and president of the M. P. T. O. of New Jersey, has drawn the contract for and between the exhibitor and Vital Exchanges Inc., and this contract is to be known as the Vital Contract. I repeat here my pledge made on the announcing of the formation of Vital Exchanges Inc. that Vital Exchanges will never enter into competition with their customers, the exhibitors, and that Vital Exchanges Inc. will never sell out to the interests seeking to control the motion picture industry.

J. Charles Davis 2nd, in speaking of the reorganization of Vital Exchanges, said: "I

London Critics Praise Pickford's Latest Film

"Mary Pickford in 'Little Annie Rooney' is a sheer joy," said the film reviewer for the London Daily Chronicle, after seeing the opening performance of this United Artists Corporation release at the Marble Arch Pavilion. "From near the start to the finish the audience has nothing to do but laugh," said the Daily Mirror. "A short pause in the middle of 'Little Annie Rooney' would be useful to allow the spectators to catch breath before being plunged from one series of emotions into another," said the Times. "Mary's exploits with foot and fist provoke proclamation of joy and boisterous merriment," said the Telegraph. "A quaint mixture of fun and paths that was received with a succession of chuckles that fully satisfied the audience's enjoyment of Mary Pickford's tomboy pranks," said the Star. "Great entertainment in which the 'World's Sweetheart' repeats those delightful performances of tomboy exuberance," said the Westminster Gazette. "Mary Pickford makes a wonderful tomboy still," said the Evening Standard.
Douglas Fairbanks in "The Black Pirate"

It would be foolhardy to predict that "The Black Pirate," the newest venture of Douglas Fairbanks for United Artist's release, is going to surpass anything that the popular screen idol has ever done before. The picture is yet much too young to foretell what the finished product will be. But for a certainty, never before have the preparations for any of Fairbanks' productions been as lavish and far-reaching. If this be an indication, then let us look for something greater than we may even dare to expect.
Tom Moore and Eileen Percy in "Under the Rouge," one of Associated Exhibitors' new releases.

Sales Details Discussed
At Associated Meet

Keenest enthusiasm was manifested by special field men when they learned in conference this week in the home office of Associated Exhibitors’ big plans regarding Peggy Hopkins Joyce’s starring vehicle, “The Sky Rocket.” The fact that “The Sky Rocket” is Miss Joyce’s first picture and that it is one of their company’s special specials for the ensuing season, coupled with the official announcement that an appropriation of over $150,000 has been voted to exploit this production, were primarily responsible for the high tension evidenced.

General Manager John S. Woody and Sales Manager Jay A. Cowie presided over these sessions, which lasted for three days. Four of the five special representatives of Associated Exhibitors were present during the three days in the home office quarters at 35 West 45th street, Manhattan.

Details of the company’s new selling and administrative policy were outlined. In this respect, the special representatives learned of Associated’s second group of 1925-26 productions, totalling sixteen. They were given the opportunity of previewing the major portion of this second half of the schedule.

A statement of Associated’s plans, re- suring to the present field organization, was made by President Oscar Price, and was received with much enthusiasm. Robert E. Welsh, director of publicity and advertising, explained in detail elaborate plans which he had under way in connection with his own department which call for the co-operation of the sales department to its mutual aid.

The special representatives were instructed with regard to the taking over of towns of less than 2,500 population, heretofore sold for Associated by Pathe, and for the employment of bookers and a greatly increased sales organization. In this respect were discussed many details of sales work and the entire distribution campaign for the remainder of the season.

Those of the special field force in attendance during this three-day Conference were Claude C. Ezell, Floyd Lewis, Harry F. Lotz and Melville E. Maxwell. A detailed report of what had been accomplished at these sessions was forwarded to Oren F. Woody, who is now on the Pacific Coast and who was unable to get to New York. Mr. Woody will conduct exchange meetings on the coast.

F. B. O. Sets Thirteen
On November Program

Thirteen releases, five of which are features and eight short subjects, are scheduled for release by F. B. O. during November.

The imposing program is headed by “No Man’s Law,” the Independent Pictures Corporation production starring Bob Custer, the handsome Western star, who is making a second series of Texas Ranger pictures for the distributing company, will be seen in a fast moving action melodrama, replete with fights and thrills. “No Man’s Law” will be released on November 1st.

A Western film starring Tom Tyler, F. B. O.’s “surprise” Western star, who is moving instantaneously into favor with his first picture, “Let’s Go, Gallagher,” has been set for November 1st. The production is as yet untitled.

“Aw, Around Frying Pan,” based on the magazine story by Frank L. Pierce, will serve as Fred Thomson’s next super Western, and will be distributed on November 8th. David Kirkland directed from his own continuity. Clara Horton, James Marcus, William Courtright, John Linc, Monte Collins, Elmo Lincoln and Newton Barber support Thornton.

“The Last Edition,” Emory Johnson’s latest production, which he calls “a tribute to the profession of journalism,” and which is listed as a Gold Bond picture by F. B. O., will also be shown to exhibitors on November 8th. “The Last Edition” was written by Emilie Johnson, the mother of the young director-producer. The cast is headed by Ralph Lewis, with Lila Leslie, Ray Hallor, Frances Tague, Rex Leas, Lou Payne, David “Red” Kirby, Wade Boteler, Cuyler Supplee, Leigh Willard and Will Frank in support.

The second Texas Ranger production, starring Bob Custer, as yet untitled, will be shown on November 29th.

Eight short subjects are scheduled for November.

O’Malley Back From Sales Trip

David A. O’Malley, secretary of Columbia Pictures Corporation, has returned from a six weeks’ trip covering all Columbia exchanges throughout the country. Mr. O’Malley made an exhaustive study of the independent situation and has returned with the opinion that the coming year will be the best and most prosperous to be experienced by independent producers and distributors.

“The financial situation,” he says, “is better than it has been at any other time in the history of motion pictures. Distributors throughout the entire country have awakened to the fact that independent productions can be cashed in on as readily as can the trust product; and that independent productions now equal the caliber of those turned out on the billion dollar lots.”

Columbia productions in particular have established the present high standing of independent product, and has won the confidence of independent distributors to such an extent that all those now handling Columbia pictures have laid definite plans to form a national organization for the exclusive distribution of Columbia productions and will meet in New York during the coming week to definitely decide on new policies.

Mr. O’Malley states that his exhaustive study of conditions in the field reveals that at the present time exhibitors and distributors of independent productions feel that the revived competition in the motion picture industry and the splendid quality of independent product being offered has brought about a renewed interest which has permanently done away with the recent slump in motion picture production.

Instructor Praises “Broken Hearts”

Frances Taylor Patterson, instructor of elocution, editor of “Broken Hearts,” a Jaffe Art photoplay composition at Columbia University Film starring Lila Lee, has just completed her work, and declares the picture adapted for any type of house.

“I cannot say whether ‘Broken Hearts’ is a great picture, but I do not hesitate to proclaim it a true life film, one of the most realistic efforts ever produced. Big and small city audiences will like this picture, because it is of universal appeal. It is new and without being revolutionary. There is the comedy relief which does not overshadow the main story, however,” continued Mrs. Patterson.
**Botsford and Holman**  
**Advanced by Paramount**

A. M. Botsford, who for four years has been advertising manager of Famous Players-Lasky Corporation, leaves this post on November 1 to take charge of the advertising department of the new corporation which will be formed to control the operation of the theatres now aligned with Famous Players throughout the country.

Russell Holman, who has been Mae Botsford's assistant, succeeds him as advertising manager for Famous Players.

The department which Mr. Botsford will organize and direct will supervise all advertising of the individual theatres, and will conduct a comprehensive institutional campaign, the first of such campaigns of national scope.

**Morgan, of Pro-Dist-Co., Reports Great Business**

W. J. Morgan, sales manager of Producers Distributing Corporation returned to New York this week after a business surveying trip that took him to every branch in the midwestern, central, southern and eastern districts; and his report of conditions in general and the prospects for the Producers Distributing releases in particular are more than gratifying to the company executives.

Mr. Morgan reports that exhibitors everywhere are looking the entire list of thirty-seven pictures on the present schedule, with the utmost confidence in the representations being made for their quality and diversity of entertainment matter and that the most interesting phase of these advance bookings is the fact that a great many contracts have been signed with the foremost theatres in first run towns, heretofore looked upon as "closed" territories.

A high compliment is paid to the Pro-Dist-Co. sales force in Mr. Morgan's report. He says that with the changes additions and transfers made in the selling force during the past several months he believes the personnel of the field organization to be the finest that ever represented a motion picture distributing company.

"The men we have in the field are of the highest caliber socially and commercially," says Mr. Morgan, "and I am as proud of them as our representatives as I am of the productions and the producers they are representing. I feel that we have a great organization as well as a great line of pictures under our banner."

**Pathe is Host to Newspapers in Honor of Allene Ray**

A large and representative gathering of motion picture writers of the daily, trade and fan press were in attendance at the gay festivities of the studio party tendered Allene Ray by Pathe in the medieval settings of "Bellamy Castle," erected at the Long Island studio for "The Green Archer.

While half of the party were dancing, others wended their way to the archery gallery in the studio annex. All of the "archers" had a good time on the bow and came within a few circles of the bull's eye. W. Adolphe Roberts, of Brewster Publications, triumphed over all others in hitting the bull's eye.

The crowning event of the party was the coronation of Miss Allene Ray as "Queen of Serials."

Members of the cast assisting Miss Ray in receiving the guests were Walter Miller, Mrs. Walter Miller, Burr McIntosh, Frank Lackteken, Walter P. Lewis, Jack Tamner, Ray Allan, William Raudall, Stephan Grattan, Dorothy King and Wally Oestel.

"The Green Archer" company is now working on the sixth chapter of the new Pathe serial.

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**First Nat'l To Resume Eastern Production Units Active After Letdown**

After several weeks of inactivity, production at First National's New York studios is expected to swing into high speed within a few days, according to an announcement by Earl Hudson, supervisor of this company's eastern production. "Men of Steel" will be the first picture to start. This will go into production between the 15th and 25th, according to present plans. The picture will depend upon the arrangements now being perfected with officials of the United States Steel Corporation. The United States Steel Corporation, through judge Elbert H. Gary, has agreed to cooperate with First National in every way and turn its vast interests over to the company for the filming of the epic. "Men of Steel" is to be a steel epic. It will be one of the biggest specials yet made by First National. Milton Sills directed the original story, and will be seen in the starring role. Sills and John Fish Goodrich prepared the script. George Archainbaud has been selected to direct. An支持ction cast is being assembled, all star quality has been picked. Doris Kenyon, May Allison, Claude Gillumwater, George Fayett, spelled by M. K. Kohl, will comprise the principal players in this supporting cast. Hudson will supervise.

Meanwhile work is being rushed for the starting of a half dozen other pictures which will be placed in production as rapidly as space at the studios will permit. Five widely known scenario writers have been added to the writing staff of the eastern units. They are Olga Printzlau, John Fish Goodrich, Charles Whittaker, Jane Murfin and Harvey Thew.

Goodrich is working on the script of "Men of Steel." Miss Printzlau is doing the script for "Pals First," which was first written as a novel by Francis Perry Elliot. It later appeared as a successful Broadway production. Miss Murfin and Whittaker are working together on the adaptation of "The Savage," an original story by Ernest V. Wright. Miss Murfin is writing the script for "The Boss of Little Arcady," an adaptation of Harry Leon Wilson's magazine story of the same name. Earl Smith and Goodrich are working on the adaptation of "Mismates," the Myron C. Fagan play, which will be started as soon as Doris Kenyon completes her work in "Men of Steel." Jack Jungmeyer and Joseph Poland are working on another script not yet announced.

In the cutting rooms are "The Scarlet Saint," which director George Archainbaud recently completed with Mary Astor and Lloyd Hughes in the featured roles, and "The Unguarded Hour," a Milton Sills starring vehicle.

**"PHANTOM EXPRESS" HAS ETHEL SHANNON IN CAST**

In accordance with his announcement that only players of proven box-office worth would appear in Banner and Royal pictures released through the Henry Ginsberg Distributing Corporation, Mr. Ginsberg announced this week that Ethel Shannon has been engaged to play the leading role in "The Phantom Express," the third picture in the Royal series on which production has now begun.

Miss Shannon scored a hit in "Killer K" and "Stop Fighting." She is the ideal type to combine daint touches of humor with the fast action and appealing romance of "The Phantom Express."
SEATTLE

Western Film Corporation has purchased four Chadwick Specials, "Flattery," "I Am the Man," "The Midnight Girl," and "Man of Washington," Oregon, Idaho and Montana. "Eyes of Hollywood" has also been purchased by this firm, as has the second series of "Alice" comedies.

Cecil Gruell, formerly booker at Producers Distributing Corporation, has resigned to join the local staff at Metro-Goldwyn as general assistant.

Deluxe Feature Film Corporation of Seattle announces the appointment of Louis Goldsmith as salesman out of the local office.

Seattle Fox Film Corporation, Jack Sulli- van, manager, was the first local film exchange to go over the top for the Community Fund drive. They were over their quota by nine o'clock on the opening day of the drive!

V. S. Brown, who has been covering Block Four for Pathe has resigned. His territory will be covered by W. C. Green, for three years in the Portland territory for this company.

H. W. Lawrence, exploitation manager of Seattle Fox, staged a highly successful saxophone contest at the Coliseum, during an engagement of "Little Sousa" as guest conductor of the Coliseum orchestra. "The Wheel" was the featured picture.


S. Z. Williams, traveling auditor for Producers Distributing Corporation, who has spent some time in Seattle recently, is being felicitated upon his marriage to Miss Colman. formerly proctor of the Yessler Theatre here.

Portland office of Producers Dist. Corp. has been opened. Dave Fraser, assistant di- vision manager, who passed through Seattle on his return from a convention in Chicago, was in Portland to supervise the opening. Jack Roe is Portland manager and has for his assistant Ray Hudson, formerly of the Seattle staff.

F. B. O. SECURES BLANKET PHILADELPHIA BOOKING

Jerome Safron, manager of the F. B. O. Philadelphia exchange, consummated a deal with William Cadoret, general manager of the Commerford Circuit, for F. B. O.'s entire product for the 1925-26 season for the eighteen theatres on the Commerford circuit in Pennsylvania.

The cities include Scranton, Wilkes-Barre, Plymouth, Sunbury, Danville, Ashley, Avoca, Bloomsburg, Dickson, Duryea, Glen Lyon, Hawley, Honesdale, Mauch Chunk, Northumberland, Selinsgrove, Throop and West Pittstown.

BUFFALO

Jimmy Speer, former manager of the Buf- falo Dependable Exchange, has returned from Florida and is trying to sell exhibitors land in that boom country.

E. J. Hayes, former manager of the Buf- falo First National office, and recently associated with the salesmen of Pathe Exchange Distributing Corporation and Bond Photoplays Corporation, has entered a sanatorium to recover his health.

O. T. Schroppel is now in charge of all the booking at the Fox office, where much re-arranging has been under way in exchange layout. Harry Bailey, the new manager, has arrived and taken up his duties. J. Emerson Dickman, salesman par excellence, is now combing his hair straight back. That is, the one strand that is left.

"Hub" Taylor, Pathe salesman, is getting out his snowshoes, shovel, boots, sledge and limbering up his Eskimo dogs, for his winter explorations along the Alaskan trail. "Hub" is taking no chances this winter. He got stuck about once a day last year in the drifts down around Jamestown, Elmina, Binghamton, etc.

Harry Dixon and his F. B. O. sales force report business this fall breaking records at his office. Elmer Lux, booker, is working nights to keep the contracts up to date in the books.

Sydney Samson, manager of the Bond Photoplays exchange, is now out in the sticks acquainting exhibitors with his product.

ALBANY

Through the courtesy of C. H. Buckley, owner of the Leland Theatre in Albany, Her- man Stern, manager of the F. B. O. exchange in this city, has arranged for a screening of "The Last Edition" at the theatre on the night of October 21 following the second show. Included in the list of invited guests are Governor Alfred E. Smith and all newspaper representatives in Albany as well as those taking part at various theatres.

Charles Gilmore, of Syracuse, has leased the Temple and the Holman Theatres in Pulaski and will assume possession on November 1. Jacob A. Youngs will be retained as manager of the Temple.

John Maxwell, formerly of the Frontier Amusement Company of Buffalo, has been made manager of the Liberty Theatre in Herkimer, owner of which has the same interests.

Charles Henschel, district manager for Pathe, with headquarters in New York, stopped over in Albany during the week while on his way to Boston.

KANSAS CITY

Several changes in the management of theatres in the Kansas City territory have been announced. Lee Jones, manager of Universal theatres in Atchison, Kans., has been transferred to Independence, Kans., where he will manage the Beldorf Theatre. Mr. Jones was succeeded in Atchison by A. R. Zimmer, who will assume charge of the Crystal and Royal Theatres. The Garden Theatre, Col- ony, Kans., has been purchased by T. H. Lawrence from W. E. Trues of Kansas City, district manager, finished in the first seven in the Universal sales contest.

Earl Cunningham, Paramount exploiter, is hard at work on "something special" on "The Pony Express."

Sam Stoll, formerly with Universal, has joined the Paramount sales force in Kansas City, while Leonard Alson, former assistant bookkeeper at the Universal branch, has been made chief booker at the Des Moines, Iowa, Universal exchange, succeeding in Kansas City by Mark Gilbert.

From Joe Silverman, president, down to the most humble employee, good feeling; exists in the Independent Film Corporation's office this week, due to several big sales last week.

Ned Depinet and F. J. McConnell, southern division manager and assistant, respectively, for Universal, were business visitors in Kansas City.


GOLD BONDS BOOKED

CECIL DE MILLE claims that the close-up plays a bigger part in the success of pictures that the spectacular scene. It's the little bits of action that make great pictures. The argument is now open.

ALLAN BROOKS, well known actor, playwright and stage director, has joined the Cecil De Mille staff and is absorbing picture technique at Culver City.

WARNER BROTHERS have loaned Kenneth Harlan and Louise Fazenda. Harlan goes to Fox for "The Golden Strain," while Miss Fazenda goes to Famous Players-Lasky for a role in the current R. A. Walsh spectacle.

"SKINNER'S DRESS SUIT" in which Universal is to star Reginald Denny, will be the most costly farce comedy ever made for the screen, according to Raymond L. Schrock, general manager of Universal. The cast will include some of the best known players in pictures. Laura La Plante will play opposite Denny.

ANTHONY JOWITT, who was leading man opposite Gloria Swanson in her recent picture, "The Coast of Folly," has been assigned one of the principal roles in William de Mille's forthcoming Paramount production, temporarily titled "Magpie." Bele Daniels is the leading feminine player.

SEVERAL ADDITIONS have been made in the last few days to the cast of "The Cave Man," Warner Brothers' picturization of the Gillette Burgess story, in which Matt Moore and Marie Prevost are to star. Phyllis Haver, Hedda Hopper, John, Patrick and Myrna Loy are the latest to be added to the list.

GEORGE HAWTHORNE has written from Enroute that he is being co-starred with Betty Balfour, England's most beautiful stage star, in the play "Sea Urchin," a pass- borough production. Graham Cutts is directing, and Hal Young, who made the Irish sequences for the Tommy Meighan picture, is behind the camera.

ORVILLE CALDWELL, who plays the lead in the Jack FitzGerald production of "Wives of the Prophet," has returned to New York from Harrisonburg, Va., where the exteriors were made. His most vivid remembrance is a trip on the Potomac River in a wobbly old steamboat during a bad storm, and he is still wobbling on his legs trying to find his land limits.

HOLMES HERBERT is rapidly following in the footsteps of his celebrated countrymen, Percy Marmont. He needs only one or two roles such as he is now playing to be making opposite Pola Negri in "The Tattooed Countess" to establish him as one of the best. In addition to having played leading man opposite Corinne Griffith, Jeanette, Alma Rubens, etc., Mr. Herbert has played many big character leads, including "the blind major" in Bartholmew's "The Enchanted Cottage."

HELEN LEE WORTHING who began her motion picture career in "Janice Meredith," has just been assigned the leading feminine role in "The Count of Luxemberg," a Chadwick Pictures production. Her most recent role was an important one with Pola Negri in "The Flower of the Night."

DIANA KANE begins work this week as one of the wives in "The Seven Wives of Bluebeard," in which Ben Lyon plays the male lead. This role is an award of merit, so to speak, given Miss Kane by Robert Kane, the producer, in appreciation of the splendid work she did in one of the leading parts of "The New Commandment," which Howard Higgin directed.

A LINE FROM Betty Blythe informs us that she opened up her vaudeville engagement in England in the Hippodrome, the foremost theatre in Manchester. Betty says that she followed in the footsteps of Sessue Hayakawa. Miss Blythe will return to America early in November, when she will immediately begin work in a picture made here in the East, in which she is to be starred.

PATSY RUTH MILLER is the latest cinema celebrity to let her locks fall beneath the bobber's shears. Pat, whose long tresses were the envy of all, decided the other day that as Syd Chaplin's leading lady in "Nights of Night Nurse" she would give the world a glimpse of a shingled Pat. The result is devastating, from all reports, so the Warner star is rejecting in her freedom from hairpins and nets.

HOPE HAMPTON has returned from Rochester, where she posed for the color screen supplement of McCall's Magazine in the various dresses which she recently purchased in Paris. Miss Hampton plans making a picture shortly for Associated Exhibitors.

SOJIN, famous Japanese actor, noted for the subtlety of his oriental characters, has just been signed to play an important featured role in "The Golden Journey," which Raoul Walsh is directing for Paramount.

ALLAN DWAN will head for the Pacific Coast soon to film his next Paramount picture, "Sea Horses," which is scheduled to go into production at the Ballyley Studios on November 9. Jack Holt, Florence Vesper, George Bancroft and Lawrence Gray have been selected for featured roles.

WILLARD LOUIS, popular player in many recent Warner Brothers' successes, in which, usually, he has been cast in comedy roles, has been assigned the part of Pedrillo, personal servant to Don Juan, in "Don Juan," the Harlan Brodway's production for the year for the Warners. The assignment will serve to bring together again Barrymore. Louis and Mary Astor, a trio who scored heavily in Warners' "Bean Brumwell." The role is probably the most important for which Louis has ever been cast.

PRODUCTION of "The Overland Trail," a dramatic picture story of the Black Hills gold rush, has been begun at Universal with Albert Rogell directing. Jack Hoxie is the star, and is supported by a capable cast.

BEBE DANIELS will not return to Paramount's Long Island studio for her next picture, arrangement having been completed for the filming of her next starring vehicle, "Miss Brewster's Millions," in Hollywood, beginning November 9. Edward Sutherland will direct. Miss Daniels has just finished "Volcano," from the play "Martiniuque," directed by William K. Howard.

THE INCEPTION of the Universal School of Cinema Arts at Universal City early this month with a decided success, is reported. Everyone concerned exhibited the greatest enthusiasm and Raymond L. Schrock, general manager, has arranged for an enlargement of the school of the schedule. The first lecturer was Pat O'Malley.

SO IMPRESSED was Edward J. Montaigne, scenario editor of Universal, with the adaptation made by Mary O'Hara of "The Home Maker," King Baggott's success, that he engaged her to write the adaptation for Baggot's next picture for Universal, "Perch of the Devil," by Gertrude Atherton. This will be the second Atherton novel done into script form by Miss O'Hara, the first having been "Black Oxen."

ALMA RUBENS and Bert Lytell head the list with which Very, former Ince director-in-chief, has started production of "The Golden Butterfly" on the Fox Films lot in Hollywood.

THE CAST of "Nightie Night Nurse," on which Syd Chaplin has begun production for City Theater Brothers, has now almost complete. Chaplin himself plays the role of Jerry Clark, while Patsy Ruth Miller has the part of June Harrison. Others in the cast are Gayne Whitman, Pat Hartigan, Edith Yorke, Dave Torrence, Raymond Wells, Henry Barrowes and Ed Kennedy.

ONE OF THE thrills from "The Bashful Buccaneer" (Rayart) with Reed Howes, Dorothy Dwan and Bull Montana.
Sid Grauman staged a gold rush for United Artists' "The Gold Rush." Everybody was allowed to enter into the search for the hidden bag in the sands at Santa Monica. The Los Angeles Examiner cooperated in the stunt.

"Young" Stribling, famous Atlanta boxer drops in on his old school chum, Estelle Bradley, at the Educational-Tuxedo studio. Virginia Vance and Johnny Arthur are shown to the left of the school chums.

Richard Dix finds a better way of being kept moist after a rescue in Central Park Lake for a scene in Paramount's film, "Womanhandled."

It is all the rage now in Hollywood, and it was created by Percy Westmore, young artist for First National. Percy specializes in painting bugs on the knees of the girls, whereby he has become the envy of the entire state. He is shown doing his stuff on Grace Parker, member of "The Viennese Medley."

Vincent Lopez is also an artist with the pen and ink. If you don't believe, cast your eye on this caricature of Mary as "Little Annie Rooney," under which name Mary Pickford will soon be seen for U. A.
William Boyd's haberdashery of 1625 which he is wearing for P. D. C.'s "Road to Yesterday" fits in all right with the trick parchment paper, but Jetta Goudal in her modern chic hat—she'd fit in anywhere.

Bert Ennis, who actively took over the duties of Director of Publicity of the Roxy Theatre Corporation, building at 51st Street and Seventh Ave., New York.

Attorney General Cluff of Utah receives the first print of F. B. O.'s "Keeper of the Bees" from Pilot Rolfe at Salt Lake City. The picture made its world premiere at the American Theatre there.

Dorothy Mackaill and Joyce Compton, First National players take a few lessons in "Charlestoning" from some of the old soldiers in the Home near Hollywood.

You've got to watch your weight nowadays, according to the new style of player contracts handed out. Here's Joyce Compton checking up at the First National studios.

Here's the latest in fads, painting your "say it with flowers" stuff on the lucky one's knee. Ralph Graves, Mack Sennett Pathe star is telling it to Thelma Parr.

It's a lot of fun keeping in trim in this way, thinks Norma Shearer, the Metro star. At the present time, the reason Norma must keep in trim is the picture "Free Lips" which Hobart Henley is directing.
Samuel Goldwyn, and his two finds of the current season, Vilma Banky, and a little sixteen year old American beauty, Lois Moran. Both will be seen very soon in United Artists releases.

(Above) of course, he is none other but W. C. Fields, engaging in a little by-play for the kiddies while at work on Griffith's Paramount picture, "That Royle Girl."

Jackie learns that fame doesn't always pay. He was a marked "man" when he started out in his electrically propelled roadster for the Metro studios to work on "Old Clothes."

Exquisite Lilyan Tashman will be seen with Charles Ray and Pauline Starke in the new Metro-Goldwyn-Mayer picture "A Little Bit of Broadway."

They look busy, but it's probably a put up job for the camera. However, there is no denying that this Paramount Casting Staff, Datig (standing) in charge, do some pretty good work.

Charles Wakefield Cadman, noted American composer, who was engaged to do the score on Paramount's "The Vanishing American," a screen version of Zane Grey's epic of the American Indian.
NOT all of you have met “Pete” Milne. He's the clever News Editor of Exhibitors DAILY REVIEW and is in the office most of the day waiting to hear from you.

When that big story of yours breaks or that last minute news comes through “Phone It to Pete,” Bryant 6160. He'll tell the rest of the motion picture industry in Exhibitors DAILY REVIEW'S columns the next issue. Speed is his middle name.

“Pete's” got a real nose for news and how to write. He's a real newspaperman and a showman too. Been in this game of ours about 12 years. Knows it from A to X anyway.

So just “Phone It to Pete.” Your story will be broadcasted to everybody in the motion picture industry.
News of Exhibitor Activities

Goldman Dismisses Suit Against Metropolitan

ST. LOUIS, Mo.—William Goldman, through his attorney, A. Frumberg, Monday, October 12, dismissed his $250,000 damage suit against the Metropolitan Theatre Corporation, Harry Koplar, president.

The controversy was settled out of court.

Goldman, through the suit, sought to establish an interest in the St. Louis Theatre at Grand Boulevard and Morgan street, which will open shortly. He was the original promoter of the theatre.

Goldman shortly after the suit was filed sought to compel David Sommers, president of the Metropolitan Theatres Corporation, and Harry Koplar to answer questions tending to establish Koplar's alleged connection with the theatre, but was overruled by the special commissioner.

Later, the Missouri Supreme Court sustained the commissioner.

The theatre has been leased to the Orpheum Circuit and will be used as a combination vaudeville and first run motion picture theatre.

Metropolitan Opening

ST. LOUIS, Oct. 16.—The $200,000 St. Louis Theatre, Grand Boulevard at Morgan street, the grand opening of which has been delayed from time to time, is scheduled to throw open its doors within a very short time now, according to the latest advices. The building was erected by the Metropolitan Theatres Corporation, of which David Sommers is president, Sam Koplar vice-president, Emil S. Strauss treasurer, and Lambe & Koplar, manager. It will seat 4,200 persons.

Several months ago the theatre was leased to the Orpheum Circuit and will be used as a combination vaudeville and picture house. It adjoins the Grand Central Theatre, owned by Skouras Brothers Enterprises, while across Lucas avenue is the Missouri Theatre, owned by Paramount and Balaban & Katz.

Walther is also a director in the St. Louis Amusement Company, controlled by Skouras Brothers and Harry Koplar.

"PHANTOM" IN PHILADELPHIA

"The Phantom of the Opera," Universal's big super-production, now enjoying a run at the Astor Theatre, New York City, had an elaborate premiere early this week in the Alhsine Theatre, Philadelphia, the Stanley Company of America's place.

STAHLE TAKES ANOTHER

ST. LOUIS, Mo., Oct. 16.—Maurice Stahl has taken a lease on the Plaza Theatre, Clara and Eutiel avenue, formerly operated by the Super Theatre Corporation, controlled by Hector M. E. Pasmezoglu, who is disposing of all his properties.

Stahl several weeks ago also leased the Delmar Theatre and air dome from Pasmezoglu, changing the name later to the Embassy Theatre. He also interested in Union Theatre, Union and Easton, the Mikado, and Mikado Airdome and with George Skouras in the Aubert and Chipewa.

Arkansas Exhibitors Settle Music Problem

Collins Reelected President at 11th Semi-Annual Meeting

LITTLE ROCK, Ark., Sept. 16.—An agreement by which Arkansas motion picture owners may use the copyrighted music of members of the American Society of Composers, Authors and Publishers by paying license rates, was reached by the Motion Picture Theatre Owners of Arkansas with Judge Felix D. Robertson, of Dallas, Tex., resident attorney for the society at the eleventh semi-annual meeting of the motion picture men at Hotel Marion yesterday.

This agreement settles many contemplated infringement suits against theatre owners in Arkansas who heretofore have been using the music of the society without authority," Judge Robertson said. "It had been planned to file the suits soon in United States District Courts throughout Arkansas." Similar settlements have been reported by Judge Robertson in Texas and other states.

Eli Whitney Collins of Jonesboro was elected for the fourth consecutive time as president of the motion picture men. Cecil Cupp of Arkadelphia was elected vice president to succeed H. D. Wharton of Warren, who was chosen secretary-treasurer.

Members elected to the board of directors are W. C. Landers, Batesville; L. B. Clark, El Dorado; E. H. Butler, Russellville; E. C. Robertson, Fayetteville; Walter W. Raney, McCrory; John A. Collins, Paragould; Sidney Nutt, Hot Springs; H. D. Wharton, Warren, and W. H. Blume, Searcy.

About seventy Arkansas motion picture theatre owners attended the meetings. The first day's meeting they were shown special films at the New Theatre, owned by T. E. Sharp, who is building another theatre in Pulaski Heights, west of the main business section of Little Rock.

MUD COLLEY LETS CONTRACT

BIRMINGHAM, Ala., Oct. 16.—Contract for the building of the new million dollar moving picture theatre to be built on West Second avenue has been let by the Mudd Colley Amusement Company to Charles M. Allen & Sons, of Birmingham. Work of clearing the site will be begun within the next week, according to B. H. Mooney, who said that the building will be completed and ready for occupation within the next ten months, if the present schedule for building is carried out.

SAN BENITO, Texas, Oct. 16.—A modern theatre will be built in the near future. The theatre will cost about $50,000 and will seat 1,000.

SAN ANTONIO, Texas, Oct. 16.—The new $1,500,000 Arizc Theatre at San Antonio Texas, is now under construction and will be finished and completed early in the new year.

CHILDRESS, Texas, Oct. 16.—The new Palace Theatre at Childress, Texas, will be completed and opened for business in the near future.

CLEBURNE, Texas, Oct. 16.—W. A. McDonald, well known theatre manager, died at his home September 26th. He leaves a wife and two daughters.
Sunday Opener
Now Held On
Additional Charge

KANSAS CITY, Mo., Oct. 16.—Not having been satisfied with seeing J. W. Cotter, manager of the Fourth Street theatre, Mob-}

erly, Mo., fined $80 for violating the town's blue law ordinance for opening on Sunday, the county prosecutor for Randolph county has filed a charge of violating the town's anti-Sunday labor statute against Mr. Cotter. The first case has been appealed to the state supreme court, while the second charge is regarded as more or less of a crude joke on the part of an over-zealous office holder.

THEATRE ACTIVITIES IN
ST. LOUIS DISTRICT

ST. LOUIS, Mo., Oct. 16.—The Arsenal Theatre, Grand Boulevard at Arsenal street, St. Louis, Mo., plans to erect a handsome steel canopy in front of the house. It commands South Grand Boulevard for many blocks. The St. Louis Amusement Company are the owners.

The Jonesboro Amusement Company, Jonesboro, Ark., will soon take bids on a $100,000 motion picture and vaudeville theatre to be erected at Church and Monroe streets. The house will be 75 by 120 feet and of steel, stone, concrete and terra cotta construction. E. J. Wolfert is the architect.

Tony Suderuk, president of the Crescent Amusement Company, Nashville, Tenn., has had plans prepared for a $50,000 theatre for Shelbyville, Tenn. It will be erected on the site of the present opera house.

William Schrader plans to erect a $75,000 motion picture and vaudeville house in Sterling, III. The plans prepared by Bradley & Bradley, 520 Brown Building, Sterling, call for a house two-story and basement, $0 by 135 feet. It will be of brick, concrete and stone construction.

NEW THEATRES FOR
OKLAHOMA CITY
OKLAHOMA CITY, Okla., Oct. 16.—Harvey Leake has purchased the Grand Theatre at Collinsville, Okla.


Lee J. Lewis has purchased the Palace Theatre at Greenwood, Ark.

Fire caused considerable damage to the Crescent Theatre at Little Rock, Ark., but the building was saved and no one injured.

James Boyd will open his Gem Theatre at Bylineville, Ark., in the near future.

L. Miller has purchased the Queen Theater at Bay City, Texas.

Lee A. Walker is building a new theatre at Lampassas, Texas.

H. C. Houston and C. C. Lindsey are erecting a new theatre building at Memphis, Texas, to be named the Gem.

The Gem Theatre, recently burned at Dallas, Texas, is to be rebuilt soon.

J. B. Shackleford and W. O. Shackleford have opened their new $100,000 theatre at Abilene, Texas. The new theatre is 50 x 140 fireproof and the last word in theatre building and equipment.

Exhibitors Who Sell
Held to Contracts

(From the Motion Picture Journal, Dallas, Texas.)

Showmen who sell their houses without provision for the assumption of existing contracts are liable to the exchange for fulfilment of these obligations, it was stressed at recent meetings of the Board of Arbitration.

This ruling was handed down in a number of cases, the most important of which were filed against H. A. Holton, of Port Arthur, who recently sold his houses there to the Jefferson Amusement Company of Beaumont.

The Independent Film Service Company was sustained in its claim against Holton for $315 for unplayed product. The distributor was also sustained in its claim against J. H. Pittman for $80. Pittman also sold his houses to the Beaumont Company.

Fox won out in its claim against Holton for $1,890 representing the largest sum of money involved at the board meetings.

Creole and Southern States, two companies which recently combined to form the Liberty Film Distributing Corporation, each had cases against Holton. The former held several percentage agreements and filed a claim for $613.86 which was disallowed by the board. The Southern States claim on straight rental for $1,150 was allowed.

Liberty was sustained in its claim against Roy McAmis, formerly of the Princess in Sayre, Okla., for $519.93. The exhibitor recently sold his house without making provision for playing pictures under contract.

George L. Holdridge, formerly of the National at Pharr, Texas, was ordered to pay Vitagraph $210 rental on unplayed pictures. The exhibitor sold his theatre recently without making proper provision for handling programs booked.

These cases having gone through Board of Arbitration proceedings, the way is now open for the exchanges to bring suits in the courts for coverages of the amounts listed above.

Harris & Ballew, charged by Famous with holding a print six extra days, were ordered by the board to pay the distributor $40 to cover the lost time.

ALBANY BRIEFS

ALBANY, Oct. 16.—Exhibitor activities of general interest in Central New York during the past week included the following:

The departure of Bob Landry of Ogdenburg for Florida.

The appointment of Frank Briggs as manager of the Clinton Square theatre in Albany.

The acquisition of the Colonial theatre in Mechanicville by J. J. DiCesare from the K. and B. Amusement company.

The announcement of F. W. Aldrick of the Regent in Schenectady, who will close for the winter on November 1.

The departure of William Shirley for Florida after a few days spent in Schenectady.

The announcement from Nick Dennis of Utica that he would operate the Auditorium in this city with pictures and Italian vaudeville.

The resignation of Louis Saperstein as manager of the Palace in Troy.
“Speed Spook” Car in Canada

Murray Lafayette Breaking Into Front Page Newspaper Copy With His Driverless Car

The famous driverless “Speed Spook” car which C. C. Burr is sending on a transcontinental trip to exploit the Johnny Hines pictures now being released through First National, and which was used with remarkable success in New York City, New Jersey, Philadelphia, Reading, Pittsburgh, Harrisburg, Wilkes-Barre, Scranton, Morgantown, Chicago, St. Louis and a host of others, is now doing effective work in Canada, the first leg of the trip, under the supervision of Murray Lafayette who has handled the car in all its exploits during the past year.

Lafayette, who is new in Montreal, has not only broken into front page newspaper copy in Toronto, Hamilton and Montreal, but has managed to have the exploits of this “driverless car” featured in every city where he has appeared. He reports that the sensation created by the “Spook Car” in the Canadian cities is reported to be without equal in the history of the Dominion. According to newspaper clippings received at the Burr offices daily, the Canadian newspapers have been quick to play up to the limit as far as featured front page space is concerned.

Lafayette has been able to obtain permission from the municipal authorities everywhere to run the “driverless car” without molestation, with the result that the “Spook,” by its unusual appearance and the fact that no driver is visible at the wheel, has been able to cause unusual comment and to bring the car to the attention of practically everybody wherever he has gone.

The business-getting results in the theatres that are playing the Johnny Hines pictures in Canada have been unusually big, and the many calls from exhibitors throughout the smaller Canadian cities in Ontario and Quebec have been so great that the “Spook” will probably remain across the border an additional 4 weeks.

Immediately following this, Lafayette will drive the car to each principal city in the United States in conjunction with the showing of “The Live Wire,” “Rainbow Riley” and “The Brown Derby,” the first three of John-
In the run of the new Douglas Fairbanks feature, "Don Q," at the Colonial theatre, Boston, three exploitation angles were developed by Mark Larkin, who has been the Fairbanks publicity ace for several years and whose work during the engagement of "Don Q" at the Globe theatre, New York, brought such results that he was sent on to Boston.

In addition to the regular newspaper publicity and advertising campaign an "Inquiring Reporter" tie-up was effected with the Boston Traveler which resulted in two column story with cuts every day for four of the five weeks of the engagement.

A man dressed as "Don Q" accompanied by a traveler reporter and a photographer went about the city asking three questions of various pedestrians in the streets. All questions related to points of interest in the city. For instance, here are the questions for one day:

"Where is Bowdoin Square?"
"Where is Tremont Row?"
"Where was the first schoolhouse in Boston?"

To the persons correctly answering these questions "Don Q" gave free one month's subscription to the Traveler. To the first person answering correctly he also gave a pair of tickets. Each person answering correctly during the contest was entitled to participate for an essay prize of $100, awarded by the Traveler who wrote the best article on Boston.

The cost of this tie-up was $650 which was charged to advertising and pro-rated over the five weeks. One thousand one month subscriptions at 55 cents each, plus the $100 prize money was the amount spent by the theatre. The effect of this feature appearing daily in the Traveler was of incalculable value for it appeared as news and not advertising.

Another tie-up which was very effective was made with WEEI, the most powerful broadcasting station in New England. Each evening a brief synopsis of "Don Q" was broadcast, and then Bob Emory, known to the younger radio fans as "Big Brother," asked his hearers to send him their best "Don Q" adventure; this to consist of some adventure on the part of a boy that would reflect credit to himself and also his father. The broadcaster pointed out the advantage of fathers and sons seeing the picture together, inasmuch as it tended to show the sort of example a father should set for a son, and also how a son should follow the father's example. As rewards autographed copies of Douglas Fairbanks photographs were given.

A "Don Q" tango contest for a Douglas Fairbanks cup figured in a third tie-up. Pemberton Inn, where the contest was staged, is of the better class of dining places. The tie-up was made with the Boston Advertiser, which gave a two weeks' publicity campaign consisting of a daily short story, with cuts, supplemented by a three day advertising display on the part of the Pemberton Inn, in which the contest, the inn and the theatre and picture were mentioned.

The Boston Traveler supplemented the "Inquiring Reporter" campaign with 3500 tack cards without cost to the theatre; also posters on each of the sixteen delivery wagons.

"Pretty Ladies" Campaign Based on Catchy Title

The Queen of Tresses contest proved an exceedingly popular feature of the elaborate campaign waged by W. J. Murphy, Metro-Goldwyn exploiter and the management of Loew's Winter Garden in San Francisco when "Pretty Ladies" opened there recently. The first prize for the most beautifully dressed head of hair was a week's vacation at Hotel Capitola, a vacation outfit contributed by the Emporium Sportswear Shop and a three weeks' engagement under Fanchon and Marco. The second prize was $50 in cash, and there were 15 additional prizes.
Records Are Fragile Things When

"The Lost World" Hits Town


The North-West is supposed to be radically different from the conservative East. But like the far famed Colonel's lady and Judy O'Grady they're sisters under their skin," when it comes to mobbing the box-office when "The Lost World" comes to town.

Jensen and Von Herberg, who may well be described as Generals in the vast army of exhibitors, "went after it" when they booked "The Lost World" and got what they went after. Meaning business.

This is what they did. With the aid of Fred McClellan, exploitation man assigned by Allan S. Glenn, First National's Director of Exploitation.

Two contests were arranged for concurrently. One with the Portland News. Guessing the weight of the prehistoric monsters in "The Lost World." Seven consecutive days. Another with -The Portland Telegram. "Is Portland 'A Lost World' To You." Also for seven consecutive days. The newspapers were eager to co-operate—as they always are when something is offered that creates reader interest.

The Portland News ran the story of the picture in serial form.

Wallace Beery and Lloyd Hughes smoking pipes; book stores and drug stores again for display of the novel by Conan Doyle and music stores for the exhibition of windows full of the song "The Lost World."

A MAN dressed in the costume of a tropical country explorer paraded the main streets of Portland distributing "The Mystic Oracle," a clever gadget descriptive of the picture, which has become so popular that like the far famed medication "children cry for it."

Jensen and Von Herberg also rigged up three new electric signs at their Liberty Theatre to inaugurate the advent of the picture.

Not more than a week was consumed in effecting the entire campaign, other than the paid ads in the papers which were started well in advance as were the readers and specials and photos.

THE result, as in Pittsburgh, was an opening day which broke all records and which gave promise on the opening day of breaking all records on the week as well.
NO TROUBLE WITH WIVES

THE TROUBLE WITH WIVES
is that they often let the flappers get away with it when they might wear

Dorothy Dodd SHOES
And have Feet as Pretty as any on the Silver Screen

Don't Envy the Salesman!

HERE are two of the special tie-up cards that have been arranged by Leon J. Bamberger, assistant manager of the exploitation department of Famous Players-Lasky Corporation, with the manufacturers of Martha Washington, Queen Quality and Dorothy Dodd Shoes.

These merchants will receive attractive window cards for display during the advance campaign conducted by exhibitors on this picture. Among the slogans printed on these cards to arrest the attention of passersby are these:

"The trouble with Wives is improper footwear."

"The Trouble With Wives is that they often let the flappers get away with it when they might wear Dorothy Dodd shoes."

"The Trouble With Wives may often begin with the shoes she wears. Queen Quality shoes give every woman the benefit of faultless fit and smart style."

On the cards are reproduced highlights from the attraction.

The tie-up with F. Mayer Boot & Shoe Company, of Milwaukee, manufacturer of the Martha Washington shoe, was made through the assistance of Ed. Cercoran, Paramount exploiter in Wisconsin.

Thomas G. Plant Company, of Boston, is cooperating with exhibitors and Paramount through the tie-up with Dorothy Dodd and Queen Quality shoes.

In furthering the tie-up, the Mayer Company is providing its dealers with a two-column ad mat and a pair of shoes to be awarded in any contest which a theatre may wish to conduct in connection with the presentation of the picture.

THE TROUBLE WITH WIVES
as that they don't take a leaf out of Beauty's Book — and wear Queen Quality SHOES
that give the Natural Beauty of their Feet a Chance

SPECIAL COMMENDATION

THE mythical prize this week ought to go to the management of the Liberty Theatre, Kansas City, for the splendid cut-out it made on Fox's "The Iron Horse." Thirty-five feet in height, it towered over the marquee, a veritable challenge to all the doubtful that here was a picture of merit.

The National Tie-ups Obviate All Trouble With Wives

ELEVEN thousand merchants will cooperate with theatre owners in exploiting "The Trouble with Wives" through a tie-up just effected by Leon J. Bamberger, assistant manager of the exploitation department of Famous Players-Lasky Corporation, with the manufacturers of Martha Washington, Queen Quality and Dorothy Dodd Shoes.

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Are you following the daily exploitation musings in Exhibitors Trade Review? You ought to, because they are meant just for the kind of exhibitor who wants to make money out of exploitation without mortgaging his theatre to do so.

Thirty-five foot marquee cut-out on "The Iron Horse," Fox film.
Watch the Press Books That Explain Stunts
A Book That Goes Into Detail on Each Stunt Usually Has Something Real to Explain

NAT ROTHSTEIN and his staff at F. B. O. have put over another one of the famous "detailed" press books. The fact that it has more or less ideas in it than the next book is of less importance than the fact that each of the stunts got up by the staff is fully explained, leaving nothing for the exhibitor to have any doubts about. That is a worthwhile policy, and one that has always been appreciated by exhibitors.

Besides, it can usually be taken for granted that the man who will thus go into detail about an idea he has to forward is pretty well acquainted with all the angles of the stunt. It is a difficult matter to go into detail about hokum. That is usually put over with a big screaming headline, and a few lines of explanatory copy, leaving much to the imagination of the exhibitor (and oftimes more than even the imagination of the exploiteer could grasp.)

In the big book put out for "The Keeper of the Bees," nearly every stunt that requires an explanation is duly illustrated. Several samples of the pen and ink sketches used are reproduced on this page.

For instance, the street ballyhoo shown in the upper right hand corner of page might be a rather far-fetched matter without the aid of an illustration. In the sketch, you have the whole story. People will identify the costume worn with matters pertaining to the keeping of bees. The same applied to the window show sketched in the lower left of the page, and also the clever little guessing stunt shown at the right.

Tie-Up Values Stressed

It is interesting to note to what extent tie-ups are being used in the making of exploitation for recent pictures. It is of special interest to readers of ExHibitors Trade Review, since this paper has always advocated and stressed the value of tie-ups, sometimes over and above any other form of exploitation.

The National Tie-up and Exploitation Section run periodically by the Exhibitors Trade Review has made exhibitors and producers sit up and take notice. This department is in constant receipt of photographs and stories from exhibitors showing to what great use they have made of tie-ups. And lately, the attention of this department has been called to a large number of producing companies that are arranging similar tie-ups for their pictures.

These tie-ups were at first suggested in their press-books. And now the tie-ups are being worked out in detail, following the mode of procedure outlined by Exhibitors Trade Review. The large majority of them are excellent in their conception, and this department advocates their use in whatever form or mode the exhibitor finds plausible.
Nut Cracking Contest Something New

A NUT-CRACKING contest as a means toward brushing up on American history has just been staged by the Rialto Theatre, Charleston, West Virginia. That the list of brain twisters made a hit with local historians was evidenced by the large number of replies received. The general excellence of the replies indicated as well that Charleston's histories and reference books came in for a fine thumbing and combing during the week of the contest.

The Charleston Daily Mail did its patriotic bit toward the dissemination of our country's history by conducting the affair in a generous and public-spirited manner. The newspaper featured the contest in prominent positions each day, under a double column head. As the idea was launched to be one of the exploitation aids given the local engagement of "As No Man Has Loved," it can be appreciated that the Fox picture came in for a lot of valuable free space.

A few of the thirteen queries pronounced are as follows:

1. Who and what was Thomas Jefferson? Aaron Burr?
2. How many stars in the flag in 1807? and 1863? Who was president in the same years?
3. In what year was Philip Nolan condemned to be a man without a country? How long was he a man without a country? What was it he loved "As No Man Has Loved"?

CONTESTANTS sending the best answers were awarded the following prizes: First prize, $5 in gold; second prize, $3; third prize, $2. Honorable mention prizes consisting of six pairs of tickets were also awarded. Contestants were directed to send their answers, not to the newspaper offices, but to Lieutenant Nolan, Rialto Theatre, Charleston.

"Pony Express" Gets Great Send-Off At 'Frisco Theatre

IF you are running a little theatre, and can't afford more than about twenty-five dollars a week for exploitation, then just read about this stunt as a matter of interest and guidance for future days. But you

big fellows ought to get in behind the idea in big shape, and make the same clean-up on "The Pony Express" that the management of the Imperial Theatre made during its recent run there.

There was no angle of exploitation omitted in the campaign. Posters a plenty. Direct-by-mail advertising. Big ads in the newspapers. Plenty of window tie-ups with firms of national importance. And a street ballyhoo that could take a prize in any float parade.

Window tie-up with the Gillette Safety Razor was another important step in campaign on Paramount's "Pony Express.

Pretentious Prologue Features "Slave"

WHEN Norma Shearer appeared in her new starring vehicle, "A Slave of Fashion" at Loew's State Theatre in St. Louis, Mo., W. G. Bishop, Metro-Goldwyn exploiteer, tied up the house of Finkelstein, fashionable clothiers, with the presentation, thereby enabling the theatre to put on "A Symphony of Fashions." This pretentious revue involved the use of five sets and twenty-five people.

A special announcement trailer revealed in advance that scene 1 would deal with Adam and Eve in the Garden of Eden, where personal adornment was first adopted; that scene 2 would set forth the Dance of Cleopatra, with Egyptian styles and settings; that scene 3 would show the court of Louis XI of France, where fashion reached its pinnacle of ornate design; that scene 4 would introduce the minuet as danced in Colonial days in America in Colonial costumes, and that scene 5 would display advance fashions of today. Seymour Simon's orchestra of 11 pieces furnished music on the stage for this revue.

The House of Finkelstein bought space in the local dailies and took advantage of the fact that the Retailers' Association met in St. Louis at the time, a letter being mailed to every merchant expected. A tie-up with the Shoe-Mart gave more space in the press, and another tie-up with the Fashion Bootery resulted in the mailing out of 10,000 booklets by the shoe store exploiting both the picture and its wares. A number of window displays were achieved, and special write-ups found space in the press. There was also a special lobby display.
THE VANISHING AMERICAN

CAST AND SYNOPSIS

Nophie ......................................................... Richard Dix
Ruth's enemy. Lois \nEdythe \nTed Lawrence ...................................................... Harriet Hammond
Ruth's friend. Kathleen Key
Muriel Randall ..................................................... Margaret Seddon
Mrs. Randall ....................................................... Basil Courtne
Bert Woodruff .................................................... Guy Oliver

Nophie is the head man of his tribe. The tribe is being explored and robbed by Bookie, the Indian Agent, and his gang. Nophie protests in vain. America enters the World War. Horses are necessary. Marion begs Nophie to have his tribemen bring in their mounts. Loving Marion, he agrees. The Indians not only bring in their horses, but also enlist. In France, Nophie is distinguished for bravery. When they all return home, some badly crippled, they find that Bookie is in charge. He has stolen all their lands and exiled their people to the desert. He is also responsible for the death of the girl, Gekin Yashi, Shioke's sweetheart. This brave exorts his people to war. Despite Nophie's efforts, the redmen descend on the town of Mesa. The whites take refuge in a school house. Enraged to stop bloodshed Nophie ventures out and is killed. So is Bookie. The Indians despise. A friendly agent is appointed. Captain Ransdell comforts Marion.

By "Herb" Cruikshank

A REMARKABLE picture which should prove to be a box-office attraction of unusual merit. It has the deserts and canyons of Arizona as background. Hosts of real Indians of the Navajo and Hopi nations are introduced into the action. The photography is exceptionally fine, and there are a number of long shots equal in beauty to any ever made.

The story itself is of secondary interest. It is a satisfactory tale but nothing unusual. But as a vibrant history of the original Americans the film heads the list.

In the early sequences we are introduced to the various peoples whose possession of the country antedates the Indian invasion. All this is somewhat in the nature of a prolog.

The most actionfull sequences include a fist fight between the hero and half a dozen villains, the battle scenes in France, and the descent of the enraged warriors on the desert town of Mesa.

Richard Dix makes an unexpectedly fine Indian chieftain. Noah Beery is a black-hearted scoundrel. Lois Wilson fits nicely as the girl. And Malcolm McGregor is satisfactory. Big expansion for this one. Stress the Indian stuff. Tie-up with Zane Grey's novel. When you play this brag about it plenty. They will not be disappointed.

THE MIDSHIPMAN

CAST AND SYNOPSIS

Midshipman James Randall .......... Ramon Novarro
Patricia Lawrence .......... Harriet Hammond
Ted Lawrence .......... Richard Dix
Mrs. Randall .......... Margaret Seddon
Basil Courtney .......... Basil Courtne
Rita .......... Kathleen Key
Pat .......... Maurice Ryan
Ted .......... Harold Goodwin

Midshipman Randall attends the United States Naval Academy at Annapolis, as did his father before him. He meets and loves Patricia Lawrence, who is engaged to the villain, Basil Courtne. Randall is duty the night of the big dance. Courtne frames things so that Rita is to be found with Rand- dall in the duty room. Plans slip and Ted is found instead. Rather than betray Patricia's brother, Randall plans to reign. However, Ted has overheard Courtney's plot and tells Randall. Meanwhind Courtney kidnaps Patricia on his yacht. Randall pursues in a naval vesel, whips Courtney in a fight and marries Patricia upon his graduation.

By "Herb" Cruikshank

A DIVERTING comedy of particular interest because of the Annapolis coloring and the introduction of the United States Navy. It should go well anywhere.

The early sequences are devoted almost entirely to the development of humorous situations. Later the film turns into melodrama with the boys in blue again dashing to the rescue of beauty in distress.

One of the best directorial touches in the picture comes when Novarro, as asked by freckled-face Wesley Barry to fill out his sister's dance card. Novarro looks at Barry, who dissolves into a girl the image of her brother. Wesley, as a girl, will get a laugh anywhere.

There are other shots showing the hazing of the new arrivals by the upper classmen.

Throughout the entire picture the spirit and morale of the Annapolis students is well stressed.

Novarro and Harold Goodwin, Ted in the picture, put on a good, lively bout in the beginning of the film. They remain enemies throughout the action, but the Navy spirit wins and in the last reel they are fast friends.

Ramon Novarro makes a good Midshipman Randall. The uniforms of the Academy become him. Harold Goodwin render an even performance in the character bit of another cadet, Tex. The rest of the cast helps materially. Crawford Kent plays the heavy with easy confidence.

Make the most of the tie-up with the Academy. Tell them the Secretary of the Navy hands Ramon his diploma. Invite all the gobs in your vicinity. Get your congress- man to aid in arousing interest regarding Annapolis scholarships.

LAZYBONES
Fox Photoplay. Adapted from the stage play by Owen Davis. Scenario, Frances Marion. Director, Frank Borzage. Length, 7,234 feet.

CAST AND SYNOPSIS

Lazybones Kit .......... Buck Jones
Mrs. Tuttle .......... Madge Bellamy
Dick Ritchie .......... Leslie Fenton
Agnes Fanning .......... Jane Novak
Ruth Fanning .......... Zeilla Pitts
Mrs. Fanning .......... Emily Fitzroy
Elmer Ballister .......... William Norton Bailey

Lazybones is a shiftless but lovable character. He loves Agnes. Mrs. Fanning sends her to learn that no better. She marries. He abandons her to train respectable. But he is back in love with her. She is her marriage. In the end there is an intimation that Lazybones and Agnes may marry.

By "Herb" Cruikshank

HERE is a heart-throb film that should go big where they like the sobby "East Lynne" type of drama. Don't lead them to expect a typical Buck Jones picture. This is not one. It is different from anything Buck has done. And he does well.

The action begins about the year 1900. The characters are clad in the costumes of that period. Here we have ZaSu Pitts, as Ruth, returning home with a baby. She explains that she has been married. But her sailorman has been drowned. Right here the introduction of a wedding certificate would have saved a heap of trouble.

The final scenes are laid in 1925. Lazybones is grey at the temples. Kit has de- veloped into a charming young woman.

One good shot shows Lazybones sleeping while his buddies in France are busy battling Hunns. He wakes with a start, dashes from his dugout, and half asleep unwittingly captures the enemy. A bit of a sad ending. But the audience knows that Agnes will soon be hovering in the background.

ZaSu Pitts steals the picture while she is on the set. This excellent actress contributes a portrayal that will tear wires from the hardest hearted audiences. Buck Jones proves conclusively that he can act as well as ride. This is a new departure for him and his work is most interesting.

Feature the stage play. Talk about Buck Jones in a new type role. Stress the strong cast. Window displays of fashions from 1900 to date will help. Tie-up with the newspapers on an old time photograph contest.
FLYIN' THRU

By Herb Cruikshank

The picture is built frankly about Al Wilson's spectacular aeroplane stunts. These are sufficiently thrilling. The film should be a puller for the smaller theatres.

Wilson surely understands the air stuff. Some of the things he does are exceedingly daring. When he rides his plane the attention of the audience will be riveted on the screen.

One of the best thrills is contained in a scene where the engine stops high above the clouds. Wilson climbs along the side of the plane and sets it going again. There is no fake to any of his stunts. He certainly flirts with death a dozen times. In other sequences he swings from his air-steam on a ladder, and indulges in other antics that are warranted to call forth exclamations from the onlookers.

The picture needs some editing. Judicious cutting will help the continuity a lot, and will also strengthen the plot.

There is some good comedy, rather of the slap-stick variety, supplied by Garry O'Dell in the role of Bill Goofus, late a sergeant in the A. E. F. aviation corps. Bill manages to get in everyone's way including his own. He gets across a number of bits that will arouse the average audience to laughter.

There are several cut-backs showing war stuff. It is interesting to see the Big Berthas again in action.

Al Wilson is a personable hero. He does very well with his role. One cannot help but admire his intrepid daring in the air. Fontaine La Rue is excellent as the dance hall vamp. Clarence DuBose plays the heavy role in characteristic fashion.

Exploit Al Wilson and his aero-plane stunts. Tie up with the legion. Invite all late members of the aviation corps to be your guests.

DOWN UPON THE SUWANEE RIVER


CAST AND SYNOPSIS

Hopeless Bill Ruble Charles Emmett Mack Mary Northrop Helen Truesdale

David Norwood Arthur Donaldson

John Banner Walter B. Lewis

Old Mag Blanche Davenport

Herbert Norwood Wally Merrill

Shy, shy woman Bertha Shroyer Kennedy

Gambler Jack Burgoyne

Bill Goofus Garry O'Dell

Blanche and Jim Willis quarrel. Blair is killed by the villain, Parker. Willis is sent to jail for the murder. Young Willis returns from France an aviation ace. He sets out to find the real slayer and free his father. He teors the country as an exhibition flyer and strikes a clue on the Mexican border. Sybil, Parker's dance hall sweetheart, becomes interested in Al and tells the truth. Willis endeavors to kidnap Anne. Speeding over the desert in a motor car, but Willis overtakes it in a plane. The girl is rescued, Blair turned over to justice and Willis wed Anne in an aeroplane far above the clouds.

By "HERB" CRUIKSHANK

JUST a sweet little story of the Southland. It possesses a certain charm that should make it a box-office asset.

There is a plausible plot which has been rather well developed. There is some suspense, a delightful love story, and an air of realism that is one of the chief charms.

No big kick is contained in the film, but there are a number of mildly exciting episodes. These, somehow, seem to fit in with the general tempo of the story. Any hectic happening would be strangely out of place.

Naturally the scenes are laid along the moss fringed banks of the dreamy Suwanee. The picture was actually shot there. The scenery is unfamiliar and beautiful. The photography especially good. The direction all that could be desired.

Once in a while there are situations that strain the credulity. Thus, the hero plays poker with the villain to regain the funds lost by his wastrel brother-in-law. Right off the reel, he holds an ace, king, queen and jack of hearts. Most poker players know the chance of drawing a straight flush. The hero draws the ten spot with no trouble at all. He could have won on a pair of aces and done so more convincingly.

There are a number of negro characters introduced into the action. They are the real thing apparently picked up on location. With the help of the minstrelsy and pantomime with which their race is endowed, they do marvellously well.

Charles Emmett Mack is a satisfactory hero. He has profited by his association with D. W. Griffith, and renders a performance in keeping with the story. Mary Thurman is not quite the type for her part, but does her best to make up for this deficiency. Blanche Davenport is excellent in the character bit of an old fortune teller. Charles Shannon supplies the comedy. His make-up is the one jarring note. It is badly exaggerated.

Stress the Suwanee River idea. Tie up with the song. Use a darky quartette prologue. Tie-up with the churches.

BIG PAL


CAST AND SYNOPSIS

Dan Williams William Russell

Helen Truscott Julianne Johnston

Ma Williams Mary Ade...

Johnny Williams...Micky Bennett

Bill McElhern Donaldson

Rube, frowning upon the community because of atheism, dozes with Mary. He saw her odds agin from disgrace but is suspected of theft and driven from town. He ships on a boat and is gone a year. Mary's child is born and she is cast out by her parents. She pins a note to the child's clothing and sets out to drown herself. She is saved by an old negro and returns home to find Bill is unluckier, is convinced that his religious ideas are wrong. He and Mary attend church with the baby. All ends well.

By "HANK" LINET

WITHOUT rooseing too much into all the details that make or break a picture, can be said that "Big Pal" will make a pretty good box-office asset. It is built along the very orthodox lines of successful pictures, as success goes, offering nothing startling nor very novel, and at the same time, offering nothing offensive. Which makes things even-Steven.

A steady and rapid fire of action tends to make one overlook many little discrepancies in the direction and photography, which latter must be said to rather poor in spots.

From the very start of the picture, the viewer senses that somewhere in it he will be treated to a real fight scene. That's worth while waiting for. And as the picture progresses and shows marked improvement over the manner that the opening shots were handled, the anticipation of the ring fight becomes sweeter. Which is as it should be but for the boxer.

William Russell as Dan Williams is or was an amateur boxer of some note, which helps a great deal in his portrayal as the logical contender for the heavyweight championship. He puts on a real fight, and it seems to us that the fellow who stood up (as long as he could) in front of him during the fifth round of the bout earned every penny he received from the prize-fighting company. He got an awful licking.

Micky Bennett, as Johnny Williams, deserves watching. The kid has some very fine traits. He is, more or less, a natural actor, and pulled many laughs from the little audience that watched this picture with the reviewers, the "Big Pal" reviews.

Mary Carr was her old, sweet self again, this time as a Granny-radio-bug.

There is an excellent press book available for the exploitation of "Big Pal." Chief among its suggestions are an organization of a "Big Pal Club" and an athletic accessories tie-up. Both of these ought to pull.
THE SUBSTITUTE WIFE

Arrow Pictures Corporation Photoplay. Author, Katherine Smith. Director, Wilfred Noy. Length, 6,580 feet.

CAST AND SYNOPSIS

Hilda Nevers .......... Jane Novak
Lawrence Sinton .......... Anthony Valentine
Victor Bronson .......... Coit Albertson
Dr. Seth Macintosh .......... Louise Carter
Dr. Kitchell .......... Gordon Standing
De Laenge .......... Mario Modrithi

Evelyn marries Lawrence for his money. She loves Dr. Kitchell, but late one night Lawrence is blinded by burglars. Kitchell discovers that Hilda Nevers, a nurse, has taken his faithless wife in her affections. He and Evelyn go away together, hiring Hilda to substitute as Lawrence's wife. Victor Bronson, Lawrence's lawyer, returns unexpectedly and finally learns of the substitution. Meanwhile Hilda falls in love with Lawrence. An operation restores his sight. He learns the truth, loves Hilda and marries her. Evelyn and Dr. Kitchell are unmasked. There is promise of happiness for Lawrence.

By "HERB" CRUIKSHANK

AN interesting story well adapted to the screen, "The Substitute Wife" should prove a puller for the smaller theatres. There is a lot of heart interest. Audience sympathy will be a hundred per cent with the blinded hero and the girl who transplants his faithless wife in her affections. There is a deal of pathos in the situations showing the trusting husband implored upon because of his sightless condition.

A number of clever directorial touches enhance the entertainment value of the film. In one place Hilda is threatened with discovery by the lawyer and family friend, Victor Bronson. She evades this by a simple feminine expedient. She appears before Bronson with a towel covering her black locks, and her face unrecognizable because of a mud pack.

Later, however, Bronson encounters her without a disguise. He remarks, "You look quite yourself today." The cat is out of the bag.

The scene showing Hilda making her great sacrifice is well worked out. She discovers that the villainous Kitchell has purposely refrained from prescribing the slight operation necessary to restore Lawrence's sight. She sends for an eminent surgeon, well knowing that with the recovery of his eyes, the man she loves will discover the deception practiced upon him.

Niles Welsh does well in the difficult part of the blind man. His portrayal is realistic. He registers sincerely the agony through which Lawrence passes at the fear of being in permanent darkness. Jane Novak arouses immediate sympathy as the nurse. Coit Albertson offers a restrained and natural performance. The support is adequate.

Play up the title in catchline advertising. Invite physicians to see the picture as your guests. Arouse interest in the question as whether or not any two voices are sufficiently alike to enable a deception such as is practiced in the picture.

SATAN IN SABLES

Warner Brothers Photoplay. Adapted from Bradley King's story. Director, James Flood. Length, 7,260 feet.

CAST AND SYNOPSIS

Grand Duke Michael .......... Lowell Sherman
Mrs. Duke .......... John Harron
Colette .......... Pauline Garon
Dolores .......... Gertrude Astor
Emile .......... Frank Butler
Francis Raymond Billee .......... Richard Bensh

Colette, a Montmartre girl, enters Michael's palace with a crowd of Apache friends during a Mardi Gras celebration. Refusing leaving, the Grand Duke's diamond becomes entangled in her dress. Upon arriving home her brother-in-law, Emil, a thief, finds the jewel and hides it. She recovers it and returns it to the Grand Duke. They become friends. Dolores, a cost-off sweetheart of Michael's, plans revenge. She vamps Michael's beloved younger brother, Paul, Paul learns of her relations with Michael. He dashes away in an automobile, pursued by Michael. Both cars are wrecked and Paul is injured. Michael suspects Colette when he sees Emil enter her apartment. He inspects her and leaves her. In the end he reforms and is reunited.

By "HERB" CRUIKSHANK

THIS is a fair program attraction, and as such should pass muster with most audiences. The production is decidedly melodramatic. The story itself runs pretty thin. The characterization are frequently overdone.

One glaring error is in labelling a Nice Carnival as a Parisian Mardi Gras celebration. This shot was apparently cut-in from the news-reel. There is quite certain of having seen these floats and grotesque masks in some recent screen news.

The big climax of the picture comes when Paul and his brother, the ex-Grand Duke, are hurled from a bridge in their speeding cars. Paul has slapped his big brother's face upon learning of his relations with Dolores. The boy dashes from the palace in tears and collapses from exhaustion. Michael pursues. Both cars hurtle to destruction. Paul dies in Michael's arms.

In this sequence Lowell Sherman renders a realistic portrayal of heart-break.

There are several good touches. One comes when Michael casually takes from Dolores the revolver with which she is about to slay him. "I thought I took that away from you last week," he smiles.

In the role of the Grand Duke, Lowell Sherman is given too much to pose and posture. There are too many close-ups of him. But when there is anything really big to do, he does it well. As, for instance, the manner in which he registers grief in the wreck sequence.

Pauline Garon contributes a most actionful performance. She uses arms, legs, head and eyes effectively. Even goes into a Charleston dance for the Duke's edification. Gertrude Astor is a good vamp.

Francis J. MacDonald is good in his bit as Emil, the Apache brother-in-law, who causes Michael and Colette no end of trouble. Frances Raymonds is a capable Duchess.

The best bet in exploiting this one is to play up the four leading members of the cast. The title is attractive. You may also stress the Parisian atmosphere.
DURANT OF THE BAD LANDS

Fox Photoplay. Adapted from the novel by Mathella Heiles Justice. Director, Lynn Reynolds. Length, 5,844 feet.

CAST AND SYNOPSIS

Dick Durant .............. Buck Jones
Molly Gore .............. Marian Nixon
Emmet Allison ............ O. P. Heggie
Peter Garson ............ Fred DeSilva
Preacher Knapp ........... Luke Coggs
John Boyd ............... George Meeker
Belle ..................... Clara Belle
Wesson ................... Bert Roach

Durant is wrongfully suspected of being a road agent, the depredations really being committed by Garson, an outlaw, and the crooked sheriff, Allison. Boyd ships gold from his mine. The Garson gang intercepts the shipment but the gold is saved by little Jimmy. Durant rescues the boy and takes him to Molly, whom he loves. Molly saves him from the posse. The Garson gang is discovered robbing a bank. They battle the posse and Garson escapes into the mine, using Boyd’s daughter as a shield. Durant rides on the scene with the Federal marshall. He administers a fearful beating to Garson, breaks up the gang and marries Molly.

By “HERB” CRUIKSHANK

A RAPID action Western picture that will please where Buck Jones is popular in this type of tale.

There are all the usual thrills. A great sufficiency of fast riding and equestrian stunts. The suspense is well sustained. The fight at the climax is won by the hero, the villain receiving a well-deserved drubbing.

One of the big kicks in the picture shows Durant, played by Buck Jones, dashing after a runaway hand-car. Little Jimmy is aboard it. A speeding train on the same track makes a collision sure. Durant gallops at top speed and is able to seize the boy from the hand-car just in time to save his life.

There are some good comedy touches. One shows Durant stealing a meal from a group of ranchers. He so arranged things that the disgruntled diners are convinced their food has been eaten by the dogs and cats they find grouped about the table.

Another interesting sequence is that in which Durant stops at the poverty stricken shack occupied by Molly and her crippled father. There is scarcely food enough for them, and dinner guests are not entirely welcome. Durant produces the roast that he has stolen and invites the girl and the ghouchy old man to dine with him. Later he contrives to leave a gift of gold, although the father orders him from the premises upon learning that he is a fugitive from justice.

There are some beautiful scenes in the exterior shots. Wooded hills and pleasantly sunny valleys abound. The lighting and photography are all that can be desired.

Any Western exploitation stunt will fit in well for this film. Cowboy ballyhoo, log cabin or mine front will help. Play up Buck Jones. Throwaways of small sacks of “gold” will attract attention.
"A Sweet Pickle"

Pathe 2 reels

Alice is a counter girl in a bakery. While delivering bread, she may take to the benevolence of an admiring customer. As it turns out, she is given a chance to "step out" in a real trip. She proves very exciting—right to the rest of the household as well as herself.

This is a sure winner. It confirms Hal Roach's assertion that he is making two-reelers of a new scale. It is a finished product, not a rough edge. It is obvious that as much thought has been given this as any two reels in a feature.

Alice Day, pretty and vivacious, acquits herself beautifully in both her role as counter girl and society debutante. Her portrayal of the latter role is reminiscent of Gloria Swanson in "Mme. Sans Gene." The part is similar and the interpretation is quite as admirable.

The action starts at quick pace, and steadily gains momentum, the titters developing into shrills of laughter.

Your patrons will laugh to themselves when they recall the scene where Alice is hanging suspended in mid-air, holding on for dear life to the end of a long string of carpets which she has pulled along in falling. The man with a heavy trunk on his back moves his trunk, but doesn't advance a step because Alice is pulling the carpet under his feet.

The title should lend itself to a simple, inexpensive and novel bit of exploitation.

* * *

"Film Facts 'H'"

Red Seal 1 reel

A mighty interesting subject which should hold audience attention in any theatre. It deals with the pathetic domestic occupation of the natives in Samoa in the South Seas. The inhabitants of the island depend largely upon industries connected with coconuts for their existence.

The film follows their activities from the time the nuts are taken from the trees. They pass through various processes en route to their commercial destinations.

One of the most interesting things is the manner in which the nuts are transported down stream to a port. Many of them are tied together so that a complete circle is formed. They are placed within the circle and thus bound together.

Interest your patrons in seeing the world from a seat in your theatre. Play these films in a short wave and advertise them as a trip to Samoa, etc.

* * *

"Peggy's Helpers"

Davis Distributing Division 2 reels

Peggy's boy friends, Cully and Spee, are topnotch newsboys. Both endeavor to emulate the rival. The result is hilarious. Later, paperhangers who are decorating Peggy's house go on strike. The boys finish the job with disastrous results to everyone.

This "Sheiks and Shebabs" comedy is above the average of the series and offers moments of baritone entertainment.

The sequences showing the boy rivals for Peggy's hand indulging in archery practice should be good for a laugh anywhere. Of course, their attempt to launder the clothes causes arrows to fly far wide of the mark with humorous results.

There is a great deal of good slapstick stuff in the bit dealing with the paperhanging activities of the boys. It would be hard to make a wrong guess of a job if done by them.

Exploit this as one of the high school age comedies. Get the town acquainted with the characters in the pictures. Offer prizes for original answers strips dealing with Peggy and her friends.

"A Winning Pair"

Pathe 2 reels

A raper of the bathing colony arouses the animosity of the less attractive girls at the resort, takes a high dive into a bathing pool and wakes up from a dream. She has rival suitors who quarrel and escape her dumps from window. The one she loves is weak-kneed and hesitates about declaring his love. However, Wanda stages a horseback ride in a fall from the horse, her lover is brought to the point of proposal through her imminent danger and all is well that ends that way.

Better and better grows Wanda Wiley's work as a Century star, but not so better grows the story material. It is true the stories are now beginning to take plot, whereas formerly they were purely chase and slapstick, but not so far from now, when they strike her tempo, her producers will be turning out knockout Wanda Wileys. In this featurette, Wanda plays an awkward goofy girl who resorts to primitive measures in order to win her man. Direction is fair, cast ordinary and Wanda good.

"Good Morning Madam"

Pathe 2 reels

Ralph Graves, a book-agent, and his pal, Marvin Lobash, another book agent, meet with ill-success everywhere. A society girl out on a charity drive sticks Ralph for his last quarter, gained while mistaken for a bank robber. Life falls for her and gives up the coin. Later three enter a restaurant to a high, Ralph and his pal having no money. Great trepidation is felt by Ralph, when the time comes to pay the bill, but as fate would have it, the society girl, who loves our hero, has paid the bill!

A good cast, a fair story and suspense make this comedy produced by Mack Sennett good program material. Graves has been censured by some critics as being out of his element in the field of comedy, but it seems that in this comedy he takes comedy direction very sprightly and he strives hard to get over every effect that makes for laughter. Thelma Parr plays her part very confidently.

The restaurant episode with hungry Graves simulating indifference to food is well done. Sennett will make a real comedienne out of Graves if he is directed as well as he is now and is given high caliber stories.

What Others Think

7. RICHARD WATTS, JR.: "A considerable part of the advanceement in the field of screen novelty comes by the saving of Real Seal Facts." N. Y. Herald-Tribune, Oct. 11

"A Punch in the Nose"

Pathe 2 reels

The story concerns a stranded "Uncle Tom's Cabin" type of couple. They make the manager succeeds in securing positions for his companion. The work is well done and then the fun begins.

"A Punch in the Nose" advertised as "not a love story." And a love story it is not. But it's a funny story and sure to be of value for any program.

The theme offers many angles for comedy development and none has been overlooked. The cute bow-legged, bright-eyed baby takes advantage of the helplessness of the two patients having their mud baths. His ex- pression of delight is genuine. The swimming is interesting, made in his improvised swimming outfit. Much splashing of water is the result of his small knowledge of aquatics.

St. John, Lilian, Martha Sleeper and Dot Farley all help to make this two-reeler a thoroughly enjoyable and amusing comedy.

Tell them if they're feeling "down in the dumps" they need only the sanitarium in "A Punch in the Nose" to cure them of their ills.

"Absent Minded"

Universal 1 reel

An absent-minded professor has to be reminded to wear his trousers upon going out. It's more the more he is reminded, the often he forgets, causing him to misplace his home address to his embarrassment when he arrives at the apartment house. He departs on an errand for his wife, a birthday being imminent. Whose birthday it is, he is unaware of; but he buys gifts for all his relatives assembled at a dinner. On arriving too late, he is astonished to find the birthday party was his own and he had bought things for everyone but himself.

Neely Edwards, who has had first rate reputation as a finished comedian, has a hard time in this one. While the gags furnished him were clever and to the points, they somehow failed to provoke laughs. The episode of the purchase of various packages, including a lawn mower and a live duck, and his efforts to get them all home is the major comedy basis of the film. The other is his absent-mindedness in dressing himself. Perhaps he needs to play opposite him hereafter to furnish contrast and contrasting opposition, if he is to achieve better results in these Bell's Features.

"Mixing in Mexico"

Short Films Syndicate 2 reels

Mutt and Jeff are broke in Mexico. A sign offers a large prize for any tocadero who can stay in the ring with the wild bull. Mutt sends Jeff to try his luck. After a thrilling combat Jeff triumphant and is hailed by the populace as a hero. Mutt faints.

Don't miss this cartoon. They'll surely laugh and laugh and laugh. Bud Fisher's heroes are known everywhere newspapers are read, and they will receive a hearty welcome in any theatre.

There are a number of clever gags. One is the idea of planting Jeff on a pair of springs so that he may spring back out of the bull's way. Of course Jeff loses the springs and is about half a leap away from the bull in a furiously funny chase. Mutt gains entrance as a Spanish senorita that mustachioed Mexican inspects holding his hand. When it comes time for Mutt, to do his stuff and throw pepper into the bull's eyes, he fails.

The bull tears down the box where Mutt and his admirer are seated and tosses both from the ring. They wait for Jeff with tears in their eyes, much to their surprise Jeff throws the bull.

Exploit the cartoon strip. Tell them about Mutt and Jeff. That's all that is necessary.
“Transients in Arcadia”  
FOX NEWS, Vol. 7, No. 4  
OMAHA, N.E.B.—President Coolidge goes to the American Legion convention. PERSONNEL OF NOTE IN THE DAY’S NEWS—Admiral Robison takes command of the fleet as Admiral Courts retires. SAN FRANCISCO—The speed Chinese of the United States State Department is the world’s fastest plane. It is made with Europe’s crack flyers. NEW YORK CITY—The biggest and best men in convention, SYDNEY, N. S. W.—Men and women of Australia’s fastest planes compete with Europe’s crack flyers. THE WORLD’S SERIES—Senators and Pirates battle for baseball title, as the league championship. INTERNATIONAL NEWS No. 85  
ALLENPTOWN, Pa.—Huge hillside moved in tremendous explosion. BALI ALTO, Cal.—1200 college boys charge in strenuous mud fight. JANUARY, Wash.—Raiding the San Francisco winter honey supplies. WASHINGTON, D. C.—Senator runs hitting feature world series contests. PORTLAND, Ore.—Ships worth a fortune make a bonfire. LITBROOK, France—Cardinal Dougherty leads in unique honors to St. Louis, Mo.—Veiled prophet rides in gorgeous night spectacles. BOSTON, Mass.—Boston’s finest on parade. MITCHELL FIELD, N. Y.—Speed of 24 miles an hour wins Pulitzer Artistic of New Haven, Conn.—Thrilling football plays in Yale City. DURHAM, N. C.—First VIVID scenes from Pennsylvania’s stirring victory. GEORGIA Tech triumphs over Penn State for their first victory. OREGON, Ore—MacMillan ship battles storm. PROGRAMS No. 5126  
WASHINGTON—Senators defeat Pirates in third world’s series game (Pre-released). WASHINGTON—Senator’s trip expedition returns from trip to Arctic regions. LONDON—Frank R. Powell’s latest play.  
Programs:—Aberdeen, Scotland—King George visits St. Louis and gorgeous horse opinion. The party was given in St. Louis, Conn.—Auto daredevils thrill crowd at meeting.  
LOUIS—4 killed, 5 hurt in explosion (St. Louis only). PHILADELPHIA—Senator Walter L. Haggard, New York (Secretary of War) and Mayor Kendrick of Philadelphia in¬spired speech (Philadelphia only). NEW ORLEANS, N. J.—Jersey celebrates founding of new impressive pageant (Philadelphia only).  
Two fine examples of National Exploita¬tion for Universal, RKO, and M.G.M. One sheet issued on Andy Gump-Loose Wiles Biscuit Co. tie-up, arranged by Joe Well. (Below) Arthur (Buster Brown) Trimble poses with Kellogg’s Corn Flakes.

News Reels in Brief

Short-Handled Like Vaudeville at Parkway

Good Showmanship

M. M. MESSITER, of the Whitehurst Theatres in Baltimore, gave an un¬usual exhibition of showmanship recently when “Vaudeville,” a Red Seal “Out-of-the-Inkwell” Cartoon played at the Parkway Theatre.

Impressed by a pre-view, Mr. Messiter played “Vaudeville” up in his ads and an¬nouncements, treating it as though it were an actual vaudeville performance.

He handled it in the same way during the showing of the film. For example, during the part that showed Gallagher and Shean activities, his orchestra played the song that the team made famous. The part in which the pianist rendered his number was played entirely by the pianist with appropriate music, the orchestra remaining silent, and so on until the end of the reel.

The arrangement, he reports, delighted the audience, and brought forth enthusiastic reviews. It is another example, Messiter maintains, where cheap exploitation and management of a short subject can bring re¬sults to the box-office.

Two Lupinos in

Educational Comedy

HOLLYWOOD, Oct. 17.—Lupino Lane and his brother, Wallace Lupino, will be seen as hero and “heavy,” respectively, in a new Ed¬ucational-Lupino Lane Comedy now in course of production under the direction of William Goodrich. Virginia Vassar is the lady and the balance of the cast includes George Davis and Glen Cavender.

Lige Conley and Estella Bradley, who have appeared in various Educational-Mer¬maid Comedies during the past year, will be seen again in one of the fast two-reelers now in production under the direction of Step¬hen Roberts.

Helen Foster is being co-starred with Cliff bowes in an Educational-Cameo Comedy un¬der the direction of Jess Robbins.

Norman Taurog has chosen a supporting cast for his first Educational-Lloyd Hamilton comedy, which includes Educational-Mer¬maid bad man” of the screen, and Marcella Daly.

After finishing four Educational-Mermaid comedies under the direction of Stephen Roberts, Al St. John is enjoying a vacation during which he will hunt deer on his ranch.
Ten Subjects on Pathe Oct. 18 Program

A great diversity of short feature entertainment is offered on the Pathe schedule for the week of October 18th.

“Good Morning, Madam!” is the two-reeler with Ralph Graves and produced by Mack Sennett. “Cuckoo Love,” offers Glenn Tryon in a two-reel comedy from the Hal Roach Studios.

“Ride ‘Em, Cowboy,” is the title of the fourth chapter of the Patheserial, “Wild West,” featuring Jack Mulhall and Helen Ferguson.

“Clever Feet” is the newest Granland Rice “Spotlight” release. “Nazareth,” the second release of the “Pilgrimage to Palestine” series, stars Paul McLean in the role of Christ’s activities. “Bethlehem,” the initial release of the series, was released on October 4th.

Pathe Review No. 42 presents three entertaining subjects: “The Gorges of Roucam- dour,” “Tree-Top Nurseries,” first flashes of bird life; “Brides of the Northland,” another of the “Here Comes the Bride” series. “Air Cooled,” one of the “Asop’s Film Fabulous”; “Tops of the Air,” and two issues of the popular Pathe News all complete the October 18th release schedule.

* * *

New Art Class Shorts
Provide Contest Angles

Louis Weiss, Managing Director of Weiss Brothers’ Artclass Pictures is offering a new series of Six Single Reel special short subjects to the state-right market for the first time. The series is entitled “Guess Who” and is exactly what its title would indicate, a guessing contest.

These single reels will each have shots of twenty-five big well known stars. These stars appear on the screen long enough for them to be plainly seen. They will move about and display many of their individual characteristics and it is the part of the audience to mark the order of the star’s appearance on a card provided for the purpose. The cards themselves will be given to the patrons as they enter the theatre. Prizes can be offered for the best cards turned in.

Two reels of the series are already in New York for preview. In them is a great array of stars. Among those in the first reel are: Wallace Beery, Betty Blythe, Hobart Bosworth, Margaret De Luise, Junior, Patric Knowles, Pat O’Malley, Charles Ray, Alma Rubens, Milton Sills, Alberta Vaughn, Claire Windsor, and those great stars of the silent screen Kean and Monte Blue, Ruth Clifford, Corinne Griffith, Elaine Hammerstein, Norman Kerry, Cullen Landis, Laura La Plante, Jacqueline Logan, Ben Lyon, Bert Lytell, Dorothy Mackaill, Antonio Moreno, Marie Prevost, Anita Stewart, Lewis Stone.

News Reels Rendered Fast
Service on World’s Series

Kinograms is claiming an unusual scoop in the opening game of the World’s Series. With the game over at 4 p.m., the finished product cut, titled and containing a complete picture of the twenty pictorial spots in the game, had been delivered and placed on the screens of Pittsburgh at 6:35 p.m., a little less than three hours after the final inning.

Pathe News also rendered fast service in presenting scenes of the series last Wednesday on screens in New York the same evening. Loew’s New York Theatre received a print at eleven o’clock. Emanuel Cohen sent AI Richards to Pittsburgh with a staff of laboratory and camera men, who rigged up an emergency laboratory. They were thus able to supply Pittsburgh theatres with prints for the evening shows.

Love and Kisses,—
and who deserves them more than that charming Mack Sennett star, Alice Day? Raymond McKe is the supporting kisser in this Pathe comedy.

Chapel Capitalizes
Question Mark

“What do you think of this as an advertising stunt,” queries V. C. Chapel, manager of the Liberty Theatre in Marlette, Mich. “I print a cotton banner for my dog, put it on him in the morning and start him out. He goes up to the main busy corner and stands around for a couple of hours. From there he goes down to the theatre and walks around there until the show opens.”

His faithful collie bore this legend recently:

“What’s an Eye”?
It’s a Universal 2-Reel
Comedy playing at Liberty Theatre

“Since I started advertising in this way, business has increased almost half. I find a question mark on the dog’s banner a big drawing card.

“They don’t seem to stop kicking those hound daws around after this.”

Marshall Completes
Two Fox Comedies

George E. Marshall, comedy supervisor at Fox Film Corporation’s West Coast Studios, in a wire East today, announces the completion of two more two-reel entertainments, namely, “The Brainstorm,” an Imperial, and “Hold Everybody,” the fourth of the Helen and Warren Married Life series. Robert Kerr, who had got ahead of schedule in the direction of the Van Bibber comedy sensations directed “The Brainstorm,” with the rollicking little “saved off” Sid Smith in the leading role. Albert Ray directed “Hold Everybody,” with Kathryn Perry and Hallam Cooley continuing in the leading roles.

New Witwer Series
Secured by Schnitzer

J. I. Schnitzer, vice-president of F. B. O. in charge of production, announces the purchase of H. C. Witwer’s current series of stories, “Pilgrim’s Progress,” running in Cosmopolitan Magazine. The stories, in serial form, narrate the adventures of a taxi-driver, and are done in the inimitable Witwer slang style. Production will begin on these stories in the early future.

FOUR SENNETT’S READY

“Goseland,” Alice Day’s seventh starring comedy under the Mack Sennett banner for Pathe release, has been completed and the popular comedienne has started another fun film. Alf Goulding directed. The star’s eighth comedy vehicle is being made with Eddie Cline at the megaphone. The company is now on location at sea off San Pedro.

A. H. Geibler, whose titles add much meriment to the Mack Sennett comedies, has completed the filming of two new fun-films entitled “Wandering Willies” and “Good Morning Madam!” Ralph Graves has completed another two-reeler entitled ‘Not So Fast” in which the popular comedian appears as “Officer 999.”

* * *

Red Seal Has Seven Featurettes
For October

Red Seal announces seven subjects on their October schedule, completing the first sixteen of the announced nineteen-five Featurettes to be released this year.

“Daisy Bell (on a Bicycle Built for Two)” is this month’s Ko-Ko Song Car-tune. This picture, pre-released several weeks ago at the Capitol, where it met with a cordial reception on the part of the audience, who sang it, and the critics, who praised it. The second of the “Marvels of Motion,” the films made by the Fleischer-Novagraph process, is also on the list. This was also pre-released at the Capitol. “Ko-Ko on the Run,” concerning a race between two clowns, which ran at the Strand two weeks ago, is the month’s “Out-of-the-Inkwell” contribution.

“Land’s End” is another of the Gems of the Screen series. This shows the beautiful country in the far end of Wales, known as the “port of shipwrecked mariners.” Two more of the Animated Hair Cartoons, by Marcyn, the New York Times cartoonist, and another issue of “Film Facts,” this one called “Dance of all Nations.”

* * *

Pathe, Ltd., Gets
Ko-Ko Car-Tunes

Augmenting their rights to distribute the Red Seal Series of short subjects, “Marvels of Motion” and “Out of the Inkwell” series, in Great Britain, Pathe, Ltd., this week signed a contract with Red Seal, to take over for further distribution in that country the Ko-Ko Car-tunes produced by Max Fleischer.

The songs will be released in Great Britain in this order: “Swanee River,” “Daisy Bell,” “My Bonnie Lies Over the Ocean,” “Ta-Ka-Ra-Boom-De-E,” “Sailing, Sailing, Over the Bounding Main,” “Has Anybody Here Seen Kelly?” “Dixie,” and “Dolly Gray.”
HERTNER REPORTS
FIVE TRANSVERTERS
SOLD TO THEATRES

ONE of the surest indexes of improving conditions throughout the country is the increase in the amount of motion picture equipment being purchased. Mr. Hertner, of the Hertner Electric Company, reports that there is a very marked increase in the purchase of transverters for the coming season.

Incidentally the transverter is practically indispensable for use in theatres operating in sections where there is alternating current as it transverts such current into direct current and other wise improves projection. The Hertner Electric Company have just recently received orders from the following theatres:

- Bluebird Theatre, Baltimore, Maryland
- Merlin Theatre, Duqueen, Pennsylvania
- Wildwood Theatre and Park Theatre, both at Brooklyn, New York; and Bellevue Theatre at West Roxbury, Massachusetts.


** **

** DUPLEX CHEMICALS **

Believing that the photographer’s place is in the picture, his artistic talent can be recorded on the sensitized plate, the Duplex Motion Picture Industries, Inc., of Long Island City, New York, have been working for several years on simplified chemicals which, for either tank or tray development, would eliminate all complicated formulas, and make photographic process very nearly fool-proof. The Duplex Cummimollin Chemicals booklet describes eleven different grades of photographic specialties.

MOVIE THEATRE BANNERS

30¢ Each.

** WORDED TO ORDER—FOUR COLORS **

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Hollywood, Calif.

Mail us a trial order TODAY:
Cash Must Accompany All Orders.
Positively No C. O. D.'s.

** Hennegan Company Design Exploitation for F. N. P. **

One of the cleverest pieces of work designed for lobby exploitation ever conceived, has just been originated by John Hennegan, of the Hennegan Company, Cincinnati, for First National Pictures. It consists of a streamer on “The Lost World,” which, when swung up in any theatre lobby, supplies all that is necessary in the way of decoration of exploitation. It is the most complete lobby decoration ever offered to the exhibitor. This streamer can be obtained through any First National Exchange. The Hennegen Company is now making all of the First National heralds, and also has a new series of date slips for use in theatre lobbies.

** **

** DECORATES THEATRE **

William Beck & Sons of Cincinnati, have recently completed the installation of a handsome pair of velour curtains in the Hollywood Theatre at College Point, Cincinnati. O. One of these curtains is used in front of the screen and operated by Vallen curtains control and track. The other covers the entire proscenium arch. This company also recently redecorated the entire stage and boxes of the Majestic Theatre of Columbus.

** **

** SCELL STAGE SETTINGS **

Schell’s Scenic Studios of Columbus, O., have issued a new and very handsome catalogue showing dozens of new and unusual screen settings for motion picture theatres. It is understood that these catalogues will be sent to any exhibitor upon his request. The Schell’s Studios build sets for most of the Keith Theatres.

** **

** Lee Sells Marquees **

Mr. Lee, of the Probert Sheet Metal Co., of Covington, Ky., states that his company has furnished marquees and kalomine doors for a large number of new theatres recently. Among these jobs he mentioned that the new Palace Theatre at Youngstown, O., contracted for three marquees, two of them having built in them interchangeable signs. The Stanley Theatre, of Camden, N. J., is another Probert job. They installed all the fireproof kalomine doors in this theatre.

** **

** THINK IN COLORS SEE IN COLORS **

17¢ SYMPHONIC COLOR GUIDE

DO IN COLORS #6 WITH COLORS

Mr. Exhibitor: Ask at the Film Exchanges for the

** New Theatres Reported **

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STERLING, ILL.


TOPEKA, KANS.


OMAHA, NEBR.

Archt. J. Eberston, 212 E. Superior st., Chicago, Ill. Drawing plans on a theatre at Omaha, Neb. Owner, A. H. Blank Theatres of Nebraska, Room 300, Commonwealth Bldg, Des Moines, Iowa.

DAVENPORT, I.A.


DUBUQUE, I.A.


RACINE, WIS.

Archt. C. Howard Crane, Elmer George Kiehler, B. A. Doré, 404 Huron Bldg., building theatre at corner 5th and Lake sts. Owner, Rialto Amusement Co., care S. Friedman, 1003 Lake Ave.

RICHMOND, IND.

Archt. not selected, contemplated theatre at 9th and Main streets. Owner, M. E. Remley, 10th and Main sts.

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The newest, finest and most conveniently situated hotel in COLUMBUS, OHIO

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Newspaper feature
THEATRE MANAGERS' SCHOOL VISITS NICHOLAS POWER PLANT

NOTE: This is the first of a series of articles in this magazine concerning the new Theatre Managers' School which Famous Players-Lasky Corp., is conducting; the first of its kind ever attempted, in the interests of improved theatre management

The students of Paramount's "Theatre Managers' School," now in its second month of a six months' course, are being given the most practical and comprehensive view of modern theatre management ever undertaken by any organization. Not only are they receiving the regular curriculum, under the supervision of John F. Barry, of the theatre department of Famous Players-Lasky Corporation, but in addition, noted experts in such various phases of the theatre, as "Theatre Heating," "Theatre Seating," "House Service," "Telephone Problems," "The Building Code," "Examination," "Projection," and "Maintenance"; personally appear before the class from day to day and lecture on the respective topics. Still further, those in charge of the class are leaving no opportunity to pass the instruction as complete as possible.

To this end, visits are arranged from time to time, to manufacturing plants throughout the country, which specialize on theatre equipment. In this manner everything that goes into the modern theatre today will be understood from the ground up.

On October 6th, the Paramount Managers' School spent three and a half hours in the Nicholas Power Plant, downtown New York, as one of the sessions in the course. The class, with its director, John F. Barry, and Harry Rubin, chief projectionist of the Rivoli, Rialto and Criterion Theatres in New York, were accompanied by A. McGuire, advertising and manager of the Nicholas Power Company, manufacturers of the Powers Projectors.

In his opening remarks, McGuire referred to the phase, "Better Projection Pays," and briefly, but forcibly stressed the importance of projection.

Greene Paper Read

Bart F. Greene, chief examiner for electricity and moving picture licenses in the Department of Water Supply, Gas and Electricity, City of New York, scheduled to attend the session, unfortunately was unable to be present. Mr. McGuire stated that he had been authorized by Mr. Greene to make the following statement:

"Protection of audiences by proper enforcement of law in the motion picture theatres of the City of New York is the duty of the Department of Water Supply, Gas and Electricity. It is our duty to see that standard equipment is used and properly installed, maintained and placed in charge of competent projectionists. We are required to regularly inspect all applicants for licenses to operate motion picture machines in New York City."

Theatre Managers' School of Famous Players-Lasky assembled on the roof of the Nicholas Power Plant, after a half-day session in practical projection. John F. Barry and Harry Rubin, and the class were welcomed by R. A. McGuire.

In the course of a year about one thousand applications for licenses are made by men who have taken courses or who have had some sort of practical experience in operating motion picture machines, but in spite of this not much more than one hundred pass the examination. This is barely 10 per cent and indicates how exacting the requirements are. It will, therefore, be readily understood that it is not possible to operate a motion picture machine in this city without considerable study and long apprenticeship.

Managers and theatre owners do well when they employ capable men in their projection rooms and then give these men the fullest possible co-operation. Time and money are well spent which give the projectionist proper working conditions and first class equipment kept in good condition by proper repairs and replacements. Projection rooms are under weekly supervision by inspectors of the Department but we are glad to be of assistance to theatre owners, managers and projectionists and willingly give any assistance whenever called upon to do so. Managers should not wait until they are compelled to make repairs, as equipment kept in the right condition insures the safety of audiences, adds to their pleasure, reduces damage to film and increases box-office receipts.

History of Projects

It was then explained that the class would be divided into two groups and one, under A. R. Schulze, of the engineering department of the Nicholas Power Company, would be shown early models of Power's Edison, Lubin, Selig, Gaumont, and other projectors used in the formative period of the motion picture industry. The other group, under Mr. Wrede, of the repair department, would be shown the projection room with three latest Power's projectors and three modern types of lamps, Powers high intensity, Power's incandescent and Powerlite low intensity reflector arc.

After both groups had been shown the model projector in the projection room, they returned to the auditorium of the Powers' testing laboratory and Mr. Schulze explained the special features of Power's projectors. The members of the class took great interest in Mr. Schulze's talk and considerable discussion followed.

Josephine, who has been installation man for the Nicholas Power Company for nearly fifteen years, then gave a demonstration of the three types of illuminants, high intensity, incandescent and low intensity, which were shown successively on the screen and then all three at the same time. It was observed that this is the first time these three types of illuminants have been shown on one screen at the same time. This was accomplished by superimposing the three lights upon each other and the screens and that the contrasting effect was clearly shown. After this demonstration by Mr. Abrams and explanations by Mr. Schulze, Mr. Wrede delivered a very interesting talk on repairs and replacements and pointed out the importance of having emergency parts on hand in the projection room. The class was also supplied with a printed article written by Mr. Wrede giving a list of the parts which should be carried on hand for Power's projectors.

At the conclusion of Mr. Wrede's talk the class was divided into three groups, one under Mr. Schulze, one under Mr. Wrede, and one under Mr. Wickesheimer, chief inspector of the Nicholas Power Company, and in this way were taken through the Power's factory. They were shown how large an equipment it takes to properly and efficiently manufacture a modern motion picture projector, and also, the exactness of the operations, measurements and inspection which enter into the making of Power's parts. It is interesting to know that many of these parts are made to measurements of one ten-thousandth part of an inch, an exactness which is seldom exceeded except in the manufacture of fine scientific instruments. In the various departments the groups stopped to watch the assembling of more important parts of the projector and were given explanations which would assist them in understanding the necessity for carefully looking after these particular parts.

The class then adjourned to the roof, where the picture was taken which is shown on this page. The members of the Paramount Managers' School found much to interest them in all that was shown and told, and derived real benefit from this session of their course. Mr. Barry and Mr. Rubin expressed themselves as being very well pleased with their visit and hoped that the next class would be able to devote a whole day to the Powers' plant.
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A CHEAP BUY—200 splendid theatre chairs in fine condition for sale. Originally these chairs cost $12.00. No good offer refused. Apply, Manager, Loew's Aldine Theatre, Pittsburgh, Pa.


FOR SALE: Pathé Camera; good as new; with new Bell & Howell tripod, complete $45.00. Also new $200 Fox Universal Camera, with 7 lenses, $250.00. Or both outfits for $600.00. H. Berger, 197 Hamilton St., Dorchester, Mass.

40 VENEER SEATS, 2 Fowers 6A machines, 1 macroid screen, 1 asbestos booth, 2 exhaust fans. Act quick. Oswego Theatre, 258 St. Ann’s Ave., Bronx, N. Y.

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Miscellaneous

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Take a look at “Over There-Abouts” and “Dangerous Curves Behind.” When you get through laughing, plan to advertise them. What’s the profit in having a good thing if you don’t tell them about it?
The Rolls-Royce of all Jazz comedies

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Screen play by Bernard McConville.

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Our standard is high because we never offer you a picture until we're satisfied you'll like it.

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Because we're showmen.

So we work on a picture until every possible box-office angle is packed into it.

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A smashing record! With 8,000 theatres in the United States and Canada showing Educational Pictures this week, Educational Pictures set a mark that has seldom if ever been touched by any other program of pictures—the finest possible testimonial to the entertainment quality and box-office value of these great Short Subjects.
Practically every one of America's Big Theatres is included in the great exchange city houses named on these pages and in the other key-city first-runs that have booked Educational Pictures this week. Almost every other theatre of any consequence in the land is also on the list of bookings. No greater endorsement could possibly be given to any company's product.
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*It shall be the purpose of the Exhibitors DAILY REVIEW to publish all the news daily of all the field, all the time, to conduct an open forum for frank discussion, to play fair and to proceed with energy and faithfulness in behalf of all the various elements of the motion picture industry.*

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— FORMAL —

Hotel Astor - October 31st
Another great triumph must be recorded for RICHARD BARTHHELMESS. In his latest picture—his first in FIRST NATIONAL’S worth getting “Winner Group”—“The Beautiful City”—this extremely popular star, with Dorothy Gish, gives to the screen another such rare treat as was the never-to-be-forgotten “Tol’able David.”

The story was written for the screen by Edmund Goulding. Directed by Kenneth Webb and presented by Inspiration Pictures, Inc. As always—exhibitors find
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

Business Conditions and Pictures

THERE is direct relationship between general business conditions and conditions at the box-office no one denies. Yet there has been a good deal of talk lately about slow business in pictures, in the face of the fact that general business has been on the upward trend. Why?

Perhaps the most vital single factor in making for the prosperity of the motion picture business is the industrial payroll. With the farmer’s income a very close second. Because, both directly and indirectly, these two factors very largely control the spending power of the classes from which motion pictures draw their income.

The point which some people overlook is this: When payrolls shoot skyward, the buying power of the workers begins to expand slowly. The two increases do not come simultaneously. Nor does the farmer begin to spend freely the moment he knows his crops are good with prices favorable.

General conditions throughout the country are better right now than they have been in a long time. Except for local conditions such as prevail in the anthracite region and one or two other spots, business is humming. But it didn’t hum through the summer. It was rather dull, in most lines. And it may take another month for the change to be felt in this business. It’s on the way and the coming winter ought to be substantially larger in volume than the industry has experienced.

It will be well to remember, however, that there are a lot of other people in this country who hope to profit from the prosperity now prevalent. This is no time for a letdown in salesmanship and exploitation.

We shall have with us shortly several new types of phonographs, which will be widely advertised as far superior to anything heretofore offered. The public will be coaxed into buying millions of dollars worth of them and most of the business will be done on the time-payment basis. Those weekly payments of 25 or 50 cents are very likely to come out of the family entertainment budget. You must expect to work a little harder to offset that sort of competition. And radio, too, will be a big factor this winter. The radio people have learned all the tricks of the automobile business. They are changing designs and hookups to render old equipment obsolete in the expectation of being able to replace hundreds of thousands of old receiving sets with new ones at fancy installment prices. Here’s another one that will cut a slice out of the entertainment fund.

These things must be met by the most intensive effort. And one of the points for you to consider, for every exhibitor to mull over, is this: New ideas, new methods of exploitation. Don’t go into this winter season depending on old stuff to fill your houses. You must put on a high-power drive if you are going to cash in as you should, but remember you are running a motion picture business, not a circus you can take out of town after you have slipped over some sharp tricks.

And here’s another point: Your biggest source of power is and will continue to be the newspaper or newspapers that cover your community. Unless you are getting the absolute maximum of aid out of the newspapers, the best thing you can do in your own interest is to put on your hat and go have a talk with your local newspaper men, right now. There’s the biggest single influence you can call to your aid to build record business during the next few months.
This is the second of the two articles on a situation in Austria, pointing a universal moral, crystallized in the words:

"The Wages of Unshowmanship is an Empty Till."

By our foreign correspondent

Counting the dramatic incidents with poignant gravity.

The people have had a long period of national illness and are in a state of mind unique in its susceptibility to the kind of entertainment that will bring them out of their troubles. The loss of a war, the upheaval of an age-old government, the social and economic reconstruction being effected by gradual transitions, have created a situation very promising to the real showman who knows how to work with human nature.

Vienna, with its broken morale, and temperament bordering on the hysterical, is ripe for a cool, rollicking laugh. The exhibitor who'll give his audience a goodly diet of Harold Lloyd, Buster Keaton, Larry Semion, is going to get a good jump on his colleague around the corner who regales an already nerve-racked people with six reels of gore, morbidity and horrors, and with no short subject or diversity of any kind to leaven the heavy going.

To several exhibitors I have voiced the propitiousness of an all-short comedy program and they have declared the idea promising. Some have agreed to give it a try. My observation about the comedy picture proving a boon to both audience's spirits and exhibitor's cash draw, was more or less borne out when I watched the reaction of one audience to Buster Keaton in "Our Hospitality." The house rocked with explosions of glee comparable to the rattle of musketry, which simile is no older than it is true. Charlie Chaplin received a "howling" reception in some of his short pictures reminiscent of the days when his pie-throwing was more important than his funny derby and inimitable brogans.

Germany, with its kinship of language and geographical juxtaposition, yields a strong influence in the Austrian film mart. Despite this, Yankee-made films stand well to outshine all competition. A few Italian films are seen here and there, and also an occasional British production. However, one gets a good idea of how the wind blows for the American product by making a survey of a single week's bookings at the various theatres.


It takes a little analysis to see that here as in other fields, the Stars and Stripes wave supreme. The outlook for 1926 in this territory is by all odds on the side of improvement and better business all around.

A civic housing program, for example, which will give 10,000 families an apartment of eight rooms each at a rental of $10 a year—pace the rate—will relieve, immeasurably, much of the present economic pressure. It will also release much buying power, for the building schedule is giving employment to many who had been idle.

Added to this is the fact that visitors and tourists are finding Austria more accessible than heretofore, which means a consequent increase in the circulation of money. It's now up to the Austrian exhibitor to read the life of Barnum.

The Danube "Blues"

Many of the cafes have music rendered by one or more artists, who, inspired by the traditions of Beethoven, Haydn, Mozart, Strauss, Schubert—all former local lights—carry on the old airs to new adulating ears. Vienna has long been noted for its great love of classic music, and the cafes ceaselessly play on this penchant in signs, notices, window cards and hand-bills. The theatre manager, in whose domains the capitalizing of the people's love for music would seem to find an appropriate setting, has thus far overlooked this potential instrument for augmenting patronage. In a city where the least sign or mention of music halts the man on the street in his tracks, the exhibitor who pioneers in specially-gotten-up musical programs to supplement the screen attraction, will find many new faces among his customers.

Music is the one best bet for luring the Viennese, for music gilds the scene everywhere and good musicians go begging for positions at ridiculously low salaries. Just why Mr. Viennese Exhibitor doesn't realize on these logical assets may be ascribed, perhaps, to the very same cause that had the writer searching assiduously in front of the entrance.

That this wasn't due alone to the writer's strangeness to local architecture, let it be said, after adding that he understands the language and can read signs, that on another occasion he noticed two bystanders in front of a 900 seat house in the Ringstrasse—the most famous street in Vienna—arguing as to which one of the two seemingly blank walls comprised the entrance. Again, extraordinary, but true.

Yet, the people of Vienna, like all other people of the earth, are fond of the cinema. The trouble seems to be in the fact that they aren't sufficiently nor properly reminded of their fondness. To put it another way, they don't get enough eye lure, or for that matter, imaginative lure of any kind. That they actually have a fondness for the photoplay is borne out by the fact that for days after seeing a show they will discuss its various points, laughing again at the funny situations, and re-
Schulberg-F.-P.-L. Deal
Formally Announced

OFFICIAL announcement was made yesterday by Jesse L. Lasky that B. P. producers, who had joined the production Corporation under a long term contract. Mr. Lasky also declared that under the arrangements made Famous takes over four producers and one director, while Mr. Schulberg had under contract. The four producers, who will be added to the Paramount Stock Company, are Clara Bow, Donald Keith, Alyce Millard, and William Wellman. The director is William Wellman.

"In embarking on the greatest production program in our history," said Mr. Lasky, "it is great to know that the addition of Mr. Schulberg to our producing forces, Mr. Schulberg will produce pictures in the Lasky studio and we expect that his coming will be of immense help in the ambitious program we have prepared for ourselves."

"I wish to emphasize that Mr. Schulberg's coming to the Lasky studio is an addition to our forces, and does not mean in any sense that there will be any change in the production personnel of the production department."

By adding Mr. Schulberg to our forces we will be able to devote even greater care and attention to each individual picture. Today there is no such thing as seasons in the picture business; the spring and summer pictures must be as big, just as attractive, as pictures that open the Fall season. The public demands it, and we are prepared to give both the trade and the public a group of pictures next Spring which will be the best we have ever made.

"Our policy of making our pictures in six-month blocks, rather than attempting to line up a full year's program, makes it possible for us to get behind our Spring group with greater effect than if we had to scatter our energies over a full year's schedule."

"The acquisition of Mr. Schulberg, as I said, will help us to carry out that policy."

Schulberg's Statement

"The only successful producer is the producer whose resources make it possible for him to produce the kind of pictures he wants to produce."

This was the statement yesterday of B. P. Schulberg, in commenting upon his return to the Famous Players-Lasky Corporation as one of the producers at the Lasky studio in Hollywood. In the early days of the Famous Players Film Company, Mr. Schulberg was one of Adolph Zukor's right hand men and was in charge of publicity and advertising. Since then he has been producing pictures for himself, and in the last few years, despite lack of resources and a heavy burden of worry and expense, has made some of the biggest box-office attractions in the history of the business.

"I cannot tell you how glad I am to get back to Paramount," said Mr. Schulberg. "I know the men in Paramount. I know Mr. Zukor, Mr. Lasky, Mr. Kent. I know what they stand for, what they are trying to do. And I know what they have done."

And I appreciate to the fullest the immense opportunity which they are giving me. "One of the fundamental necessities of the motion picture business is ideas. Without ideas the producers are lost. But another essential is ample resources, and that means organization, man power, money. Without resources your most brilliant ideas will never come to fruition. With resources at your back there is nothing that can stop you except your own limitations."

"The Paramount organization has these resources. For years I have been making pictures out in Hollywood and I have looked with envy on the facilities which are available at the Lasky studio. When a director wants a certain novel or play, there are men and money to get it for him."

"When he has a part in a picture which calls for a certain player, that player is a member of the stock company. He does not get ten per cent of his salary or a bonus because his star or leading player is not available. And he does not have to beggar his story by inadequate sets and mounting. In other words, he can do complete justice to his ideas and when he turns out a picture it is the best that he can produce with everything within his control."

"I will continue to have as my personal assistant Sam Jaffe, who has been closely associated with my producing activities for the past five years."

"U" SCENARIO EDITOR TRANSFERS HEADQUARTERS

Mrs. Winifred E. Reeve, Scenario Editor and Literary Advisor for the Universal Pictures Corporation, leaves New York for Universal City today. Hereafter, her headquarters will be at Universal City instead of in New York, although she will continue to exercise supervision over the reading and buying done by her New York staff.

This change is the result of a decision by Carl Laemmle, president of Universal, who feels that the scenario chief should be at the center of production, thus eliminating the 3000 mile gap and the consequent obstacles to perfect understanding.

Brylawski Alone
For M. P. T. O. A.

In Washington

A. Julian Brylawski, Chairman of the Administrative Committee of the M. P. T. O. A., will represent the exhibitors at the Tax Reduction Hearing by the House Ways and Means Committee, held today in Washington.

Originally, it was arranged to have a full committee consisting of R. F. Woodhall, President, and six other members of the Board of Directors, Mr. Brylawski, and Joseph M. Seider.

The change of approach to the hearing in no wise affects the tactics originally planned, when the committee was intended to go, according to Sydney S. Cohen, who was asked for details. In effect, the situation is to be approached in the same manner employed in the organization's successful effort for the elimination of the Seat Tax and the repeal of the Admission Tax on sums up to fifty cents.

Fashion Film Review
Program of 26 Starts

Promenading the Times Square district of New York, a group of fashion models, attired in period costumes of American history, attracted attention yesterday, when the first of a series of 26 Single Reel Fashion Shows was shot by Blake & Blumenthal, of 220 W. 42nd St. The series will be state righted, some of the reels using Technicolor. Prominent motion picture stars will appear in many of the series which B. K. Blake is directing and A. F. Blumenthal photographing.
Sid Golden Back After Six Years

Discoverer of Larry Semon May Direct Here

Sidney Golden, one time director for Universal who is generally known as the discoverer of Larry Semon, arrived in New York on the Homerick this week after a six years' sojourn in Europe.

During his residence on the other side, Mr. Golden, according to the best part, with the making of pictures for Hungarian and German producers. The latest work he did in this connection is "Viskors," a costume picture of more than less pertinent appeal to Jewish audiences.

Asked about producing conditions in Germany, with particular reference to the potential power of that country's films as a competitive force for world markets, Mr. Golden said:

"Apart from my own intimate knowledge and close observations which bring the inevitable conclusion that there will never be the enough force on the other side to give American distributors much to worry about, many German producers have actually admitted that America, with its great stability of financial resources, and the uncanny touch that gives a universal entertainment flavor to all its films, will never be headed in the race for supremacy.

"Even the really great directors there—those who have produced artistic and technical results as well as the stability—errors of the most amateurish sort. And, as for showmanship in the direction, well, it's a problem about which one has not definitely arrived at.

"Mr. Golden went on to say that his future plans are not definitely firm yet, but it is known that he is in negotiation with Universal, the result of which may find him wielding a megaphone under that company's banner."

I. M. P. A. Version Follows

Bachmann Statement

Quickly in the wake of J. G. Bachmann's statement to the effect that B. P. Schulberg Productions, Inc., is the only concern in the market for the property that has no debt, only assets, comes an announcement from the I. M. P. A., which in part and in effect reads as follows:

"An erroneous impression has been created through the publication of a statement accredited to Mr. J. G. Bachmann, and has brought forth statements from several of the foremost Independents which should set at rest any doubt as to the stability and finances of the Independent producers and distributors. A canvass of the field shows that these Independent producers and distributors are fully capable of meeting their debt and complete their producers.

"The Independents feel it is a feather in their hat that Famous Players has reached out into the Independent ranks to secure a producer to take charge of their production department.

"From reliable sources it is understood that the National Organizations are endeavoring to procure from the Independents men whose experience makes them valuable assistants in the management of the place. Independent ranks and will continue to supply the Motion Picture Theatre Owners with a sufficient quantity of quality production."

Goldman-Skouras Consolidation Comes Out of St. Louis

ST. LOUIS, Mo., Oct. 23.—Merging of the interests of Skouras Brothers Enterprises, Inc., which operates the Grand Central Theatre, Grand, and Lucas avenue; the West End Lyric, Delmar boulevard near Euclid avenue, and the Lyric Skydome, Delmar boulevard at Taylor avenue, with the Kings Theatre owned by William H. Thompson, and the Philadelphia Theatre, 5th and Locust streets, been erected by Skouras Brothers.

As is known the Ambassador and the Missouri Theatre, Grand boulevard at Lucas avenue, controlled by Famous Players Lasky Corporation will be operated by Skouras Brothers as Paramount first run houses. Papers in that deal have not yet been signed.

Goldman and the Skouras brothers will be managers of the new chain. Goldman will receive $12,500 as annual salary and the Skouras brothers $7500 each.

A new name for the corporation will be agreed upon and if no name can be selected by the managers it will be designated by Samuel B., Jeffries, an attorney who is a member of the Board of Directors of Skouras Brothers.

The new corporation will pay an annual rental for the Grand Central Theatre to the company organized by Skouras Brothers to operate that theatre as a Grand Central Theatre. The agreement provides that rental may be paid before any rentals are paid on the other theatres.

Skouras Brothers will receive $15,000 annual rental for the West End Lyric, and $10,000 for the Lyric Skydome plus 3 per cent of the gross receipts of that theatre above $55,555 annually. Goldman will lease the Kings theatre for $20,000 annual rental.

Universal May Figure

The parties further agree that in the event the Grand Central Theatre is leased to Universal Pictures Corporation under arrangements heretofore made Goldman shall receive 50 per cent of the profits arising out of the operations of the theatre under such lease and shall be the owner of half interest in the lease during a period of 20 years.

It has been known for some time that Universal Pictures created the Grand Central as a St. Louis first run and would move into that house when the new Ambassador did not figure out. One unconfirmed report was that an annual rental of $100,000 would be paid for Grand Central.

The lease on the Grand Central only applies to the theatre and does not involve the stores on the first floor nor the offices occupied by Skouras Brothers, the St. Louis Ambassador Company, etc., on the second floor. The Lyric Skydome lease only applies to the Skydome proper, its entrances and exits, etc.

The arrangements between Goldman and Skouras Brothers and between Harry Koplar and Skouras Brothers paves the way for the completion of the negotiations for the twenty-five other theatre in various parts of St. Louis and nearby towns.

Irvine Lesser Adds Another to Chain

Carrying out its policy of giving important near cities adequate film presentations, the Irvine Theatre Corporation, headed by Irvine M. Lesser, president, opened the palatial New Memorial Theatre at Beacon, N. Y., Thursday night.

The New Memorial Theatre is possibly the finest theatre of its size and type outside of the larger cities. The interior has been gorgeously decorated, Robert Sterling, noted New York interior decorator having been placed in charge of this work. Elaborate stage decorations were furnished by Joe Holak, of the New York studio. Rita-Carlton chairs and luxurious loge lounges are features of the seating arrangement. John J. Wiltin will be manager of the theatre.

"Romola," starring Lillian Gish was the opening bill.

Irvine Theatres Corporation shortly will add the Capitol Theatre at Haverstraw, New York, to its growing string of playhouses.
CONTRACT UP BEFORE T.O.C.C.

Hays Document Discussed by Burkam and Bloch

NEW YORK, October 21.—The meeting of the Theatre Owners' Chamber of Commerce yesterday drew a crowd in the expectation that James J. Walker would be present, but he failed to appear.

The most important business of the session centered around the new Hays contract, which was discussed by Nathan Burkam, Assemblyman Bloch and others. Burkam expressed the view that the new Hays form is too lengthy and lacks the elements of protection the exhibitor has a right to expect. There was some discussion, also, of the Burkam and Selder contracts. It was finally decided to distribute copies of the Hays form immediately, with the understanding that the directors will consider it at a meeting.

Arlen Goes West; Pola's Pictures Not Mentioned

Michael Arlen, author of the "The Green Hat" and "These Charming People," now current on Broadway, left last Friday for the Lasky studio in Hollywood. He will assist in the adaptation of one of his short stories for Paramount and also will prepare originals.

Shuberts Won't Build

ST. LOUIS, MO.—The Shuberts have purchased the Rialto Theatre, 318 North Grand Boulevard, to replace the Shubert-Jefferson, Twelfth and Locust Boulevard, which closes for the last time October 31. The price paid is said to have been $400,000. The Rialto seats 1,803 persons and the Shubert-Jefferson 1,681. The Shuberts have abandoned plans to build in St. Louis, it is said.

Woody on Tour Next Week

John S. Woody, general manager of Associated Exhibitors, leaves next week for his first tour of the exchanges since Associated reorganized. Sales plans for the company's "Triumphant Thirty," with particular reference to "The Skyrocket," will be discussed.

Columbia Not to Retrench

Columbia Pictures, through an official, denies the story published in a theatrical weekly that it will retrench in production. This season's output of eighteen is complete. Retrenchment is impossible.

DISCONTINUES VAUDEVILLE

COLUMBUS, O.—Pantages vaudeville bookings shown in combination with motion pictures at the James Theatre, have been discontinued, probably indefinitely, William M. James indicated in announcing independent bookings. The change was made to compete with the split week of the B. F. Keith interests in Columbus.

SCHADE MAKES FIGHT FOR RE-ELECTION

COLUMBUS, O., Oct. 19.—George J. Shade, owner and manager of the Schade Theatre here, is in the midst of a campaign for re-election to the City Commission, the five-man body governing Sandusky under a charter.

When four years ago this month Shade became a candidate for a commissionership, the political powers that ruled in Sandusky, "laughed up their sleeves," so to speak. But during his tenure of office Shade has saved the taxpayers of Sandusky something like $200,000 on a paving proposition and in a recent fight involving the health of his city, brought the health department to action in double quick time.

"THE BIRTH" AND "GREED" TAXED AND BARRED

HARTFORD, Conn.—"Greed" and "The Birth of a Nation" were banned by the mayor of Hartford, after having been passed and taxed by State Agent Sphine. The tax on "Greed" was $1,000, and this amount is apparently lost to the distributors. Benedict M. Holden, associate counsel for the M. P. F. D. A., said that the mayor's right to revoke a film license was merely "a fire prevention provision," and that he is endeavoring to "out-Sphine Sphine."

BRITISH BOARD GETS PROPOSALS

Anti-American Propaganda Is Rife in England

LONDON.—The Board of Trade has received concrete proposals from a committee of the C. E. A., composed of exhibitors, manufacturers, renters and producers, for the defense of British films against the "American invasion."

The proposals include:

1. Scheme for a compulsory proportion of British films in every publicly exhibited program. This follows the plan adopted by Victoria Australia, of a mandatory 1,000 feet of British-made film in all picture programs after June 1.

2. The creation of a National Film Studio. A film quota plan on the idea of the German "kontingent," which obliges distributors to acquire one native film for every foreign film imported. The latter plan would be in operation by July.

It is thought that one or two of these plans will be adopted this winter.

More Money Brought Into Weaver Productions

TACOMA, Wash., Oct. 17.—Reorganization of the H. C. Weaver Productions, Inc., of Tacoma, effected last Tuesday with the formation of a new executive board composed of a group of Tacoma financiers, was completed at a meeting held last Wednesday, when officers were elected. Men with millions now head the enterprise.

Fox Buys Film Rights

William Fox has secured the film rights to the next ten plays to be produced by Sam H. Harris, theatrical producer. The next play opens tonight in Philadelphia, called "The Wolf at the Door. To follow that will be a play called "The Dark," by Martin Brown, author of "Cobra."

First National Bookings

Among the recent important bookings made by First National are those of "The Lost World," at the Rivoli Theatre, Baltimore's "The Beast," and Frank Lloyd's "Winds of Chance" at the Metropolitan in Washington and at the Lyric in Cincinnati.

"The Lost World" continues to attract capacity audiences and to break house records throughout the country. "Winds of Chance" has developed into one of First National's big money-makers of the year.

Elinor Glyn Free Lance

Before leaving for the coast, Madame Elinor Glyn, interviewed at the Ambassador Hotel regarding her future activities, stated that she has definitely closed her connection in the most amicable spirit with the Metro-Goldwyn-Mayer organization, after a cordial co-operation of over two years in which she made for them such successes as "Three Weeks," "His Hour," etc.
MILWAUKEE NO FIZZLE—SEIDER

New Jersey M. P. T. O. Head Denies Johnston Editorial

New York, October 20.—The statement made in an editorial published by Motion Picture News last week over the signature of Editor William A. Johnston that "the Milwaukee convention has been, so far as we can see, a fizzle," drew a forceful denial yesterday from Joseph E. Seider, president of the M. P. T. O. C. N. J.

"The Milwaukee convention was in no sense a fizzle," said Mr. Seider. "It resulted in tangible and substantial benefits to exhibitors throughout the country and gave the independents a large volume of business that they would not have had if the plans laid at Milwaukee had not been worked out. In fact, the independent producers were enabled to go out and sell a large amount of product that they would not have dared consider making if it had not been for the support and encouragement they received at Milwaukee and through the Play Date Bureau and the M. P. T. O. A."

** * * *

VITAGRAPH SMITHS COME BACK

Albert E. Smith, former head of Vитагraph, will return to the production field before the year's end, as backer of a series of big features to be directed by David Smith, formerly one of the chief Vitagraph directors.

* * *

Capitol's 6th Year

Next week marks the sixth anniversary of the Capitol, and a notable feature of the program is "Go West," the annual offering of the principal source of merrier. Majestic Bowes and his staff have prepared a brilliant surrounding program, on which will appear all of the Capitol's popular soloists and dancers.

* * *

Wellmont Case To Trial in November

Louis Phillips, counsel for Apollo Exchange, in the action against the Wellmont Theatre, Montclair, N. J., to enforce arbitration, told Exhibitors Daily Review that the case would go to trial before a jury and that he expects it to be set down for a day early in November.

* * *

Olcott Wants to Quit Famous

Negotiations between Sydney Olcott and Famous Players relating to a contract whereby Olcott is expected to make one more picture, has reached no satisfactory conclusion. It is known that Olcott objects to the restrictions under which he has been working on his recent Paramount releases and feels that he should be allowed to exercise reasonable directorial supervision, if he is to complete the contract. It is understood that the outstanding difficulty has arisen over the class of stories tendered him and that his fees and prestige would be impaired if he were to proceed with Famous on the basis of which he has been working.

Won't Play Roach Comedies On Seven Weeks Basis

GRAU HERE TO STUDY SITUATION

At a meeting yesterday at which were present Major Alexander Grau, director of UFA, and his colleague, Dr. Nicholas Kaufmann; also E. Wynne-Jones and a representative of Exhibitors Daily Review, Mr. Wynne-Jones stated:

"Major Grau is ready to introduce 300 scientific short subjects, of a diverse educational nature, all uniquely adapted to popular taste. So certain are we of a real demand among exhibitors for these films, that unless we can effect a deal with the highest calibre type of distributor, we will go ahead and establish a national system of exchanges of our own."

* * *

Berman Welding Chain As Independent Outlet

PHILADELPHIA.—Lou Berman, owner of the Brookfield Theatre near Philadelphia, has bought the Victory Theatre, Baltimore, a 1,500 seat house. Berman already owns the Savoy in Bethlehem and the Strand in Shenandoah and his plans under way for theatres in South Bethlehem and Easton, Pa.

Berman holds the franchise here for the Chudick and Tiffany products and is developing a theatre chain to insure adequate play dates for his features.

* * *

Picture Fire in Utica

UTICA, N. Y.—During a performance of motion pictures at Grange Hall, Brookfield, fire broke out, destroying the hall, the plant of the Brookfield Courier and several other properties in the heart of the village, causing a loss of $16,000.

* * *

Settle With Operators

SALT LAKE, U.—A compromise has been effected between the managers of local theatres and the operators. Carl A. Porter, manager of the Victory Theatre, stated that part of the demands of the operators were met, and everybody was on the job again.

* * *

Valentine Takes New Part

R. S. Valentine, former branch manager of Pathe's Des Moines office, has been promoted to manager of the Southern District manager. He is at present in New York, where he will stay for a few days before leaving for the South. Oscar Morgan, who vacates this post, becomes manager of the Dallas branch at his own request.

* * *

Zukor First A. M. P. A. Guest

At the meeting of the A. M. P. A. yesterday President Allville announced that Adolph Zukor would attend next week's luncheon. He heads the list of twelve men selected as the industry's greatest by A. M. P. A. vote.

Following a complaint that Zukor was offering the U. B. O. seven weeks' protection on the showing of Hal Roach comedies, Charles O'Reilly, on behalf of the T. O. C. C., said:

"This seven weeks' protection to the Keith houses on Hal Roach comedies is all wrong and incompatible with the treatment that exhibitors have been led to rely on in signing contracts for these. It's true, the contracts don't stipulate any definite period that must elapse between the Keith showings, and that of the next run, but on past practice the exhibitor has been led to expect his film seven days after. But seven weeks! It's preposterous, and we simply won't play them on that basis.

"Why, even in a court of law, precedent is an important factor in deciding a case, and it's on precedent, chiefly, that we're basing our contention. If Pathe insists on this seven weeks' projection idea, it is in a sense breaking faith with the exhibitors, for the latter were guided by past experience—allowing for seven day intervals—when they signed contracts on these Roach pictures. It would be a different thing if the contracts definitely stated that the pictures wouldn't be delivered for seven weeks. Then the exhibitor, in signing, would know exactly what he's up against. But the contracts merely state that the films will be delivered after the first run. 'After,' by precedent, means about seven days later, and any new construction on the term by the distributor is a gross imposition on the exhibitor, who accepts it in the belief that past practice will govern the transaction.

"These distributor-exhibitor-ill's and maladies have been going on for eight years," went on Mr. O'Reilly. "What the business really needs, and never has had, is a real medicine man; one who can actually offer cures, not merely diagnose disease. And that's what the industry hasn't got at present."

Inquiries at the Pathe office and at the New York Exchange could elicit no statement in regard to Pathe's position in the matter.

B. and K. Bow

CHICAGO.—The censors versus Balaban & Katz has resulted in a triumph for the former. Alleged objectionable scenes were deleted from "Her Sister from Paris" and the film allowed to continue.

* * *

Marion Davies' N. Y. Premiere

The New York premiere of Marion Davies in her latest play, "Lights of Old Broadway," will take place Sunday, November 1st, at the Capitol Theatre. This picture represents Miss Davies' first starring vehicle for Metro-Goldwyn-Mayer.
A GIFT for every Exhibitor who knows His Business!

Here is a famous artist's impression of a well known motion picture star. Do you know who she is? What picture she is appearing in at present, and where?

If you know your business, if you read the Exhibitors DAILY REVIEW, you will know everything about her. It is a paper's business to give you news. It is your business to read.

An impression by Zero

There is a Full Month's Subscription to the Greatest Daily—FREE—
if you can fill out the Coupon correctly.
Read Exhibitors DAILY REVIEW.

All the News When It Is News

(Offer Expires Oct. 31, 1925)

Editor
Exhibitors DAILY REVIEW,
45 West 45th St., New York City.
I know my business, I read the papers. Her name is ..........................................., and her latest picture is ...........................................
which she made for ...........................................
The picture opened at the ...........................................
Theatre, N. Y., on October 17, 1925.

My Name ............................................
Theatre ............................................
Address ............................................
PATHEX CAMERA SELLING FAST
New Territory Opened Weekly on Amateur's Machine

NEC territory is being opened weekly, in the distribution of the Pathex motion picture camera-projector combination, which permits the amateur operator to make his own movies and then show the finished product in his own home.

Within the last month advertising campaigns have been started in leading newspapers of Pennsylvania, Ohio, Illinois, Wisconsin and Oklahoma as well as in Washington, D.C., and plans are now under way to introduce the new product in the middle west and on the Pacific coast.

That the new camera quickly registered with the public is shown by the fact that at the World's series in Pittsburgh and Washington last week, several were seen on the field, their owners taking great delight in filming both plays and players in the baseball championship series.

Commenting itself to the layman because of the unusual combination, the combination of camera and projector is small enough to be carried in a medium-sized handbag as the total weight of both machines is about five pounds. The operation of both camera and projector has been so simplified as to be almost automatic and each will produce perfection without even the most unskilled hands.

The ready-made films for home projection, designed for the use of the projector only, are also finding a ready market. Among the subjects already distributed are reels on animal life, industry, art, science, travelogues, sports, and documentary pictures and comedies. Included among these film numbers are some of the early and most notable Triangle releases in which Douglas Fairbanks, Mary Pickford, Charlie Chaplin, Lilian Gish and other screen celebrities of the past, present and future rose to international fame.

To this long list new subjects are being added weekly so that every variety of screen entertainment will be covered by several subjects.

Cohn Brings Out Two New Directors

Much has been written and said about new faces on the screen, but it is the firm belief of Mr. Cohn, president of the Waldorf Studios, that the screen needs new directors.

Tony Gaudio, for the past four years chief cameraman for Norma Talmadge, has just completed his first directorial effort, "The Price of Success," and Mr. Cohn was so pleased with his work that he immediately signed him for his next Waldorf production, "Sealed Lips," with Dorothy Revier and Cullen Landis.

The other director find of Mr. Cohn's is Frank Strayer, who for the past five years has been assistant to Harry Beaumont. Mr. Strayer's first picture was "Enemy of Men." This picture was such a success that Mr. Cohn immediately re-engaged him to direct "The Penalty of Jazz." For his next picture Mr. Strayer has been signed to direct "The Land of the North," a dog story.

CAST FOR NEXT PRODUCTION

With the engagement of Forrest Stanley for the leading male role, Cohn announces the following members of the cast which will support his new director, Tom Ricketts, Ethel Wales, Maude Wayne, Frank Wood and Erwin Connelly.

Nick Altrock, Washington Baseball Comedian, "shoots" Governor Pinchot, of Pennsylvania, at the first game of the recent world series in Pittsburgh. Nick is using the New Pathex

M-G-M's Trackless Train Rolls Into Los Angeles

METRO-GOLDWYN-MAYER's Trackless Train has reached Los Angeles and has been accorded the most sensational reception ever celebrated on the Coast. The special headed a parade of floats one mile long, blocking all traffic and drawing cheers from the thousands who lined the sidewalk along the fifteen mile route taken by the train.

This route led through the busiest section of Los Angeles through Hollywood and Beverly Hills to the studio in Culver City.

The vehicle was met at the city limits by Mayor George Cryor and prominent city and county officials, including Boyle Workman, President of the City Council and J. Birnam, Chairman of the Police Commission. Irving G. Thalberg, Harry Rapf, Hunt Stromberg, associate studio executives and Edward J. Mannix, studio manager, rode at the head of the parade, which included floats from the studio, from Loew's State Theatre, from Grauman's Egyptian, from various West Coast Theatres and from the local exchange. A large military escort from Fort McArthur accompanied the parade, in which stars and players from the Culver City Studios rode in their own machines. Loretta Young, Jackie Coogan, Marion Davies, John Gilbert, Mae Murray, Ramon Novarro, Norma Shearer, Eleanor Boardman, Aileen Pringle, Pauline Starke, William Haines, Carmel Myers, Conrad Nagel, Sally O'Neill, Bert Roach and others were recognized and cheered by the enthusiastic crowds. Three stops were made, the first on the new Ninth Street viaduct, the second at the City Hall, where the Municipal officials disembarked and the third before the Egyptian Theatre. At each of these points enormous crowds collected.

The sensational success of the special's trip across the continent has not been exceeded in the annals of motion picture exploitation. Exhibitors in towns through which it passed are unanimous in describing it as the greatest ballyhoo ever staged in the history of the industry. Ten thousand one hundred and twenty-one miles of territory have been traversed on its historic trip, according to Conductor Edward Carrier, who has had continuous charge of the special, and it has arrived on the coast, he reports, in excellent condition.

Enormous difficulties were encountered and successfully overcome on the train's trip. Muddy roads which made travelling exceedingly difficult for the heavy transport were encountered, especially in Oklahoma and northern Texas, where some of the heaviest rains recorded in these districts made the roads almost impassable. In Michigan a cloudburst carried away a bridge, making it necessary for the crew to choose between making a very long detour and constructing an emergency bridge. The latter course was taken, thereby enabling the train to arrive at its next stop, where crowds awaited it in the rain, with the loss of only two hours in time.

Newspapers throughout the country repeatedly described the train as "a greater attraction than a circus parade.

The special is shortly to extend its trip from Los Angeles to San Francisco.

"BROKEN HEARTS" POSTPONED

The release of "Broken Hearts," the Jaffe Art Film production directed by Maurice Schwartz and starring Lilac Lee, has been postponed. This regular length feature scheduled for release on October 25 has gone through a very rigid editing. In the final film, it was discovered that in the man-hunting scenes, picturing the fierce Russian Cossacks pursuing the hero, a fugitive from justice, a slight error in the costume had passed the vigilant eyes of the editors. The scene will be retaken.

SCHENCK SIGNS FOREIGN STAR

Tullio Carminati, leading man and managing director for Eleanor Duse during her last tour in Italy in 1921 and 1922, and well known screen star in Italy, Germany and South America, has signed a three-year contract with Joseph M. Schenck as leading man in Talmadge and other productions.
What is the Real Strength of Picture Theatres?

CAN a subject of national importance be viewed and aired by the opinions of motion-picture theatre goers? Do they, as a class, constitute the Smiths and Joneses of America? Mr. William Phillips, from Newport, Kentucky, thinks they are. Mr. Phillips thinks that these people are the ones who should rightly pass upon the prohibition question. And furthermore, he thinks that they ought to do so while attending the theatre. Read what Mr. Phillips writes. It is, at least, interesting.

Mr. Willard C. Howe, Editor, Exhibitors Trade Review, New York, N. Y.

My Dear Mr. Howe:—

Would you listen to this for a moment? I thank you.

Let us, you and I, start something. It may not do any good, still I am positive it will create a lot of interest.

This, the greatest country in the world, increasingly groaning and moaning; evidently lamenting a great mistake that it has made, and by all gods of the olden Greeks, it appears impossible to mend the mistake. But, "Where there is a will, there is a way." The will lies with the people; the way, with the theatre—the screen.

Now then: get up and call upon every theatre manager on the face of these United States to show his appreciation and courtesy to the people of America, by placing a ballot box in the lobby, and let them vote and voice their opinions. Then let some screen representative carry the echo to Washington, and thus open the way to give the public a chance to recall their mistake. Give them a chance for a second life. The screen can and will do it. Take this up and you will never regret it, and bear in mind it has been proven more than once that the dry affair is a failure. While the government is spending millions of dollars to enforce the law, hundreds of people lose their lives on account of it. What good does this struggle do, or has done? None. More murders going on record since the dry day dawned than ever before. The tense feeling is mounting up every day, under the supposition that the rich have it and always will. The working man?—no chance in God's world.

Bear in mind further that the family that voted it dry to prevent one member from getting drunk is now drinking what that one member is making. The fellow who makes it himself drinks it, goes blind or croaks. How many of these cases have you heard? We say plenty.

There is a chance here for a screen service to go down in history and all following generations will remember it till the end of the world. I tell you, Mr. Howe, this is possible. Very little energy is required. Let's start this and see where it's going to finish. And I don't care if you give me away. There are no drys left to murder me. They all regret it. 'Tis apparent and I know there are judges even who hate like h—-l to indict a man on such an offense.

Now be kind enough and tell me your opinion regarding my odd suggestion.

Very sincerely yours,

(Signed) Wm. Phillips.
Progressing With Pathe News

A memorable anniversary for Pathe News reel. Fifteen years of world events are shown on this page. – 15 Years –

At the Pathe Anniversary next November 14, these years will be discussed by American leaders of industry and finance.
Dawes Will Attend Pathé Anniversary Dinner

Most notable guest list ever assembled has signified its desire to attend gala celebration marking the fifteenth anniversary of the Pathé News Reel

O'Neill of the most significant and outstanding events in the history of the screen is the tribute paid the fifth estate by the large and representative list of distinguished men, headed by Vice-President Dawes, who have accepted invitations to attend the dinner marking the fifteenth anniversary of news reels, which will be held under the auspices of Pathé News at the Hotel Plaza in New York on November 14th.

That so many leaders in public affairs outside the motion picture industry, such as the Vice-President; cabinet members, foreign ambassadors; Governors of States; senators and congressmen, and the most renowned financial, scientific and professional men of the Nation, including chief executive officers of the Army and Navy, should realize the import of this occasion and the notable achievement in screen journalism, is sufficiently conclusive that the Pathé News is not invidiously selected as the most prominent place the news reel holds in the minds of the people of the United States.

Celebrities Will Attend

The list of illustrious men who have announced their intention of paying tribute to the news reel on November 14th, includes, in addition to the Vice-President of the United States, Honorable Curtis D. Wilbur, Secretary of the Navy; Honorable Hubert Work, Secretary of the Interior; Senator Don Manuel C. Tellez, Mexican Ambassador to the United States; Baron A. von Miltzan, German Ambassador; Ralph C. Breck, Governor of Maine; Alfred E. Smith, Governor of New York; E. Lee Trinkle, Governor of Virginia; United States Senator Coleman DuPont; United States Senator Royal C. Copeland; Thomas A. Edison, noted pioneer film inventor; Chauncey Depew; Owen D. Young, President of the First National Bank; the Interborough Rapid Transit Company; W. W. Atterbury, Pennsylvania Railroad; P. C. Crowell, New York Central Lines; William Greene, President American Federation of Labor; Dwight F. Davis, newly named Secretary of War; Mayor James M. Curley of Boston; Frank D. Waterman, Republican Mayoral Candidate for Democratic Mayoralty nominees for City of New York; Dr. W. L. Rowe, Director-General of the aPan-American Union; Franklin Adams, Counsellor of the Pan-American Union; John Clive La Goree, Associate Editor of the National Geographic Society, and Melville E. Stone, Counsellor of the Associated Press.

The United States Navy will be represented by Rear-Admiral Charles P. Flinders, Commanding First Naval District; Admiral Robinson, Chief of Naval Operations; Rear-Admiral W. A. Moffett, Chief of the Bureau of Aeronautics; Admiral Leigh Palmer; Rear-Admiral William S. Benson, retired; Major General John A. Lejeune Commandant Marine Corps; Captain Walter Gherardis, aide to the Secretary of the Navy; and Mr. T. V. O'Connor, Chairman of the United States Shipping Board.

The Army will be represented by Major General John H. Hays, Chief of Staff; Major General Mason M. Patrick, Chief of the Air Service; Major General Charles P. Stone of the Corps Area, which includes New York City.

Special Guest Trains

A special train on the Pennsylvania Railroad has been chartered by Pathé News to convey the officials to the dinner. Two floors have been engaged in the Hotel Plaza for the convenience of the guests.

In discussing the forthcoming celebration with the News, Mr. Cohen, Editor of Pathé News, announced that the dinner is intended to emphasize the importance of the fifteenth Anniversary of news dissemination by motion pictures.

"Twenty-five years ago the flickering and uncertain cinematograph showing the horse drawn fire engine responding to a fire aroused a wave of enthusiasm," declared Mr. Cohen. "Ten years later science had eliminated the eye-tiring, uncertain and cloudy projection of moving pictures. Charles Pathe was the pioneer in the news film field. He was the first to perceive the miraculous possibilities of the motion picture camera as the world's most accurate reporter. It was then that the first attempt was made to organize a world-wide news film service.

"The development of the ordinary camera into motion portrayal has made the African jungles almost as familiar to the peoples of the world as the Strand in London or Broadway in New York. The news film has reached every corner of the world during the last fifteen years. The news film serves millions of subscribers in the farthest corners of the world, which speaks the universal language. It reaches all grades of mentality with the same perfection differing only in the rhythm of the most accurate reporter of news and events that the world has even known. It has ceased to be merely an entertainment. It is now an institution. It is to emphasize and honor this achievement that the dinner is tendered.

News Reel History

Recalling the history of the news reel, Mr. Cohen said:

"Since the inception of the news reel fifteen years ago, when news in motion-pictures was first systematically assembled and released on the screen, the news reel has grown tremendously in importance as a disseminator of up-to-the-minute news to the public. Originally, the Pathe News was known as the News Pathe Weekly and issued once a week. Eleven years ago, when I took charge, the camera staff consisted of five men all located in the United States. For foreign news events we depended upon our contact with the Pathe Journal of France, but this proved highly unsatisfactory. News events photographed by foreign cameramen were entirely lacking in the American viewpoint, as might be expected, so it was necessary for us to establish a staff of cameramen working under our own instructions throughout the world. Today we have a grand total of approximately 1100 cameramen—staff, semi-staff and correspondents—stationed in all parts of the world.

Equals the Daily Newspapers

"The task of turning out two issues of Pathe News, each week—104 each—is of a magnitude that few outside the business appreciate. The mere direction of the activities of 1100 cameramen is one that requires a detailed knowledge of travel and communication conditions in the remote parts of the earth as well as in well settled countries.

"Furthermore, it is not merely to photograph these events. We must have means of rushing the negative immediately to New York in order that it may be distributed to the public. In order to insure this rapid delivery and handling it has been necessary for us to take the matter of communication into our own hands. If trains or steamers are not available, aeroplanes are called into service. Sometimes all three are called upon to provide speedy work.

"Through the combined efforts behind the news reel as exemplified by Pathe News, the public today may see events of the moment on the screens of their local theatres as soon and often sooner than the daily newspapers can show pictures of the happenings. So great a factor is the news reel in the field of motion pictures that no program is considered complete without a news reel of topical events."

Emmanuel Cohen, Editor of Pathé News, assumed the responsibilities eleven years ago, and still likes it.
**Triumphant 30** Is Name of Associated Series

Associated Exhibitors, Inc., thirty pictures for the season now have a title—The Triumphant Thirty! The first picture to be released under this new title is "Counsel for the Defense," a melodrama of a small town. Betty Compson holds the stellar role, with House Peters and Rockcliffe Fellows in support.

In addition to the scheduled thirty, several specials will be released, one of which is already completed and is "The Sky Rocket," starring Peggy Hopkins Joyce. None but the Capitol or the Strand will have the first run of this production on Broadway. Marshall Neelan directed.

The first picture has already been released. These were "Never Weaken," starring Harold Lloyd, with Mildred Davis; "Headlines," starring Alice Joyce, with Malcolm MacGregor; "Keep Smiling," Monty Banks, with Ann Connolly; "Manhattan Madness," Jack Dempsey and Estelle Taylor; "His Buddy's Wife," Glenn Hunter, with Edna Murphy; the crock melodrama, "Under the Rouge," with Tom Moore and Eileen Percy; "Camille of the Barbary Coast," Mae Busch and Owen Moore, and "Fifty-Fifth," with Lionel Barrymore and Hope Hampton.

Two Glenn Hunter pictures are scheduled for release in the near future. Pictures starring such well known players as Blanche Sweet, Ralph Lewis, Clara Bow, Percy Marmont, and many others of like calibre, in addition to other pictures by stars who already have appeared in the first eight, are in process of production.

Oscar Price, president of Associated Exhibitors, announces that not only the pictures for this season are enlisting the hard work and close attention of the studios and workers in his organization, but that plans for next season are being carefully made, and preparations for a program even more extensive and consisting of even greater productions are now in progress.

Authors whose work is especially adapted to the screen are being approached by Associated Exhibitors for the picturization rights to their novels, while the best scenarists are being employed to write photoplays for stars already engaged.

Twenty-four pictures already in production for the remainder of this season, together with the specials, and plans under way for the season following, comprise an extent of activity seldom surpassed in this industry, and is indicative of the renewed energy with which the reorganized Associated Exhibitors is attacking the work before it.

Under the new slogan, "The Triumphant Thirty," the pictures for the season will be offered to exhibitors by a sales corps scheduled for the occasion by better pictures than ever, and more extensive advertising and accompanying backing. John S. Wood, general manager, and Jay A. Gove, general sales manager, are enlarging the department and making the sales force one of the most dominant in the industry.

**CAMILLE** NOVEMBER 1

Associated Exhibitors, Inc., will release "Camille of the Barbary Coast" on November 1. "Camille of the Barbary Coast" features Mae Busch and Owen Moore. The stars are backed by a supporting cast including Harry Morey, Dagmar Gadowksy, Burr Mcintosh, Fritz Brunette, Dorothy King, Tama Young and a host of others.

**DENNA REED WITH GINSBERG**

Denna Reed, who relinquished her post as press sheet editor for Producers Distributing Corporation a few months ago because of a break down, is full of pep once more and back in the game. She is in charge of publicity and advertising for the Henry Ginsberg Distributing Corporation and will wield her typewriter in the interests of Banner and Royal pictures.

Third Buster Brown Hailed as Best

"Oh Buster!" the third Buster Brown comedy, the two-reeler series being made for Universal release by the Century Film Corporation, has been released in the east, and hailed by Universal executives and sales heads as the best Century Comedy ever turned out. It is regarded as sure proof that the Buster Brown two-reeler series will take second place to no brand of comedies during the coming season.

There has been great elation at the Universal home office over the success of the first two Buster Brown comedies, "Educating Buster," and "Husted Be Good!"

Representatives of the Loew Circuit in and around New York City previewed "Oh Buster!" shortly after its arrival in the east and immediately booked it for a run over the circuit, totaling 126 days. The comedy is scheduled to play at an early date in a number of big-first run theatres throughout the country including the Forum in Los Angeles, the Granada in San Francisco, the State in Milwaukee, the State in Buffalo, the Palace in Rochester, the Apollo in Indianapolis; the Allen, Akron; Loew's State, Minneapolis; Loew's New York, Newark; as well as the Loew's Circuit, the Lubin, the Vitagraph, the Century Circuit, Finkelstein & Rubin, the Whitburn circuit, the Saenger circuit, and similar chains.

"Oh Buster!" was directed by Gus Meins, a newcomer to the Century lot.

**Fleischer to Edit Two New Series**

Max Fleischer, "Out-of-the-Inkwell" car- toonist, signed a contract this week with the Urban-Kinetoscope Corporation, whose seventy acres at Irvington, N. Y., constitute perhaps the best equipped studio and laboratory in the world, whereby he will be editor-in-chief of two new film series for the corporation, to be called "Realviews" and "Searchlights.

The "Realviews" will be a film magazine of current topics. Arrangements have been completed so that Fleischer will have a staff of camera men reaching around the world, who will make a film of each topic to be edited and take the needed scenes. Fleischer's position will be equivalent to the executive editor of a picture magazine or a news magazine with highly trained correspondents working under him. In addition, Fleischer's contract calls for him to write the series.

The "Searchlights" will be a series of one-reelers on popular science.

**Universal Serial Has Noted Characters**

The characters of Alexander Graham Bell and Theodora N. Vail, two men who played prominent parts in the development of the telephone, have been filmed for "Strings of the Telephone," a Universal serial picture. Ted Duncan will impersonate Vail, and Alphonse Martel is playing the role of Bell. The story of the telephone will play to the world of Bell. Red Duncan and Edna Strong will play to the world of Bell. The picture is being directed by Henry McRae.

George "Buck" Connor and George A. Williamson are recent additions to the cast of "The Radio Detective," another Universal serial, starring Jack Daugherty, with Margaret Quinlin in the leading feminine role. William Craft is directing this picture.
"Now, here's how to hold your forks," says Director Clarence Brown to Rudy and his new leading woman, Vilma Banky. They are at work on "The Eagle," for United Artists release.

Antonio Moreno, smile, pea-jacket, cane, spats and everything, is back in the States. He has been away for quite awhile, working opposite Alice Terry in "Marc Nos- trum," an adaptation from Blasco Ibanez. Willis Goldbeck put the novel into screen shape, and Rex Ingram directed it for Metro-Goldwyn-Mayer.

Margaret Quimby plays the lead for Jack Daugherty in the new Universal serial, "The Radio Detective." Margaret is a dancer of note, having been seen in White's Scandals, Music Box Revue and others.

The Secret is out—Leatrice Joy has ears. We knew it all the time. In fact all the women have ears—but they don't show them, that's all. Can't fool us. Picture fans will see Miss Joy's ears in "The Wedding Song," recently completed for P. D. C.

Three of a kind, only two are several years younger than the other. Irene Rich and her two daughters are known to be the closest of friends in spite of their relationship. Irene is seen, delightful and often, under the Warner banner.
The American Legion pays the De Mille Studio a visit during the California State convention. The ex-service men and their families are posed on a huge set used by Cecil De Mille in filming "The Road to Yesterday" for P. D. C.

Rin-Tin-Tin, Warner Brothers wonder dog, displays some of his paternal love for the most promising of his five off-springs. Just as soon as the youngster gets his wisdom teeth all adjusted, he'll be put through the training school.

Six men of the ice and snow. (Sitting) Rasmussen, Stefansson, Lomen, (Standing) Ralph Lomen, de Nogales, and Earl Rossman, who made "Kivalina" for Pathe.

Gene Stratton, tom-boy grand-daughter of Stratton-Porter, who wrote "The Keeper of the Bees," just released as a picture by F. B. O. With Gene is Robert Frazer who played the lead.

After travelling 9,000 miles from Switzerland to Hollywood, this Saint Bernard puppy is at last acclimated and happy with his mistress Colleen Moore, the First National star.
Sally O'Neil plays another lead—leading the turkey on for Thanksgiving (joke?) Sally has a great part in the new Metro production "Sally, Irene and Mary," an adaptation of the famous musical play.

Herman Wobber, (left) Western manager for Famous Players, and Sol Lesser, he of the West Coast, get together for a little chat.

Assistant Secretary of the Navy, Robinson, drops in on the M-G-M studios where Cahane recently completed "The Midshipman."

Horace Wade, phenomenal boy newspaper reporter crashes a party at the Warner studios while "Lady Windermere's Fan" was being made. All well-known faces. Know them?

Here is the young lady who turns out so many of the scenarios for First National. A big job, and well done. Her name is Florence Strauss.

Try this on your ukulele, or whatever you call those things that Percy Marmont and Shirley Mason are trying to play. They're down in the atmosphere of the South Seas for the making of "Lord Jim" for Paramount.
That's what comes out of this here bobbed hair craze,—a man can't get a haircut in his own barber shop any more. Millard Webb, directing John Barrymore, in "The Sea Beast" for Warners has to do the next best thing.

Dorothy Henry, as "Mary," one of the "Wives of the Prophet" J. A. Fitzgerald is making for Lee-Bradford release.

Laugh this off. Jennings, Anna Q. Nilsson, Ed Earle and Rus Simpson, all in Frank Lloyd's "The Splendid Road," for First National, organize a "Buck Up" Club, the purpose being smiles and glad hands.

John Gilbert takes time out from "La Bohème" in which he plays opposite Lillian Gish, to be photographed by a new camera aspirant on the M-G-M lot.

Bebe Daniels decides she can get on with the mashie instead of an iron. The athletic young Paramount star is one of the leading feminine golfers at the Sunset Canyon Country Club, a half hour's ride from the studio in Hollywood.
**BOX OFFICE REVIEWS**

**RED HOT TIRES**

*Warner Brothers Photoplay. Adapted from the story by Gregory Rogers. Director, Erle C. Kenton. Length, 6,660 feet.*

**CAST AND SYNOPSIS**

<table>
<thead>
<tr>
<th>Actor</th>
<th>Character</th>
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<tbody>
<tr>
<td>Al Jones</td>
<td>Monte Blue</td>
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<tr>
<td>Elizabeth Lowden</td>
<td>Patsy Ruth Miller</td>
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<tr>
<td>Mr. Lowden</td>
<td>Fred Emmons</td>
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<td>George Taylor</td>
<td>Lincoln Stedman</td>
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<td>Coachman</td>
<td>Charles Conklin</td>
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<td>Crook No. 1</td>
<td>Tom McGuire</td>
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<td>Crook No. 2</td>
<td>William Lowry</td>
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<tr>
<td>Crook No. 3</td>
<td>Malcolm Waite</td>
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The first time Al sees Elizabeth he loves her. In flirting he wrecks his car, is injured, and develops a deadly fear of motorists. The second time he sees her, her car frightens his horse. She speeds with him to the hospital. Both are sent to jail by her father, the police chief. Al flees while in jail and is ejected. While endeavoring to break into jail to be near Elizabeth, he incurs the enmity of a band of crooks. They later kidnap Elizabeth. Through his efforts she is rescued. He overcomes his automobile fear and they elope in a speedster.

By Herb Cruihskank

ENOUGH laughs in this one to make it a good comedy attraction for the average audience. This fact coupled with the names of the leading players should be sufficient to guarantee a good gross.

The toward the end there is a letting down in the humor of the production caused by the insertion of the usual hackneyed chase of a speeding motor by armies of motorcycle cops.

The funniest situations are covered in the hero’s attempt to break into jail in order to be with her sweetheart, and in the antics of the pair after he succeeds.

In endeavoring to force an entry to the lock-up, Al hurls a brick through the bank window. Smilingly he awaits arrest. But the brick has struck and stunned a stick-up man, and instead of incarceration he is the recipient of congratulations on all hands.

Several chucks are caused by the fury and despair of the Police Chief’s golf-loving friend. This disciple of Col. Bogey waits all day to play. The eighteen holes looked forward to dwindle to a measly one. And as the two leave for their one hole game it begins to rain.

Monte Blue, a true comedian, gets every last laugh out of his role as the speed-fearing hero. He makes the most of every bit of business. In those sequences where he is called upon to whisper, “I’m not afraid,” as counseled in a book he has purchased, his facial expression is immense.

Patsy Ruth Miller is a personable heroine. She extracts a lot of chuckles from a pair of hob-nailed shoes she dons in place of her lost pumps. The others all do their bits to make a good film.

Tie-up with motor-car agencies and accessory dealers for this one. Stage automobile parades. Use split-page ads.

**FLOWER OF NIGHT**

*Paramount Photoplay. Author, Joseph Hergesheimer. Scenario, Willis Goldbeck. Director, Paul Bern. Length, 6,374 feet.*

**CAST AND SYNOPSIS**

<table>
<thead>
<tr>
<th>Actor</th>
<th>Character</th>
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<tbody>
<tr>
<td>Carlota Villalon</td>
<td>Pola Negri</td>
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<tr>
<td>Don Geraldo</td>
<td>Joseph Dewing</td>
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<tr>
<td>John Basset</td>
<td>Youcza Troubledsky</td>
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<tr>
<td>Lake Rand</td>
<td>Warner Oland</td>
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<tr>
<td>Derck Bylandt</td>
<td>Edwin J. Brady</td>
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<tr>
<td>Mrs. Bylandt</td>
<td>Eudal Jenson</td>
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<tr>
<td>Servant</td>
<td>Cesare Gravina</td>
</tr>
<tr>
<td>Vigilante Leader</td>
<td>Gustav von Seyffertitz</td>
</tr>
<tr>
<td>Josfa</td>
<td>Helen Lee Worthing</td>
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</tbody>
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Don Geraldo hates Americans because of fancied wrongs regarding his mining properties. His daughter, Carlota, incurs his enmity because of her insistence upon attending a dance. The Don commits suicide. Carlota longing for life and liberty drifts from the hacienda to San Francisco. Here she becomes a dancing girl in El Paradiso. John Basset, an American whom she loves, spurs her upon finding her there. Luke Rand, villain, promises to recover her mine from Basset. He does so, wounding Basset. In a revulsion of feeling she rescues Basset who subsequently kills Rand. Carlota and John recognize their mutual love and are united.

By Herb Cruihskank

SEEMS bound to be a big pay-off picture. Pola Negri renders one of the best, if not the finest performance, she has ever contributed. She portrays all the emotions in turn. But she is at her best when the smouldering fire in her soot-fringed eyes blazes in jealous rage.

She is worthy of a far greater vehicle than Joseph Hergesheimer has prepared in “Flower of Night.” She is thoroughly competent to play great parts in great film stories. This tale falls short of being even among the near-great.

The story itself is a colorful melodrama of the early West. It deals with life in the rough—life as lived in “Frisco in the days of gold and Vigilantes. The costumes and the background are in themselves sufficient to lend interest. But the tale that is told is full of improbabilities. The ending is never in doubt. There is plenty of action. Not a reel is without the barking of guns. There is a hanging, and a lot of the fast riding that is expected in Westerns of all calibres.

Next to Pola, mark up another hit for Warner Oland. He plays the villain, Luke Rand. And although he makes of the character a black-hearted scoundrel, he is nevertheless a blackguard who is game to the core. To Patsy Ruth Miller, the hero, is far from our conception of a youth from the grim and rockbound coast of New England. He is a handsome youth, but is totally eclipsed by Pola’s fiery acting. Gustav von Seyffertitz does creditably as chief of the Vigilantes.

Feature this Pola star. Tie-up with Hergesheimer’s story.

**LITTLE ANNIE ROONEY**

*United Artists Photoplay. Adapted by Hope Loring and Louis Lighton from the story by Katherine Hemmessey. Director, William Beaudine. Length, 8,850 feet.*

**CAST AND SYNOPSIS**

<table>
<thead>
<tr>
<th>Actor</th>
<th>Character</th>
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</thead>
<tbody>
<tr>
<td>Annabelle Rooney</td>
<td>Mary Pickford</td>
</tr>
<tr>
<td>Joe Kelly</td>
<td>William Haines</td>
</tr>
<tr>
<td>Officer Rooney</td>
<td>Walter James</td>
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<tr>
<td>Tim Rooney</td>
<td>Gordon Griffith</td>
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<tr>
<td>Tony</td>
<td>Carlo Schipa</td>
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<tr>
<td>Abe</td>
<td>Spec O’Donnell</td>
</tr>
<tr>
<td>Spider</td>
<td>Hugh Pay Mickey</td>
</tr>
<tr>
<td>Mickey</td>
<td>Joe Butterworth</td>
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Little Annie Rooney, scraper and kid gang leader, secretly adores Joe Kelly, leader of the older boys. He is the pal of her brother, Tim. Officer Rooney objects to Tim associating with Joe if he will not give up his ways. In a dance hall battle Officer Rooney is slain. The guilty gunmen blame Joe, Tim starts out to ‘get’ him and succeeds. Meaney and his band of young hooligans in capturing the real killer. Mary offers herself in a blood transfusion that saves Joe’s life. Joe reforms and goes into the trucking business. Tim joins the force. Happy ending.

By Herb Cruihskank

SHOULD be a box-office riot. It is the sort of stuff that sells. Mary Pickford comes back again in one of the typical kid roles that helped so largely to build her fame.

The story has popular appeal. The continuity holds it closely together. The acting is fine. Director Beaudine has registered with some mighty good touches.

There is a nice mixture of comedy and drama—even tragedy. One of the most effective scenes shows Annie awaiting the arrival of her beloved dad on his birthday night. She has prepared a feast to celebrate. There are table decorations and presents. But a stalwart bluecoat arrives to tell with a gulp that Officer Rooney will never come home again.

The battles between the rival gangs of kids are full of good comedy. All sorts of weapons are used. Annie hurls and is hurled at by all varieties of missiles. Perhaps there is a bit too much repetition here. The backyard “Wild West Show” is a scream. Also the gathering of many nationalities in Rooney’s flat to devise ways and means of repaying the loss of the fruitman at the hands of Annie’s mob.

Mary Pickford is excellent as Annie. She appears more diminutive than ever. She has been surrounded by a cast of larger actors, and special props seem to aid. The cast is perfectly in character. Walter James as Rooney, the cop, is fine. Little Spec O’Donnell with a putty nose is an Abie to be remembered. William Haines and Gordon Griffith are nice Irish boys who quit gang habits just in time.

Play Mary Pickford to win. Make the most of the title and its various tie-ups.
SCANDAL STREET

Arrow Pictures Corporation Photoplay.
Adapted from the story by Frank R. Adams. Director, Whitman Bennett. Length, 6,750 feet.

CAST AND SYNOPSIS
Sheila Kane ......................... Madge Kennedy
Neil Keeley ........................... Ira Tannen
Harrington Haig ...................... Niles Welch
Howard Manning ........................ Edward August
Julian Lewis .......................... Curt Altherson
Cora Forman .......................... Louise Carter
Pat O’Malley .......................... J. Moy Bennett

Neil Keeley, picture star and husband of Sheila, is killed in a motor accident in company with the notorious Cora Forman. Halliday, a double for Keeley, takes his place. The public is kept ignorant of Keeley’s death. To make the impostion realistic Halliday lives at Keeley’s home as Sheila’s guest. They fall in love with one another. Cora sees a chance for blackmail and consults Julian Lewis, an unscrupulous lawyer. To save Sheila, Halliday spends much time with Sheila. Halliday plans another auto accident in which both he and Cora will be killed. Fate thwart plans. Sheila and O’Malley, the picture producer, drive up. All is explained to Sheila. Happy ending.

By HERB CRUIKSHANK

THE fans should certainly like this one.
It has to do entirely with the lives of motion picture actors, directors and producers. There are intimate shots of picture production in the studio. Long shots, mediums, close-ups, reverses, and so on are shown and explained. The troubles of stars, directors and producers are graphically portrayed.

There is a nice love story interwoven. The story is plausible. It builds well to a climax that precedes the happy ending so much in demand. There is plenty of suspense.

The most interesting shots are those showing the production of a film in the studio. The sequences are enacted. The director does his stuff. The stars do theirs. It looks like the real thing.

Niles Welch enacts a dual role. First he is the actor whose head is turned by feminine adulation and a too extensive acquaintance with the cup that cheers.
Later he is the hard working Halliday, living image of the dead star. In this part it is shown that he is forced to act a role even in private life.

Here is an interesting situation. He is in love with Sheila, and portraying the role of her husband, he must needs pretend to be the disolute Keeley. Mr. Welch does well in both parts.

Madge Kennedy is the heroine and makes the most of her part. She is especially effective in the sequences where she is called upon to register jealousy of Halliday and Cora.

The remainder of the cast is excellent. Each of them renders a fine character portrayal.

Explicit this as a picture of studio life and the activities of the motion picture business on the inside. Stress the point that pictures are shown in the making. Play up the cast and Niles Welch in a dual role.

WHY WOMEN LOVE


CAST AND SYNOPSIS
Molla Hansen ......................... Blanche Sweet
Olaf O’Shannon ........................ Burt Sutcliff
Edwin Carewe ........................ Robert Fraser
Johannes Benthe ........................ Charles Murray
Sillas Matsu ............................ Simpach
Pearl .................................. Dorothy Sebastian
Ira Meers .............................. Edward Earle

Olaf O’Shannon’s ship is lost. His daughter is saved by a lighthouse keeper. Her lover Rod discovers her. Five years later in the same area another girl, Molla, is found, to be the daughter of Olaf’s drowned ship. The girl falls in love with a rumrunner. Later Molla is told of Pearl’s condition by a physician. Pearl blames the innocent Meers. Molla shoots him. Pearl discovers that the rum-runner has married. She gets him in the lighthouse tower, floods it with gas and hurls a lantern in. An explosion follows. Pearl and the man die. Ira recovers. Rod returns and weds Molla.

By HERB CRUIKSHANK

SATISFACTORY entertainment with special appeal for communities where they like the “lighthouse-by-the-sea” type of story. In such spots it should pull extra well.

There are a number of good touches to the credit of director Carewe. One of these is a genuine thriller. It pictures the sea ablaze. An oil tanker is ignited by a carelessly thrown cigarette. The fire reaches the hold. There is a tremendous explosion. The ocean is changed into a writhing hell of flame.

Through this the heroine and the rescuing lighthouse keeper fight their way to shore. Later there is a shot showing the lighthousemen on the bridge, fighting the explosion of gas. The tower totters and falls in a fashion to make any audience sit up and take notice.

I think a better ending would have been supplied by causing Ira, the innocent engineer, to finally win the love of the erring Pearl and, forgiving, marry her. As it is, the girl is consumed in the fire with her faithless lover, rum-running Johnv.

There are some beautiful scenic shots showing the sea, the lighthouse and the surf sprayed rocks.

Blanche Sweet is just that in a role that is robbed of its sympathy by the greater interest aroused in the doings of Pearl. The latter part is ably enacted by Dorothy Sebastian. This talented girl renders a fine portrayal of a headstrong girl, misunderstood, and in turn not knowing just what it is all about. The cast is up to requirements with special praise for the comedy work of Charles Murray as a bald seaman.

The title hasn’t anything to do with the picture. Yet it may have made material value. The names in the cast will pull. Stress the sea stuff and use the lighthouse idea for bally and lobby display.

THE BASHFUL BUCCANEER

Rayart Pictures Corporation Photoplay. Story and Continuity, Kraig Johnson and Burke Jenkins. Director, Harry J. Brown. Length, five reels.

CAST AND SYNOPSIS
Nancy Lee ............................ Dorothy Dwan
Jerry Logan ............................ Reed Howes
Dan Lewis ............................. Frank Lewis
Second Mate ........................... Bull Montana
Captain ................................ George French
Ira ...................................... Jack Harlow
Sailor Sharkey .......................... Jerry O’Leary

Jerry, a writer of sea stories who has never seen the sea, receives a big check for one of his adventures. He determines to really go to sea and seek material for more yarns. Two mariners working for the orphaned Nancy wish to lift the life on her boat for debts. They are readers of Jerry’s books. Not knowing the hero, they frame a story of buried treasure culled from his own writings. He buys the boat, engages a roughneck crew and sets sail for treasure existing only in the minds of the mariners. The crew really mutinies. After making gallant landings they come to a point mentioned in one of Jerry’s stories. Here they encounter a motion picture company, with a film of an adaptation. Everything is explained. Jerry marries Nancy and returns to Waterloo, Iowa, to write more sea tales.

By HERB CRUIKSHANK

SHOULD receive an enthusiastic welcome at the box-office. It is Reed Howes’ best to date. A live tip for exhibitors catering to an average picture-going public.

The story has to do with hidden treasure—pirates—mutiny. It is a “Treasure Island” story, too, with a light hand of comedy. The picture is amusing, diverting, entertaining. Yet there is an abundance of thrills. It abounds in attention-holding action. There is a surprise twist at the end that will send them out hoping for more pictures like it.

Nancy Lee is possessor of a stately seaman which is plastered with mortgages like an old homestead. Along comes Howes with a bag of money and a longing for salt air. Before he knows it the cash is gone and he is roving the main with a villainous crew at his command.

There is no treasure—but he doesn’t know that. Neither does the crew. They mutiny. He gets excitement enough for a series of Alger books.

The final kick comes when he battles the pirates ashore, and seriously interferes with a picture company engaged in producing a film version of his best seller.

Howes outdoes himself in the leading role. Dorothy Dwan is a delightful heroine. There are athletic stunts galore. Lots of comedy, too. Some of it supplied by Jimmy Aubrey as the cook. Those eminent actors, Bull Montana and Sailor Sharkey, help to make the atmosphere of villainy realistic. Other gentlemen with squashed noses and vegetable ears aid in making the crew appear piratical.

Stage this as Reed Howes’ best so far. Feature the hidden treasure idea. Stage a treasure hunt—the treasure being passes. Use throwaways of maps pointing the way to the treasure—at your theatre.
THE WALL STREET WHIZ

CAST AND SYNOPSIS

Richard Talmadge ............... Dick Talmadge
Peggy McCooy .................... Marceline Day
Mrs. McCooy .................... Lillian Langdon
Mr. McCooy ...................... Dan Mason
Aunty ............................ Billy Bennett
Villain ......................... Carl Miller

The villain is swindling McCooy out of his wealth in a Wall Street deal. In escaping from a gambling raid, Butler catalyzes himself into the limousine where Mrs. McCooy and daughter Peggy are riding. He declares himself as Butler, Mr. McCooy misunderstands, and engages him as a butler. Being in love with Peggy at first sight and having a sense of humor in his plots, he thwarted the villain in a series of thrilling and funny encounters. Marries Peggy and saves old man McCooy's money.

By HERB CRUICKSHANK

WHERE they like this pleasing and athletic star the picture should prove an acceptable program attraction. It is better and no worse than his average production.

Richard Talmadge himself is the whole show. He is a stuntsman par excellence. His various displays of athletic and gymnastic ability should be worth the price of admission.

The story itself is weak and improbable. The comedy dates back a long time. One gag is about Aunty who is looking for her spectacles. The specs are safely on her forehead all the time. Maybe the rising generation is yet unfamiliar with this one—and others.

The best part of the whole thing is Dick in a series of scramblings with three villainous yeggis. The pursuit each other up stairs and down—over tables—off balconies—over fences—down stairs. It certainly requires a nimble brain and marvellous co-ordination of muscle to stage Talmadge's stunts in such rapid fire succession. Not only does the indefatigable Dick deserve lots of credit—but the men who work as his foils should receive the Croix de Guerre with palms. It is a wonder they don't draw liés instead.

I should like to see Dick in a vehicle that tells a story as well as providing him with still greater opportunities to do his stuff.

Dan Mason, a fine old character man, is miscast as old man McCooy. But he nevertheless does what he can to inject humor into the part. Carl Miller is the villain with silk hat and mustache.

The best way to exploit this one is to dwell entirely on Richard Talmadge and his dare-devil, neck-breaking stunts. Play up the fact that this smiling star never uses a double, no matter how perilous the feat may be. You should be able to interest all athletes in his pictures. Why not tie-up with local athletic clubs, Y. M. C. A.

THE KEEPER OF THE BEES

CAST AND SYNOPSIS

Jamie MacFarlane ............... Robert Fraser
The Bee Master ................... Joseph Swickard
Marilyn ......................... Margaret Mann
Alice Cameron .................... Martha Mattox
Alice ............................. Clara Bow
Molly Cameron ................... Joyce Mills
Little Scout ..................... Gene Stratton
Angel Face ....................... Joe Copps
Fat Ole Bill ...................... Alvin Childress
Nicole Child ..................... Billy Osborne

Jamie MacFarlane, war veteran, runs away from a Government hospital so he may die by the gun. He passes the home of The Bee Master. The old man is ill and persuades Jamie to take charge of the bees while he is in the hospital. Mrs. Cameron lives next door. Her daughter Molly is "in trouble" and goes to live in the city with her cousin Alice. Alice meets Jamie and persuades him to marry her. She gives Molly her ring and wedding certificate. Molly dies in childbirth. Jamie takes the child to Mrs. Cameron, not knowing its identity. Mrs. Cameron discovers the truth and blames Jamie. Alice confesses. All ends well, Jamie re-marries Alice.

By HERB CRUICKSHANK

AWAY from the big cities this should prove a good box-office bet. The pulling power of the popular author's name is undeniable. However, sophisticated audiences are liable to laugh in the wrong places.

The story is somewhat trite. The continuity is none too well connected. The interest that might have been aroused in bee life has been almost entirely overlooked.

Perhaps the best bit in the production centers about Gene Stratton, grandaughter of the author. She is a typical tomboy and is cast as such. She appears in boy's clothing in the early sequences, and gives a good account of herself in tight engagements with her boy cronies. There is a distinct surprise when she refuses to go in swimming "raw," and admits to the hero that she is a girl. Later she appears in feminine raiment. But she was certainly meant for a boy. Even as a girl she is a boy.

The most appealing is Jamie MacFarlane, played by Robert Fraser. The role of the World War veteran should contain a world of pathos. Here is a young man whose life is shattered. He bitterly gives away the Croix de Guerre won with his blood, remarking, "It never did me any good." Robert Fraser is not the type for the part.

Clara Bow does well. She doesn't leave any doubt as to what is wrong. When there are chances to act she seizes them. The rest of the cast is up to the requirements of the film. We would like to see Gene Stratton in some similar parts.

You can tie up with the American Legion for this one. Use a glass encased bee hive in lobby. Stress the tie-up with the novel. Make the most of the pulling names in the cast.

THE LAST EDITION
An F. B. O. Photoplay. Written for the screen by Emilie Johnson. Directed by Emory Johnson. Length, 6,400 feet.

CAST AND SYNOPSIS

Tom Macdonald .................. Ralph Lewis
Mary Macdonald .................. Lida Leise
Ray Macdonald .................. Ray Hallor
Oscar Macdonald ............... Paul Cavan
Clarence Walker .................. Rex Lease
Also Appearance .................. Charles Tannedy

Clarence Walker, a young newspaper reporter, in love with Polly Macdonald, is set to run down a story on the operations of a notorious bootlegger. He gets on the wrong track which results in the arrest of Polly's brother. The newspaper, in which Tom, father of the accused, is employed, gets the break on the story. An almost super-human effort of the part of Tom enables the story to make the last edition. Then when he sees what his own presses have printed he makes an unsuccessful appeal to his employers to suppress the story until he could prove the innocence of his boy. That denied him, he makes an attempt to wreck the presses. At that very moment, an explosion, planned by the bootlegger gang, demolishes the building. Tom is blamed, but in the meantime, Clarence has been successful in tracking down the real guilty parties, and sets all his errors aright.

GAMBLE on "The Last Edition" as a money-maker for the average theatre. It has the two most wholesome qualities for a box-office success: exploitation possibilities and the suspense element. In other words, you can pull them in on "The Last Edition," and you can keep them in till the last foot of film is unreeled.

There is no reason to pull this picture apart into its various elements in an effort to make a "sensational film" out of it. It isn't that, which, in the face of the desultory experiences many exhibitors have had with recent sensations, is something in its favor.

The plot, acting, photography and every other phase of "The Last Edition" is secondary in consideration to the marvelous and intelligent manner in which the story is kept up in fever pitch until the great climax, in which we are treated to a sight of a tall office building crumbling up in the heat of a five alarm fire. I mean it as a high commendation to this scene when I say that it is worthy of a place in a newspaper. It is very realistic and makes one's blood tingle with excitement.

The director's treatment of the activities in the press rooms of a great metropolitan newspaper is also worthy of commendation. It is probably the first time that this subject has been handled in such a detailed manner, and it will no doubt prove of great interest to most audiences.

Its exploitation possibilities are immense. The chances are that the producing company will arrange tie-ups with police and fire departments, as well as with newspapers, for "The Last Edition" could be used as a medium for a liberal education in the workings of these vocations.
**News of Exhibitor Activities**

**Proposed Entrance to Grauman's new Chinese Theatre, Hollywood, Cal.**

BOSTON, Mass.—The new Famous Players-Lasky house, the Metropolitan, opened here last week amid unusual patronage and a parade of celebrities, including governors of the New England States, F-P-L officials and stars.

The theatre is completed by architects and decorators to be one of the most magnificent theatres in the world. It compares favorably with the Grand Opera House in Paris and every corner of the theatre reveals a marvel of decoration or modern convenience.

Throughout the theatre the promoters spared no expense in building the richest effects. The whole cost of the theatre was $850,000, it is stated by the promoters, and that figure was 25 per cent higher than the original estimates. It seats 5,000.

Entering the theatre, the high and spacious lobby gives the first impression of magnificence. It is a sheer 90 feet to the ceiling and it is lined with sixteen columns of rose jasper. The walls are panels of Botticelli marble bordered with darker rose Tarrvenal.

Two huge chandeliers are suspended from the ceiling by heavy cords of velvet. The chandeliers are crystal, with 18,000 electric light bulbs and weigh 1,800 pounds each. On the ceiling of the lobby Louis Ambrose, former artist at the Vatican, has painted murals that compare with those he placed in the Metropolitan Opera House in New York.

The mural decorations in the theatre property are by Edmund Philo Kellogg of Chicago, and the art work in the lobby has been done by the celebrated muralist John G. Woodhull.

**Break Ground Nov. 1**

**For Grauman's New Chinese Playhouse**

HOLLYWOOD, Oct. 23.—Ground-breaking ceremonies for what it is believed will be the most unique playhouse in the world have been tentatively set for November 1, which will be a red letter day in the history of the film capital.

On that date the first shovel full of earth will be turned in the excavation for the foundations of Grauman's Chinese Theatre, which Sid Grauman, internationally famed showman, plans to make the finest palace of entertainment on earth.

The entire motion picture world of Hollywood will assemble at that time on the location chosen, to sponsor formally this newest architectural creation dedicated to the arts of the stage and screen.

Grauman startled the amusement universe with his Egyptian Theatre in Hollywood, using an entirely new and distinct motif in architecture and design, which is now being widely copied by less pretentious playhouses, and now he plans to make a reality of the dream he has had ever since he saw the Egyptian theatre go over with a bang, by the erection of a bizarre, colorful Oriental amusement palace, to be known as Grauman's Chinese Theatre.

* * *

**Missouri-Illinois Exhibitors Approve Seidel Contract**

In a letter written to J. M. Seiler, president of the M. F. T. O. of N. J., Louis C. Hehl expresses the sentiment of the M. F. T. O. of Eastern Missouri and Southern Illinois, as follows:

"We had a meeting of the Executive Committee of the State Organization and I read your letter, also the Standard Exhibition Contract and the Set of Rules, and will say that these have met with the approval of all who attended the meeting and they say that they do not see how these can be improved upon, so far as we are in a position to judge. I cannot well improve the same."

**F-P-L's Metropolitan Theatre**

**In Boston Holds 5000**

**Cohen Protests Picture Shows in Armories**

**Takes Stand With Theatre Owners Against Shows in State Armories**

Following an announcement that the State Armory on Broadway, Kingston, N. Y., would be used for a series of motion picture exhibitions, charging admissions to the public, beginning November 2, Sidney Cohen sent a telegram of protest to Brigadier General Edward J. Wescott, adjutant general of the State of New York, which says in part:

"This represents species of unfair commercial competition. Theatre owners are required by statute and local law to afford every protection to public against fire and other hazards. Theatres in state have permanently built-in fireproof booths with every safety appliance for safeguarding audience. Desire to call your attention to fact that state laws require all seats in theatres to be affixed permanently to guard against temporary seating arrangements that will be imperiling millions of dollars invested in motion picture structures of this State, with resultant loss to public. Will be glad to furnish any additional information required and would greatly appreciate your immediate reply."

**SMITH RANS SHOW**

Albany, October 23.—In answer to state-wide exhibitor protest, Governor Alfred E. Smith, acting with Brigadier General Wescott, has put a stop to the proposed use of the Armory at Kingston for the exhibition of motion pictures. Sidney Cohen ered R. F. Woodhull with the defeat of the plan. Woodhull succeeded in promoting a telegram to the Governor against practically every influential exhibitor in the State.
BUFFALO

Richard C. Fox, president of Freedom Film Corporation, 257 Franklin street, will be in charge of the Vital exchanges in Buffalo and Albany. Headquarters in Buffalo will be in the Freedom Film Corporation, 257 Franklin street.

Harry Gibbs, manager of the New Haven Fox office, is in Buffalo promoting sales and now is touring the territory with G. Emerson Dickman. Clarence Ross has resigned as cashier.

E. S. Flynn has arrived in Buffalo from Philadelphia to take over the management of the United Artists exchange, success to William L. Sherry, who has gone to Florida.

Colvin Brown, vice-president of F. B. O., was in Buffalo last week end and during his stay here he took occasion to congratulate local manager Harry T. Dixon on the fine sales showing made by the exchange.

Al Teschmacher, for many years booker at the Pathé office, is back in the game as booker for Associated Exhibitors. Al is continuing, however, to operate the Casino theatre, an east side community house.

Dolly McMillan, beautiful inspector at the F. B. O. office is the lucky possessor of the $1000 check awarded her as first prize winner in the Buffalo Evening Times' popularity contest. We suppose Dolly soon will be on her way to Hollywood.

The Hi-Art theatre in Lockport has returned a straight picture policy and it is understood that the new Palace, Paramount leased, has reduced prices to 25 cents. Harold B. Franklin was in Lockport last week looking over the Palace.

Al Beckerman, manager of the Loew State, Buffalo, put over a good one this week, when for the first time, the street cars used ads on their stern and bow telling the world about the show at Al's house.

Helen Kozanowski, sister of Hilda and Stanley Kozanowski, managers of the Rivoli theatre, Buffalo, died last week. Helen had been cashier at the big community house.

Michael Shea, head of the Shea Amusement company, of Buffalo, and Vincent R. McPaull, managing director of Shea's Hippodrome, journeyed to Boston last week for the opening of the new Metropolitan theatre in the Hub City.

Jack Stevens, formerly with the Schine Theatrical organisation, as manager of houses down state, has accepted the management of the new Granada theatre in Westfield, N. Y., operated by the Zipole corporation of Buffalo. He will also continue to book for the Elk theatre, Buffalo, which house he has been managing of late.

The new Shea Buffalo theatre will open the middle of January. The exterior work is complete and the interior is coming along in fine shape. The house will be the last word in decoration, furniture, equipment, construction and convenience.

PARISIAN NIGHTS" BOOKING

"Parisian Night," an F. B. O. Gold Bond production starring Elaine Hammerstein and Lou Tellegen, and directed by Al Santell, played Panamies Theatre, Salt Lake City, the week of October 7th, to capacity audiences.

BEAUTY and utility will be combined in Fox Film Corporation's New York Exchange at 345-45 West 44th Street, the corner-stone of which will be laid on October 28. Senator James W. Wafen, Democratic candidate for mayor, will wield the trowel. Officials of city and state, stars of stage and screen and 300 exhibitors from the metropolitan area will take part in the ceremonies.

It will be the most scientifically laid out theatre in the country, with every modern appliance for the handling and distribution of films and accessories. The exterior will be burnt red brick with a purplish cast. A lounge and reception room, opening from the projection room, will be fitted up for the comfort of visiting exhibitors.

Arrow's Previews

Impressed by the success of the trade showing of "Tessie" in Cleveland a few weeks ago at the Allen Theatre, arrangements for which were made by Lou Rogers, one of the travelling representatives of Arrow Pictures Corporation, that resulted in a large number of bookings being obtained by Progress Pictures Corporation of Cleveland and Cincinnati, who have the franchise for this territory for the twenty-four Golden Arrow First Run Features for 1925-26, Mr. Rogers removed his activities to Pittsburgh last week.

In conjunction with Harry Greeley, manager of Supreme Photeplay Productions, owner of the franchise for the Golden Arrow for the territory served by the Pittsburgh office, Lou Rogers staged a stage showing of "Tessie" at the Million Dollar Grand Theatre on Sunday afternoon, October 11.

The largest attendance of exhibitors to witness a preview showing of a feature in Pittsburgh was the result of Messrs. Greeley and Rogers' activities.

This method of bringing to the very doors of the theatre owners a chance to see just what they are buying is meeting with such favorable response that within the course of a few days a preview showing of a Golden Arrow product will be made in Detroit.

KANSAS CITY

Charles T. Sears, former M. P. T. O. Missouri president, is midwest manager of Universal theatres.

C. M. Parkhurst, formerly with Warner-Vitagraph, now is with the Kansas City F. B. O. sales force, while James Bradford, of the P. D. C. sales force, left for Omaha, Neb., to accept a similar position with the same company in that city.

J. F. Burke, traveling auditor for Educational, was a busy Kansas City visitor.

E. O. Brooks, serial sales manager for Pathe, conducted a sales meeting at the Kansas City exchange.

C. W. Allen, sales manager of P. D. C. branch manager, brought back a goodly number of contracts from the territory.

H. O. Bertels, former Denver exhibitor and Associated Exhibitors' branch manager of Los Angeles, has been added to the Pathe sales force in Kansas City.

T. W. Edwards, formerly with the salt Lake City Pathe branch, also has been added to the Kansas City staff of that company.

Improvements aplety are in progress at the Fox branch. Not only is M. A. Levy, branch manager, having the interior repainted, but opera chairs have been installed in the projection room.

J. E. Flynn, Metro-Goldwyn manager, was a Kansas City visitor, as was W. G. Bishop, Metro-Goldwyn exploiter of St. Louis.

ST. LOUIS

Jack Underwood, manager for Enterprise here, has been transferred to the Dallas, Texas, office. He departs for his new post on Sunday, October 25. His successor here has not been named.

Felix F. Feist, general manager for Metro-Goldwyn-Mayer and District Manager J. E. Flynn were recent visitors.

A. W. Smith, Jr., from First National' home office, paid the local office a visit. He is on a tour of the home offices of the company.

Leslie B. Mace, First National salesman, was injured painfully when his automobile skidded into a ditch. He sustained a broken nose and other injuries.

"Buns" Derby, F. B. O. salesman, was marooned for several hours when his machine skidded into a ditch. He was trying some of those Illinois roads that are not concrete.

Lew Bent, F. B. O. salesman, is back from his vacation. He and the missus took in many interesting places in South St. Louis while he was away. Lew believes in Seeing St. Louis First.

James A. McLaughlin is the new owner of the Krazy Theatre, Kahoka, Mo.

Callers of the week included: Jim Reilly, Alton, Ill.; Jack Pratt, Fulton, Mo.; J. McNamara, Virden, Ill.; Harry Muller, Fort Atkinson, Mo., J. W. Cotter, Moberly, Mo., and Paul Luteskanski, Granite City, Ill.
MAURICE E. SEBASTIAN, son of the producer, has been installed as production manager of the A. H. Sebastian producing organization, which is now engaged in the Fifth Avenue," at the Metropolitan Studios in Hollywood. Mr. Sebastian has just completed an engagement as production manager of the Howard Estro company, prior to this, he was associated with the Orpheum Circuit.

DIRECTOR GEORGE ARCHAIN-BAUD, Fred Stewart's grandson and a group of technical experts returned to New York last week after a ten-day inspection tour of iron mines, ore carrying lines and steel mills of the United States steel Corporation. This trip was made for the selection of locations for filming the most spectacular scenes of "Men of Steel," the bug "special" which goes into production under the supervision of Earl Hudson, head of First National's Eastern production units, within the next two weeks.

AN ANNOUNCEMENT that will come with great interest to the members of the moving picture industry is the fact that R. A. Willoughby, former General Sales Manager at the Fox Films, has followed the crowd and has gone to Florida to enter the real estate field. He has joined the sales manager of the Delray office of the Mizner Development Corporation, developers of Boca Raton. Delray is located just eighteen miles south of Palm Beach and twelve miles north of Boca Raton.

EDWIN CAREWE expects to finish photography on his next First National picture, "Joanna," H. L. Gates' widely syndicated novel, next week. He has made rapid progress on this production and expresses himself as extremely well pleased with the acting of Dorothy Mackail, in the leading role, as well as the performances of the rest of the cast, which includes: Jack Mulhall, George Fawcett, Paul Nicholson, John T. Murray, Yvonne Carewe, Lillian Langdon and Dolores del Rio.

MARIE PREVOST has started work on her next Warner Bros. feature, "The Casino," Moore playing opposite. This story by Gillette Gardens was one of the dramatic hits of the stage. Miss Prevost will have such a part as she had in Ernst Lubitsch's "Kiss Me Again," while Matt Moore will be presented in an entirely new type of character.

ROBERT KANE has announced that his next production—his third for First National release—will be "The Reckless Lady," from the novel by Sir Philip Gibbs. It will be directed by Howard Higgin, who was selected by Mr. Kane to direct his initial picture for First National, "The New Commandment" from Frederick Palmer's novel, "Invisible Wounds." Sara Cowan has been engaged to prepare the continuity for "The Reckless Lady." Production is expected to be under way early in November.

MATT MOORE will be seen in one of the leading roles in the Twart Production, "Where the Worst Begins." This is a comedy drama in which Moore will be seen in an entirely different characterization than he has heretofore attempted. Other members of the cast include Ruth Roland, Alec B. Francis, Roy Stewart and Grace Dandridge. The picture was directed by John McDermott.

NEVER AGAIN will Lilian Rich put her nickname of "Billy" on a hotel register, according to a letter she writes from northern California, where she is now on location in the vicinity of Russian river with the C. B. De Mille company filming "Braveheart." In a spirit of fun, I signed my nickname of "Billy" when registering at the local hotel," reads Miss Rich's letter. "The next day, in a true spirit of western hospitality, the townsmen gave a festival in honor of the visiting film troupe. The men received cigars and the women candy, and there was a lovely box of tin-foiled Haven's 'For Billy Rich.'

THE THIRD of the Tiffany productions "Big Twelve," "Borrowed Finery," by George Bronson Howard, has been finished and has just been received in New York. It is a comedy-drama of the phase of life in New York which could only be dramatized by so clever a writer as Mr. Howard. In the cast of players are Gertrude Astor, Lou Tellegen, Hedda Hopper, Ward Crane, Tay- ler Holmes, Louise Lorraine, Otto Lederer, Trixie Frigana and Barbara Tennant. The picture was directed by Oscar Apfel.

A RATHER unusual and very wise procedure is being followed at the Metropol-itan Studios, where William Sistrom has instituted a policy that a story bought for picture purposes should reach the screen under its original title. "Without Mercy," "Simon the Jester," "Rocking Mule," and "Steel Preferred," the first four Metropolitans, were filmed under their original titles, and they will reach the screen without change.

FLORA FINCH, veteran favorite in the realm of screen comedies, has been added to the cast of "Fifth Avenue," which A. H. Sebastian is now producing for release through Producer Distributing Corporation.

ALFRED A. SANTELL, who is directing Robert Kane's production, "Blue- beard's Seven Wives" for First National, is on the home stretch of photography and expects to complete shooting this week. Lois Wilson has been added to the number of leading women, which includes Blanche Sweet, Dorothy Sebastian, Nita Naldi and Betty Jewell. Wilfred Lytecl, Dan Penell and Douglas MacPherson are recent male additions to the cast.

THE 16 PARAMOUNT junior stars, members of the Paramount Picture School, paid a visit to the Hampden Theatre, New York, Thursday night, and studied the portrayals of Walter Hampden and Edel Bar- rymore in "Hamlet." They were accompanied by Sam Wood, their director, and their chaperon, Mrs. J. Walter Taylor.

After the second act the future cinema stars went back stage and met Mr. Hamp- den and Miss Barrymore. At the same time, Charles Brokaw, of Columbus, Ohio, presi- dent of the class and a former member of Mr. Hampden's Shakespearean repertory company, formally invited the noted stage actors to visit the Paramount Astoria studio and watch them at work.

ARROW PICTURES Corporation is also handling a series of thrillers in which Charles Hutchison, who long has been recognized as the dare devil of the films, is starred. Word has just come to Dr. W. E. Shallen- berger, president of Arrow Pictures, from Mr. Hutchison that he has completed his latest picture, "Pirates of the Sky," which, according to the star, incorporates more hair raising stunts than has ever possibly been seen in a feature.

AL GREEN will direct Colleen Moore in "Irène." This word comes from John Mc- Cormick, of First National Studios. Green directed Miss Moore in "Sally," which is regarded as one of the biggest pictures of her screen career.

DOROTHY DEVORE has been cast for the leading feminine role in "The Agony Column," Monte Blue's next starring picture for Warner Brothers. Production started this week with Roy Del Ruth directing. The balance of the cast includes Helen Dunlar, Heinic Conklin, Myrna Loy and Otto Hoff- man. The story is by Earl Derr Biggers and was adapted for the screen by E. T. Lowe, Jr.

WILLIAM SISTROM, general man-ager of Metropolitan Pictures Corporation, announced the completion of the cast for "The Million Dollar Handicap," this week, and filming was immediately started under the direction of Scott Sidney. Vera Reynolds will enact the stellar role, supported by Ed- mund Burns, Ralph Lewis, Walter Emerson, Ward Crane, Tom Wilson, Clarence Burton and Danny Hoy.
Exploiteers Toeing the Mark for Pathe Subjects

Elaborate Press Books on Chaplin Re-Issues Lead Activities

The Exploitation Department of Pathe Exchange, Inc., is preparing elaborate pressbooks on the Four Charlie Chaplin pictures which will be brought back to the screen under the banner of that organization. The first of the four productions to be released will be "A Dog's Life." Showmen will have for this picture working data which will be far more complete than the original pressbook on this Chaplin feature.

"Our pressbooks on the four Chaplins will be just as finished a product as if we were getting them out for his very latest picture," said S. Barrett McCormick, director of Exploitation for Pathe. "All our publicity stories, advertising and exploitation material will be brought right up to date and will try and give the showmen some entirely new angles to work on for the promotion of these four famous comedies. The books we will get out will probably be the most elaborate ever produced for reissues."

The release date for "A Dog's Life" has been set for November 22, Thanksgiving week.

Exhibitors who have learned of Pathe's contract with Chaplin whereby a million dollars was paid to the noted comedian for bringing back four of his best-known productions have shown a keen interest in the deal.

The Pathe Exploitation Staff is kept plenty busy these days, with Chaplin reissues on hand, the Harold Lloyd "Freshman" breaking records, and other units gaining in favor. They are worth attention.

Stunt Advocated For "Freshman" Tie-Up Wins Favor

Manager Carl F. Miller, of the Strand theatre, Fremont, O., got a lot of free advertising at home and abroad by inviting the Fremont high school football team to the Strand to see Harold Lloyd in "The Freshman." He not only "made" the Fremont papers but got a lot of specials on the outside, of which the following from The Toledo, O., Blade, a paper with a circulation of more than a quarter of a million, is a sample:

Fremont, Oct. 14.—Fremont high school's football squad watched Harold Lloyd score a movie touchdown in "The Freshman," now being exhibited in the Strand theatre, Coach Bunk Ross and F. R. Woodruff, faculty athletic manager, chaperoned the party.

Yale Locks Become Tie-ups

In the cooperative campaign which has been negotiated by Leon J. Bamberger, assistant exploitation manager of Paramount, with Yale and Towne Manufacturing Company, Stamford, Conn., on Douglas MacLean's "Seven Keys to Baldpate," the maker of Yale locks is supplying its dealers throughout the country with effective advertising mats and electro's in two and three columns.

Exhibitors have been generous in praising Paramount for the beneficial service rendered through the arrangement of tieups on the company's various pictures by Mr. Bamberger.
“VANISHING AMERICAN” STUNTS PULLED ON BIG SCALE

An extensive advance campaign, coupled with word-of-mouth advertising, were responsible for the record breaking run of “The Vanishing American” at the Imperial theatre, Charlotte, N. C. So large were the crowds on the last day that hundreds failed to gain admittance.

A remarkable tribute to the picture was the fact that many persons who attended the initial performance returned every afternoon to see the picture. It is interesting to note also that this record run was made in the face of heavy opposition, with the made-in-Carolinas Exposition under way during the week.

Institutional activities and advertising and exploitation were combined effectively in the advance campaign. Edward J. Wall, Paramount exploiter, made repeated appearances before the board of directors of the exposition and before the Rotary Club, addressing both organizations. The secretary of the Chamber of Commerce visited a number of surrounding towns, calling attention to the world premiere of the picture at Charlotte.

Wall assisted the exposition with its advertising and display matter and in return the committee gave enthusiastic cooperation in furthering the motion picture hall, which was a distinct and novel social feature in Charlotte. This affair was made all the more attractive by the personal appearance of Lois Wilson and her sister, the two sitting as judges in the dancing contest.

In his campaign, Wall distributed 40,000 roto sections in the local dailies, the cost of this paper being divided evenly between the exposition and the theatre. Three thousand heralds and 3,000 miniatures of Miss Wilson also were distributed. The miniatures were made up in the form of a program of the initial performance, which was held one minute after midnight, Monday a.m., this hour being necessitated by the Sunday closing law in Charlotte.

Three days prior to the opening and during the entire run a street car plastered with 24 sheets, mounted on canvas, toured the city. Men dressed in Indian uniforms distributed roto and readers about the streets. On Saturday preceding the opening the high school band toured the streets with the street car ballyhoo, each member of the band being given a pass to the theatre for his services.

Hung across the principal street intersection was a 40 foot banner.

A $100,000 policy insuring the print against theft and damage received wide publicity in the press, and the stunt was commented upon at several of the civic club luncheons.

On Saturday night Miss Wilson made a personal appearance at the theatre. So great was the crowd that every police reserve was called out. With patrons standing in the aisles of the theatre and the lobby packed, fully 2,000 blocked traffic in the street.

During the run of the picture the regular organ music was augmented by a 10 piece orchestra. As a prologue, a young woman dressed in Indian costume sang “The Indian Love Call.”

A 24-sheet on a street car was just the thing to start the Charlotte (N. C.) people all talking about the “Vanishing American,” Paramount picture when it had its premiere at the Imperial.
**“Personal Appearance” Stunt Works Without Personal Appearance**

Cup Donated by Fairbanks Compensates Audience for Non-Appearance

When the Douglas Fairbanks feature "Don Q." was shown at the Liberty theatre, Spokane, Wash., the house management sent a special invitation to Mr. Fairbanks to attend the opening showing. This he was unable to accept but he did telegraph he would be glad to donate a cup to the winner of the Inland Empire handicap at the Spokane Fair. This offer was accepted, and duly publicized in the newspapers of Spokane as well as in some fifty nearby towns and cities.

The cup was won by J. Cheat-ham's "Purr Puss" which had been a consistent winner at Tia Juana during last winter's racing season. The trophy was presented at the conclusion of the race by Miss Margaret McGreely who had been crowned Princess of the Inland Empire. Jockey Ted Buel received the cup for the winner's owner.

The publicity received on this exploita- tion stunt resulted in a record-breaking run for the United Artists Corporation release at the Liberty. Crowds gathered in front of the house an hour before the opening and continued to storm the theatre throughout the ten-day engagement.

The London disobeys convention by allowing a window display of a motion picture (Don Q., the United Artist release). The picture was being shown to record crowds at London Hippodrome.

**“Farina” Spills a Beauty**

The management of Shea's Hippodrome, Buffalo, N. Y., exploited "Your Own Back Yard" through a series of letters to prominent people under the signature of Farina, the little ink spot of "Our Gang." These letters were written in Ring Lardner style and were mailed in tiny envelopes, marked "personal."

Here is Farina's letter:

Dear Mister:
I have lots of troubles becuas everybody pix on me but i will get even with them if you will tell the little boys and little girls that I will be at mister Shay's Hipodrourm next Sunday and they made me call my show "Your Own Back Yard."

I just know how much you will like me and my gang and my show and please tell all your frinds about me.

Thanks

FARINA.

**Brooklyn Police Help Roebling Exploit “The Making of O’Malley”**

CHARLES Finesilver, manager of the Roebling Theatre, Brooklyn, N. Y., saw a fine chance to get the police of the Clymer Street station, just across the street from the theatre, to help him exploit First National's police photo-play starring Milton Sills, "The Making of O'Malley."

He arranged with the captain of the precinct for the uniformed men to line up in front of the theatre for roll call and dismissal at 4 p. m. In order to get publicity for Sills and "The Making of O'Malley," he had one of his staff at the theatre dressed in police uniform, face the policemen while they were being photographed and the roll was being called. On the back of his ballyhoo artist was a large sign, with the red and green circles of street traffic signals, the name of the star, picture, theatre, etc.

The fake policeman was used as a street ballyhoo, parading the streets in the section of the city around the Roebling theatre. He attracted much attention, especially from the children who proved strong patrons of the picture.

**FINDS ANOTHER USE FOR FORD CARS**

Manager Realizes That a Ford Will Always Attract Attention and Cashes in on Fact

An antiquated model of a Ford car in a window bearing a sign "See 'A Slave of Fashion' at the Laurier Theatre" recently attracted a good deal of attention in Woonsocket, R. I., where this popular film starring Norma Shearer was vigorously exploited by Floyd Stuart, Metro-Goldwyn exploiter.

Stuart achieved a number of tie-ups which procured him windows featuring ladies' garments, flowers and jewelry, all of which exhibited art cards with stills and photos of Miss Shearer. One hundred block printed cards were displayed and three thousand heralds were distributed from house to house. Special billing was resorted to and there was a special lobby display. A trailer was used in the theatre with good effect.
Exploitation of "Iron Horse" Sets Many Precedents

We have been watching with interest the efforts of Ned Holmes, director of exploitation for the Fox Film Corporation in putting "The Iron Horse" over. Every week a new set of photographs comes to our attention, each set replete with new and novel ideas. So far, it has been impossible to check up on the results these many and diversified stunts have obtained for the theatres where they were tried, but it certainly does seem that any picture, even if not of the high calibre of "The Iron Horse," must go over with such exploitation.

This page reproduces several of the ideas advanced in street ballyhoo and lobby displays at theatres in the United States and Canada. They are worth while following if at all within the means of the exhibitor. They are sure to bring results.

This Indian ballyhoo worked the front and lobby of the Colonial Theatre, Indianapolis, in behalf of the Fox super-production, "The Iron Horse."
"Shoof 'n' Wild"

Universal 2 reels

Dirtyshirt Jones gets ready to fight the stockyard champ on July 4th. Maggie and Dirtyshirt are rivals for the hand of Sue, the town vamping. But a local sheik eats them both out. The fight comes off at the fair, where Sue wins the heart of the sheik. Finally, a wild brawl breaks out in town. Jones and Maggie set off on a fireworks stand and the masked bandits before they are retired.

For a Mustang Western comedy drama, this picture has solid weight and real material. Ben Corbett and Pee Wee Holmes play Simpkins and Jones, respectively, both scoring effectively. Pee Wee, especially. The episode of the routing of the bandits by fireworks is very well handled. This comedy has lots of action and laughs and should go well over.

"All Aboard"

Fox 2 reels

Warren receives a wire that he must sail at once for Paris. Later this is countermanded. He returns home to find that Helen has vanished to the boat to join him. Meantime there is another change and Warren's partner has just time to make the steamer. Warren pursues in a run-runner power boat. In the mix-up he is hoisted on one side of the boat while Helen is lowered to the pilot boat on the other side. Finally they both get aboard the runboat and are pursued by revenue officers. They return to the steamer and put the partner out of the honeymoon cabin.

This is one of the "Helen and Warren" series. It is a high caliber film that should please anywhere. If the story had got under way a bit sooner some more good gags could have been injected in the chase between the run runner and the revenue craft.

One of the most humorous situations is when Warren pursues the family cat into the hallways and is confronted on all sides by ladies about to go out. Warren is in his pajamas.

Another good sequence which is not devoid of thrill shows the couple in the rum speedster being chased by the revenue with sea water. They suggest that the captain surrender. He replies that his motto is "Don't Give Up the Ship." Warren gives a sickly smile.

The cast includes Kathryn Perry, Hallam Cooley, Diana Miller, William Davidson and Pat Harmon.

This film deserves additional exploitation. Tie-up with the newspaper stories. Feature the strong cast.

"Felix the Cat Trips Thru Toyland"

Educational 1 reel

Here is one of the cleverest Pat Sullivan cartoons. Felix rescues a doll from the oven and in reward is taken for a trip to toyland. Here he encounters a villainous clown who kidnaps his doll-girl and spirits her away to his castle. Felix tries in many ways to rescue her. Finally, he calls on the toyland army for aid and wages war against the villain. Thomas, the innkeeper, tells Tom and Jerry to get the doll and keep them away. In the final scene, Felix and Jerry prove the victors.

"The Invisible Revenge"

Short Film Syndicate 1 reel

This A Mutt and Jeff cartoon in which little Jeff finally puts one over on his bullying boy friend. This should prove a pleasing asset for any program. Jeff gets a job with a chemist who has invented a liquid making anything invisible for a brief period. To secure revenge on Mutt for relieving him of his salary, Jeff parodies some of the magic fluid and makes himself and a diminutive colored boy invisible. While so they drive Mutt almost insane with fear, and end by throwing everything in the place at him.

"The Boundary Line"

Universal 2 reels

The changing of the course of a little stream which divided the ranches of Col. Jasper and Col. Jones, fanned the spark of animosity in the hearts of the rebel war vet and the old soldier of the Union. This, however, subsides when Jones' grand daughter and Jasper's grand son fall in love and announce their intention of marrying.

Not so good. This Mustang western comes in the same category as the last few of this series. It is entirely lacking of pep, the actors moving along as if they knew everything is going to turn out all right anyway. The plot isn't startlingly new, but if there were more action, it could have made a fairly interesting story. The titles too are long and tawdry. In short, it can't even be classed as an average western.

What Others Think

"Missouri Theatre:

"Have used your Ko-Ko Song Car-Tunes as Featured Organ Solos and want to say they pleased the audience immensely."

—Milton Slosser, Organist.

729 7th Ave. N. Y. C.

Edwin Miles Padman, Proe.

"Pathe Review No. 43"

Pathe 1 reel

This is a particularly interesting review. "Makers of Men" will especially appeal to the juveniles who will thrill over the routine at the Point from the minute the boys arrive until they are declared full-fledged Cadets. "Fresh-Air Tonic," Pathe-color views of Monte Dore, France's favorite mountain resort, shows the beauty of the valley in the brown and golds of Autumn. This is a good time to show it. The games indulged in there are of the more strenuous nature and are in strong contrast with those played there. "Sun-Light," the World's Champion Produce of Energy," one of the "Magic Eye" series is another interesting subject. With the use of a microscope, thousands of cells of stored away sunlight are found in the juice of a potato. This is a good one for a tieup with the schools.

"Nursery Troubles"

Universal 2 reels

Poor little Edna is a tramp. She tries to get a job as a maid but the competition is keen. She resorts to strategy, gets the job and is assigned to a nursery. Later two babies get mixed up when called for by their mothers and there is wild tooting. Edna chases around town, first bringing back a colored baby, and finally the right one. This wins her promotion as head nurse.

Pert, Pretty, and Persevering—that's Edna Marian, Century Comedy Star, all over. Sel dom has she shown to better advantage than in this picture. Looks like Wanda Wiley will have to look to her laurels after Marian's work here.

The story, opening with Edna riding the brakes on a freight train, her attempts to find a job dressed in masculine attire; her happy and winsome way with the beautiful babies used in the nursery—all contribute to a delightful comedy. This picture is all Edna Marian. Play it and please the kiddies and their mammys.

"A Goofy Golb"

Educational 2 reels

Jay Relcoo, an ensign, is in love with the commander's daughter, who gives him her ring as a token of her affection. On seeing the ring, the commander becomes suspicious and questions Jay, who denies that it's the commander's daughter. However, the commander sets out to learn the truth, ordering Jay not to leave the boat. Goofy Golb volunteers to get Jay out of the scrape by returning the ring. He gets himself in many scrapes, but finally gets the ring to the girl, thus saving the day.

A bright comedy with nary a dull moment. A sure bet for pepping up your program. It's a good vehicle and Billy Dooley certainly does it justice. He's essentially a comedian. His facial expression—or rather lack of it—helps develop the laughs.

There are no highlights in this production, but there is a steady stream of good comedy situations, provoking much laughter. Play up Billy Dooley.
Exhibitors Trade Review

Pathé News No. 83
OMAHA, Neb.—Coolidge receives tremendous ovation from American Legion.

VALPARAISO, CHILE—His Royal Highness keeps on wandering. Here's a picture of the king himself, all topped out in Navy attire, paying a visit to Chile's principal Naval Academy. HAVANA, CUBA—Havana Yacht Club renewal of new regulations for yacht regatta. Oarsmen from rival clubs pull hard for victory after getting away to a good start.

SLAMMER, Gm.—(500,000) fans throughout nation mourn death of Christy Mathewson! "Big Six," idol of two decades, loses battle to focal infection.

WASHINGDON, D. C.—President Coolidge and his cabinet bid farewell to resigning Secretary of War. NEW YORK CITY—Miss Congo, only female gorilla ever in circus, arrives. PARIS, FRANCE—The high cost of taxes prompt this couple to ride to their daughter's home in a cab. CHICAGO, ILL.—Thousands see thrilling girder game.

GRAVEOUST—CALIF.—Harvest time brings the crop of wine grapes. SNOQUALMIE, MONT.—Jacket cabins of men heads on the falls. EL PASO, TEX.—Gen. J. C. Castner, new commander of Cavalry Division, reviews troops.

STOCKHOLM, Y. C.—Indians celebrate Fall Festival with a ball game.

WASH., D. C.—The American Bar Association, 10,000 in attendance, is held in the Duomo. NEWARK, N. J.—Baseball: (titles to be furnished later).

KANSAS, KANS.—New York fans treat for national Girls' Week. Thousands of girls take part in colorful parade in tribute to gitlhood.

Boston News Continuity

MINNEAPOLIS, Minn.—Horses race.

WASHINGTON, D. C.—President Coolidge and his cabinet bid farewell to resigning Secretary of War. NEW YORK CITY—Miss Congo, only female gorilla ever in circus, arrives. PARIS, FRANCE—The high cost of taxes prompt this couple to ride to their daughter's home in a cab. CHICAGO, ILL.—Thousands see thrilling girder game.

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Boston News Continuity

MINNEAPOLIS, Minn.—Horses race.

"Slippery Feet"

Educational

2 reels

Booby and Frances are in love. George is jealous and decides to get Bobby out of the way. He makes a wager with Booby that is an excellent impersonation of "Dad Derby" for whom the police are looking. The bet is laid. Bobby appears as "Dad Derby," has telephoned the police and Bobby is arrested. He is the culprit! A sequel makes his appearance. Bobby and Frances are re-united.

An average comedy. Bobby Vernon is funny and versatile. Frances Lee is adorable as the ingeneous. However, there's too much mood for the amount of comedy. Bobby's impersonations are clever. For instance, by standing behind a table which hides his lower extremities, and donning a garment of class, using his arms as legs, he looks like a perfect midget standing on the table. He then does some tall stepping—-with his hands.

Apropos of "Slippery Feet," you might have a dance contest, with your stage very, highly polished. The couple keeping their balance the longest, is acclaimed winner.

"The Lion Charges"

Short Film Syndicate

1 reel

A true thriller that will hold any audience. It portrays an African lion hunt held in the field. "The Lion's Hound," a yellow beast is driven from cover by native beaters. He is seen skulking in the background. The camera charges straight at the cameraman. Titles tell us that the camera was swept aside in the mad rush. But, as usual, the photographer stuck to his post until the lion was with in a few feet of him. Moreover, the camera was set back in position in time to picture the beast's death. Later, there is a "lion dance" by the natives. They skulk about a huge fire, bearing the animal's skin in celebration of their victory. Play this one up. It is a sure interest holder.

"Lyman H. Howe's Hodge Podge No. 38"

Educational

1 reel

This edition of "Knuckknacks of Knowledge" is very interestingly handled. If your patrons are in need of the usual presentation of current events, give them a change in diet. They will be grateful for it.

The cartoons and caricatures used for the information—-humorous and entertaining—the subjects themselves interesting—a perfect combination for this type of presentation.

What seems duller than washing windows? And yet the window washer removing specks from the panes on the fifty-fifth floor of the Woolworth Building is compensated. From his lofty position he gets an odd view of Broadway below—trolleys, autos, pedestrians, the East River and boats.

And so we go into Peru, China and New Zealand, learning a little and laughing a little.

This is dandy to get your patrons in a receptive mood for the feature.

"Better Movies"

Pathé

2 reels

A neighborhood gang finds a deserted studio and proceeds to create "silent movies." Mickey is the director and the rest of the gang are the actors. First a tin can camera is used for recording the action. Then a poor little rich boy brings on his miniature camera which is real powerful, gives a show where the picture is presented. The actors and director, in viewing it, take great pride in their work.

Another whale of a comedy. You can't go wrong with this "Our Gang" two-reeler. It's way up to standards.

Those kids certainly have a propensity for chasing away the blues. And they have a dandy vehicle in "Greater Movies" which gives them an opportunity to burlesque the old-time movie thrillers which they do in grand style. Marvelous direction they get too.

Of course, little Farma stands out, as usual. Here is a lucky whose mistress tries to vamp him. He becomes terribly nonplussed, twiddling his fingers and shifting his glance in embarrassment. When some pepper is blown in the air, the kids are funny when they all start to sneeze, but somehow Parma's sneezes are the funniest. Little "Husky" Hanes, a new addition is a darling. Barely two years old, he's a perfect actor. His entire vocabulary consists of "Fooey," but his face expresses his true sentiments. Martha Sleeper, in a radical departure, takes part too in the fun-making.

The kids will come, of course. But don't forget the grown-ups love these clever kids too and will particularly enjoy their ideas on revolutionizing the film industry. You are justified in giving this as much advertising and publicity as your feature.

"How a Short Can Be Made to Attract Youths"

BRUCE GODSHAW, Universal's new exploitation man in the Chicago territory, is turning out exploitation campaigns in wholesale lots. His latest tip-up for "Perils of the Wild," the new Universal Adventure picture, is with The Hub (Henry C. Lytton & Sons), for essay contests in 35 theatres, the clothing store to furnish three boys' suits for prizes for each theatre. All the Lublitzer & Trintz houses with the exception of the Pantheon, and the Monogram, 20th Century, Casino (Halsted street), and the Casino (Madison street), are already in on the stunt.

The prizes are to go to the writers of the best essays on the three following subjects:

Why do boys prefer to come to The Hub for their first long trouser suit?

Would you rather wear long trousers or knickers? Why?

If The Hub organized a Boys' Club would you like to belong—and what entertainment would you suggest?

In addition each boy who enters the contest will receive a free subscription to the 46-page book containing batting averages, track records, Boy Scout data, All-American football teams, radio dope, etc. The tie-up with "Perils of the Wild" comes through the fact that to enter the contest the boys must fill out a coupon and hand it to the doorman of the theatre on the opening day of the new serial.

Kinograms No. 5128

MARINO, ITALY—Thousands celebrate grape festival. SAN FRANCISCO—Girls go skating on the way.

STOCKHOLM, SWED.—Swedish children in mammoth nets. WILLIAMS, CALIF.—Halte record tucks of turkeys in west.

NEW YORK—Laurel correlation for 2,500,000 clubhouses. PARIS—See moving sidewalks as traffic jam cure. NEW YORK—Perbats Yale Yacht Club, to Notre Dame is beaten by Army.

International News No. 87


HOTEL, IND.—Indians' trip to see Sen. Reain. L. T. W.'s next leading citizens follow the casket into the church at Lebanon. A. G. F. T. W. pay tribute to the famous statesman. CHICAGO, ILL.—To-day's key money: crying babies. Canned sunlight to cure "em! MARINO, ITALY—Fountain hill club win, all at Joysian. Italian city celebrates record-baking grape harvest and heralds on horseback summon the thirsty.

DETROIT, Mich.—Schoolboys in remarkable exhibition of rough riding. Stiffest kind of course to-day at Detroit Military College lends training in INTERATIONAL NEWS-

WE-PCAL—Surprising upset thrill runners in annual big games of football season.

BOSTON, Mass., high spots in Peking-Yale, Yale-Navy.

4 reel.

Lloyd Hamilton and his boy friend, "Ted," in the Montmartre scene from Educational comedy "The Movies."
Theatres Highly Praise Buster Brown Series

FROM all parts of the country testimonials are pouring in on the Century Corporation, who, with their splendid Brown comedies are becoming a success as the popularity of the new series.

Mark Hanson, manager, the Larchmont Theatre, Los Angeles, Calif., writes: “I previewed the first of the Buster Brown series, ‘Educating Buster,’ starring Arthur Trimbile, Wednesday night, at the Larchmont Theatre and think it is a knockout. I predict this series will be a big hit for the Brown comedies, Buster, Mary and Tige as well as the supporting cast are excellent.”

From Joe Buell, manager, the Deluxe Theatre, Los Angeles, comes word that: “We previewed ‘Buster Brown last night. I counted some 58 good hearty laughs in the picture. I don’t hesitate in saying ‘It is the best Century I have ever seen.’ Congratulations on this picture. Will be a great boxoffice attraction.”

Howard Waugh, manager, the Alhambra Theatre, Milwaukee, Wisconsin, writes: “Will you give me release dates on the ‘Buster Brown’ comedies so that we can set them in as fast as possible. ‘Educating Buster’ was a big hit for me this week, and many patrons particularly mentioned it to us.”

From Manager Fahney Bridges, of the Arco Theatre, Franklin, Indiana, comes a letter saying:

“We have been playing your Century comedies for quite a while and I am very pleased to say that in my opinion and that of my patrons I believe that Century comedies are the best on the market today. Keep up the good work.”

No Let Up on Fox Comedies As Halfway Mark is Passed

As the halfway mark in the production of comedies was passed at Fox Films West Coast Studios a few days ago, the hum of activity, so to speak, became a veritable roar. George E. Marshall, general supervisor, and his directorial staff, including Robert Kerr, Daniel Keele, Thomas Buckingham, Bryant Sherman, Al Ray and others, have never been quite so busy as when they swung into the second half of the production calendar.

Perhaps the most important tidings from the Fox fun factory is the announcement that Carroll Nye, who first attracted by his clever work with Corinne Griffith in “Classified,” has been signed to play leads in the series of O. Henry comedies. Nye won recognition as a clever juvenile almost overnight, and his first Fox picture will be “Cupid a la Carte.” Production is already under way, under the direction of Kerr. Daniel Keele was originally assigned to pilot this O. Henry tale to the screen.

Tom Buckingham is busily engaged on a new Helen and Warren comedy of married life, as yet untitled. Charles Selton and Tiny Sanford have been added to the cast in character roles and the picture promises to have a humorous appeal.

Earle Fox is knee deep in a new Van Biber, while, across the lot, Georgie Harris and Barbara Luddy are making their second in the Irish-Jewish series of comedies.

The smashing success of productions already completed and released on this season’s schedule seems to have spurred the Fox comedy staff on to even greater endeavors.

Traditions of the Old West Still Live On 101 Ranch

“WILD WEST,” the new Patheserial, with the great wild west and circus life as a background, was staged on 101 Ranch near Ponca City, Oklahoma, the last remaining of the numerous big ranches that formerly were a feature of Western America. Hulmhall and Helen Ferguson are cast in the featured roles of the film, which was produced by C. W. Patton.

101 Ranch was established originally by Col. George W. Miller during the 70’s, when cattle were being brought northward from Texas along the Chisholm trail and pastured in the leased by the cowmen at 2 to 5 cents per acre may be depicted, yet the importance of the ranch lies in the fact that it is one of the most progressive live stock and experimental farms in the world. While the Miller brothers maintain cowboys, cow ponies and long horned steers for putting on wild west shows, rodeo round ups, and such other events, yet they also have the largest herd of pure bred registered Holstein and Shorthorn cattle in America, and the largest herd of pure bred registered Duroc-Jersey hogs in the world.

So great, in fact, has been the work of the Millers all along such live stock, agricultural and cultural horticultural lines that the Oklahoma State A. and M. College is planning, as a part of its agricultural courses, to have some of its classes spend two weeks annually at the 101 Ranch in order to get a direct line on how new scientific experiments are actually being carried out.

101 Ranch also boasts of large herds of buffalo, ostriches and elk, together with cages of wild animals. It is one of the real show places of the entire west and is visited annually by thousands of people. Outside of the annual round-up with the Miller brothers estimate that at least 100,000 persons visit the ranch every year. The vastness and greatness of this unusual ranch and its wildlife and farm enterprise make it the lure and the thrill of the adventure of the old and the new west, is crammed into every chapter of the new Patheserial “Wild West.”

EDUCATIONAL STUDIO WORKERS DOING SOME FAST STEPS

Norman Taurog has finished the comedy in which he has been directing Lloyd Hamilton, and is now spending a “vacation” in the Hollywood hospital. Taurog’s throat has been bothering him for some months past and it was decided that an operation was necessary to remove the cause of the annoyance.

Virginia Vance is putting in her time between pictures trying to master the art of fencing. She has engaged an instructor who makes visits to the studio to familiarize her in the serious business of thrust and parry. Lupino Lane has decided that boxing is too strenuous a form of exercise. He lost fourteen pounds in four days.

The four rounds, in the picture he is making under the direction of William Goddich, consumed four days in the making, and after boxing four days under the arcs, Lane’s scales showed him to be fourteen pounds under par.

JOB WAS AN AMATEUR

Job may have had his troubles with hoists, etc.— he was never a director of kid comedies, and so he must rank as an amateur sufferer.

Charles Lamont, directing Juvenile Comedies for Educational, has returned from a ten days’ tour in the west as director and general caretaker of about a dozen kids, ranging in age from eighteen months to seven years. Between the West and the various children, false “Kid Overboard!” alarms, and the difficulty of making a comical comedy on the bounding main, Lamont is sure that Job knows about nothing else, and that his patience, comparatively speaking, never even suffered a strain.

Water Polo Feature of Episode No. 7 “The Adventures of Mazie”

A water polo game with high lights of comedy will be the feature episode No. 7 of F. B. O.’s new “Mazie” series, based on the novel Mazie by Maude Butler. Alberta Vaughan is being starred and Ralph Cedar is directing. Two famous west coast teams of swimmers will take part in the game, which will be staged in the big tank of one of the Los Angeles clubs.

It will mark the first time that a water polo game has been put into a screen story, and much is expected by F. B. O. executives in the way of novel and comedy treatment of this unusual sport. Nature. Al Cooke and Kit Guard, F. B. O.’s comedians will of course, cavort in the water with laughs the main idea.

Alberta Vaughan, the amazing Mazie in F. B. O.’s “The Adventures of Mazie,” Larry Kent plays the male lead.
THEATRE EQUIPMENT AND ACCESSORIES

NEW TRANSVERTER MODELS

Increasing Popularity of Mirror or Reflector Arcs Necessitates
Specially Designed Transverter Sets Conserving Space
and Supplying Proper Current Control

By John H. Hertner
President Hertner Electric Company

This covers the usual range of such arcs. These sets are designed along the lines of the larger units except that on account of their shorter length a close coupled two bearing mounting has been adopted, the bearings as in the case of the larger generators being Hess Brights, and the standard the vertical type. The machines are built for horizontal operation only when so specified. The electrical design follows the general lines of that of the larger units, being a bipolar interpole generator driven by an induction motor. The latter is designed to give as near as possible constant speed characteristics so as to eliminate the effect of line voltage fluctuations and to maintain its speed under heavy overload such as can occur during the change-over period if the arcs are permitted to draw out unusually long.

T HE Hertner Electric Company of Cleveland, O., is known throughout the country for the excellence of its Projection Room Equipment. They are now among the first to recognise the growing importance of the horizontal carbon arc in motion picture projection and have specially designed "The Double 30" and "Double 20" Transverter Units for operation of the Mirror Arc.

Fig. 1
The "Double 30," vertical construction Transverter Unit, operating at from 30 to 20 amperes.

Fig. 2
The "Double 30," built horizontally. The close coupled construction requires no sub-base for the maintenance of alignment.

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

The use of the electric arc for motion picture projection has made another great advance with the adoption in this country of the mirror arc. The mirror or reflector arc, or as sometimes called the low intensity arc, is not new but has been used considerably in Europe for quite some time, being nothing but the adoption, either in search light construction to the lamphouse and projector.

There have been a number of makers, particularly in Germany and France, whose lamps were available and could have been bought and used but nothing happened until about three years ago when interest became aroused. Today there are a number of lamps made in the United States and rumors of others.

The horizontal position of the arc, while it permits the use of a mirror to gather the light at the best position facing the crater, also leads to a more sensitive condition of the arc stream and unless the proper sizes of carbons are used, so that they are neither underloaded nor overloaded, the arc is more likely to be unsteady than it is in the vertical position. The arc cannot be drawn out as long as the vertical arc, hence the voltage must be kept more nearly normal.

For use with these lamps, it is necessary to have a source of current that will, at least, not tend to increase the sensitivity of the arc, and every effort must be made in the design of the generator to produce such results.

In the Transverter it has been the aim of the designers to produce a machine that will deliver the current with the greatest degree of stability and no pains are spared to achieve this end in workmanship or material.

The two units intended for operation of the mirror arc are the double 30 and double 20, the former operating at from 30 to 20 amperes, and the latter from 20 to 10 amperes.

While the magnetic strength of each field coil is practically the same as though the generator were bipolar, hence a minimum of field distortion with increasing load.

In the bipolar generator the armature resistance being a maximum, advantage can be taken of this fact by using a bipolar design where this reaction can be put to use and in a machine of constant current characteristics the armature reaction can be employed in maintaining constancy of current by limiting and decreasing the increase of field strength as the voltage increases.

In any generator of this kind, the field strength at ordinary operation is very low, the generator having an open circuit voltage of from three to five times its single arc working voltage and the magnetic strength is in proportion so that good commutation could hardly be expected without the use of interpoles.

In many houses the projection room is very badly crowded and all efforts must be made to conserve space. With this in mind, the earlier machines were all built vertically but with the more modern theatre the room allotted to the projection machinery has become more generous in size.

The cut, Fig. 1, is of the vertical construction, being a double 30. The unit is built to suit the A. C. supply for any commercial frequency voltage or phase.

Fig. 2 shows the same unit built horizontally. It will be noted that this close coupled construction requires no sub-base for the maintenance of alignment.
New Portable Camera Makes Appearance in Chicago

Elimination of Tripod Facilitates Action

THE announcement of a new light weight, easily portable standard motion picture camera made by the Bell & Howell Company, Chicago, manufacturers of 95 per cent of the professional cameras and equipment used in studios the world over, is being received with great enthusiasm by cinematographers, who have long felt the need of such a camera.

It is apparent, upon noting the design and specifications of this new camera, that careful thought has been given by the manufacturers in the construction of a camera that not only embodied the same sound operating principles as their more costly professional studio cameras, but that could be used quickly and with the minimum of effort.

The camera is entirely automatic. A spring motor of the highest type, which is rewound with a key, provides the power. The spring, controlled by a governor, assures equal and uniform exposure for every frame, as the film moves unhesitatingly at all times. The motor starts off at full speed the instant the trigger is pressed and stops instantly when the trigger is released. Thirty-five feet film are exposed at one winding.

Adjustable speed permits taking pictures at normal speed of 16 exposures per second and half speed (8 exposures per second), or any intermediate range; also single pictures are readily made. Speed control adjustment lever may be worked while operating the camera.

A feature of Eyemo Camera is its extreme compactness. Instead of using a tripod, it is held to the eye in the normal sighting position as a spigglass would be used. Matched viewfinder enables the cinematographer to see in the finder exactly what is being photographed on the film. Diaphragm opening dial and focusing dial, as well as spirit level are visible through the finder and can be adjusted with one hand while the other is holding the camera.

SINCE no tripod is necessary the object is ready for instant use and facilitates following a fast moving object. Universal socket, however, is provided so that tripod may be used with long range lenses that will be interchangeable with the 3/4-in. Taylor Hobson F 2.5 lens with which the camera will be regularly equipped. The Bell & Howell Company indicates that lenses up to a 6-in. telephoto are regularly made and that the style of micrometer mounts employed will expedite interchangeability, giving the camera extreme photographic flexibility for field use.

Standard film for use with this new type camera will be available in daylight loading rolls of 100 feet. The camera has the capacity of 120 feet of negative loaded in a dark room. Footage dial indicates the number of feet exposed. The camera measures 4½ x 6 x 8 inches triangular shaped and weighs only 7 pounds. Its portability, ease of operation and rapid set up, is expected to make it very popular with newsreel men and others who must get around quickly and take pictures under very difficult conditions.

It is also expected to supply a very definite need of the professional cinematographers for a quick and ready camera that can be depended upon to use in photographing possible "locations," and for stunting and aeroplane work. It is anticipated that the theatre man will make use of the camera in taking pictures of local interest to supplement the regular program, and that the industrial concern will want it to use in business. It has, too, a big appeal to the school, the club, the church and the individual desiring to take motion pictures using standard film, it is believed.

* * *

Omaha Equipment Distributors

The Western Theatre Supply Company, with headquarters in Omaha, Nebraska, is a central supply station for exhibitors within a radius of 250 miles. It supplies such equipment as Powers Projectors, Powerlite Low Intensity Arc Lamps, Morell Light Intensity Arc Lamps, 3-in. and 4-in. Gold Fibre Screens, G. E. Mazda Units, G. E. Generators, and Vallen Automatic Curtin Controls and Noiseless Track. The company also specializes in the installation of scenery sets and velour draperies, constituting first aid beauty treatment for re-modelled theatres.

* * *

Robertson Curtain Control

Fayetteville, Ark.—E. C. Robertson, of Fayetteville, has installed gold velvet curtains with a purple cyclorama in the reopened Ozark Theatre, valued at $1,500. He also recently installed his curtain control invention at the King George Theatre in St. Catharines, Ont.

* * *

LOEW BUILDS ANOTHER

NORFOLK, Va.—Marcus Loew will build a new theatre here. Howell's Cine will furnish all the equipment.

Scratch Proof Film

A Practical Process

THE Stewart-Teitel Process of prolonging the life of prints is meeting with popularity in the trade. It has succeeded in making the emulsion absolutely indestructible as the celluloid.

The process prevents scratching, toughens the emulsion, film runs clean and smoothly, eliminates cracking, waterproothes the film, proofs the film, no coating, longer runs, no rain effects, and protects film intended for export.

This process is unique in that it welds the chemical constituents of the emulsion, making it a remarkably tough and smooth substance without in any way interfering with the resiliency of the film; thus the resistance to wear and tear is increased many fold, and the擦eyeing power of the print is materially enhanced.

Both positive and negative films last longer when processed, and they do not scratch. The Stewart-Teitel process enables positives always to be shown to their best advantage, as they retain indefinitely all their tints and tones, including sepia and other tints.

The company's engineers are always available for consultation on problems of ventilation, air cooling, drying, or blast heating.

* * *

New Plant for Tiltz

Los Angeles, Cal.—Words comes from the Coast of the opening of a new plant owned by Tiltz Engineering Company, on 136 West Sixteenth, east of Hoover street. The Tiltz company specializes on the manufacture and installation of ventilating and air conditioning apparatus for theatres and other buildings. The company's engineers are always available for consultation on problems of ventilation, air cooling, drying, or blast heating.

* * *

Young Theatre Manager

Earl Seykdahl, new manager of the Royal Theatre, Sioux City, la., is said to be the youngest manager of a first class theatre in Iowa. He is 22 years old. Seykdahl climbed to his position, too, not finding it ready made for him, as he spent four years as usher, doorman and then assistant manager before he was named manager of the Royal.

* * *

Wurlitzer to Build

Kansas City, Mo.—The Rudolph Wurlitzer Company, manufacturers of organs and musical instruments, are planning to build a plant in Kansas City, to cost $500,000. Howard E. Wurlitzer, president of the company, states that the new building will start next year. The company has recently completed a building in Detroit. The probable location of the new building will be at Walnut street or Grand avenue, and will be eight to ten stories high.

* * *

ANOTHER FOR WEST COAST

LOS ANGELES, Cal.—A $150,000 theatre and office building seating 1,500 people will be built at Maplesburg and Main Street and Western Avenues. L. A. Smith is preparing plans for the structure.

* * *

GOLD FIBRE SCREEN FOR READE

Walter Reade has purchased a Gold Fibre Screen from Joe Hornstein for his new Main Street Theatre at Asbury Park, N. J.

THINK IN COLORS—SEE IN COLORS

DO IN COLORS—WIN WITH COLORS

Mr. Exhibitors: Ask at the Film Exchange for the

1271x9

8W7 Symphonie Color Guide

IT'S LITTLE TO ASK FOR, BUT IT'S THE ONLY RELIABLE ADVICE YOU CAN GIVE YOUR MUSICIANS TO HELP PUT THE PICTURE OVER.
New Theatres Reported

WEST CHICAGO, ILL.
Arch.—Elmer E. Behrens, 605 N. Michigan Ave, Chicago, Ill., drawing plans for theatres at West Chicago, Ill. 2 stys. & bas. 55 x 160. Owner: C. Lester Norris, 167 W. Main St, St. Charles, Ill.

CHICAGO, Ill.

MADISON, WIS.
Arch.—C. W. & Geo. L. Rapp, 190 N. State St, Chicago, Ill., building theatre at 216 State Street, Madison, Wis. 122 x 132. Owner: Beecroft Bldg. Co. Dr. W. G. Beecroft, 6 W. Mifflin St, Madison, Wis.

BAY CITY, MICH.

INDIANAPOLIS, IND.

CLEVELAND, OHIO.

At Liberty

A-1 VIOLINIST, leader or baton at liberty. First class picture house experienced; large library. Provide prologues, novelties, etc. Union, young, and next appearance. Can furnish other fine, class musicians. Best of references. Box 266, Orangeburg, S. C.


Wanted

CHINESE FILMS WANTED. Create Studios, Box 1439 Honolulu.

THEATRE WANTED in thriving town within 150 miles of Toledo, Ohio, preferred. Will buy, lease or rent. Waldo, 1358 Elmwood Avenue, Toledo, Ohio.

WANTED—5 to 8 real features and comedies in good condition with paper; send complete list. White Equip. Co., Bristol, Tenn.

WANTED—All kinds of Features in good condition, list with lowest prices. Box 224, Bristol, Tenn.

WANTED—6 Powers 6R Machines. State serial number and condition. White, 24 Sixth St., Bristol, Conn.

For Sale

A CHEAP BUY—280 splendid theatre chairs in fine condition for sale. Originally these chairs cost $120.00. No good offer refused. Apply, Manager, Loew’s Fifth Avenue Theatre, Pittsburgh, Pa.

FOR SALE: Pathé Camera; good as new; with new Bell & Howell tripod. complete $150.00. Also new 200 foot Universal Camera with 7 magazines. $200.00. Or both outfits for $400.00. H. Berger, 167 Hamilton St., Dorchester, Mass.

INTERNATIONAL ADDING MACHINE. Recent Model. $25.00. Complete. A real bargain at $75.00. Act quickly. Box R. R., Exhibitors Trade Review, New York City.

MARCHANT CALCULATING MACHINE—A-1 condition; low model. Don’t miss this chance to get a real machine for $75.00. Box M. O., Exhibitors Trade Review, New York City.

Local Films

MOTION PICTURES made to order, Commercial, Home or Industrial. We have excellent facilities and the best cameramen. Our price 20c per foot. Ruby Film Co., 727 Seventh Avenue, N. Y.

For Rent


Miscellaneous

JUST TO SHOW YOU what handy Signs and banners you, yourself, can paint with our Simplified Air System, we will make you a Six Foot Banner, any wording, cloth, for 50 cents—sent C. O. D., One Day Service.

HUME COLOR SPRAY SYSTEM

Idle Hour Theatre Building

SEYMOUR, MO.
Safeguards negative quality—

EASTMAN
POSITIVE FILM

At Kodak Park every known precaution is exercised to make sure that every foot of Eastman Positive Film actually will reproduce tone for tone, all the detail of the negative.

Eastman experts safeguard for the screen the photographic quality your audiences are entitled to see there—and expect.

Look for the identification “Eastman” “Kodak” in black letters in the margin of prints you screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
He was a book agent.
He came in on his feet and went out on his ear.
He was so unlucky that black cats trembled as he slithered by.
He had been stone broke so long that moss was gathering on the stone.
He met a million dollar girl, and was invited to invite her and nine other girls to dinner, and his wealth was fifty cents.
Just look over this one. It is full of gags and originality. It has the earmarks of a riot. These Graves comedies are getting better all the time, and they started good.
There's just one way for you to get the most profit out of them. Advertise them.
The Love Event of the Season

POLA NEGRI

in a flaming romance written especially for her by

JOSEPH HERGESHEIMER

Screen play by Willis Goldbeck
Directed by Paul Bern

PRESENTED BY ADOLPH ZUKOR JESSE L. LASKY

"Flower of Night"

a GREATER ORT Paramount Picture
PriscillaDean visits Wurlitzer Factory, N. Tonawanda, N.Y., and is shown how the Mighty Wurlitzer Organ is built.

When Priscilla Dean visited the Wurlitzer factory recently, she marveled at the skill of the artisans, the myriad infinitesimal parts, and the precision of adjustment required to assemble a Wurlitzer organ. It was a revelation to observe the internal mechanism of the majestic instrument which animated the thrilling stunts in Miss Dean's pictures; which added reality to the plunging herds of cattle rustlers, and endowed the love scenes with emotion.

And not only Miss Dean, but producers, exhibitors, and directors everywhere are amazed at the marvelous effects and absolute dependability of the Wurlitzer Organ—a fact which is attested by the predominance of Wurlitzer Organs not only in the leading theatres, but in theatres of all sizes, for each of which there is a special type of Wurlitzer Organ.
It's Big!
SHE IS GREAT!
Oh-h-h-h!
What a STAR!
What a STORY!
What a PICTURE!

What a Wow!
The star known to every nation that reads † In Adele Rogers St. John’s famous Cosmopolitan Magazine serial and book novel success † The sky-rocketing rise of a waif of the tenements through struggles as a motion picture extra girl to the dizzy heights of stardom † With a Neilan cast including Owen Moore, Earl Williams, Gladys Hulette, Eddie Dillon, Gladys Brockwell, Bull Montana † Produced by Celebrity Pictures, Inc., for the fans of the world
The Sky Rocket" is a BIG ONE! The boldest of black type fails to convey an idea of its tremendous BOX-OFFICE VALUES. The finest of gold lettering gives but a faint hint of its CLASS. "The Sky Rocket" is destined to be the outstanding success of the coming season. Peggy Hopkins Joyce, internationally famed beauty, by her sheer artistry in "The Sky Rocket" takes her place with the screen’s four leading stars. Marshall Neilan, the genius who gave the screen so many of its classics, contributes a new chapter of achievement. THREE POSITIVE STATEMENTS OF POSITIVE FACT. Wait until you SEE it! It’s a SENSATION!
RESULTS must be had in a hurry when resorting to classified advertising. The quicker the article advertised is sold, or bought, or exchanged for better value, the less the ad costs. It pays to advertise in the best classified columns first. Only the quick results COUNT.

October 15, 1925.

Exhibitors Trade Review,
45 West Forty-fifth St.,
New York City, N. Y.

Gentlemen:

Your letter of October 13 received. I do not want to continue the ad as I have already sold the theatre.

I sold the theatre to a local man, but was more than pleased with the results I got from my ad in your paper.

Thanking you for your interest, I am

very truly yours,

Harry Lemen

Published weekly by Exhibitors Review Publishing Corporation at 34 North Crystal Street, East Stroudsburg, Pa. Editorial Offices 45 West 45th Street, New York City. Subscription $1.00 a year. Entered as second-class matter Aug. 5, 1922, at postoffice at East Stroudsburg, Pa., under act of March 3, 1879.
SMASHING

NOT since the first issue of the first Motion Picture Trade Paper has there been such an overwhelming outstanding wave of interest and genuine enthusiasm about a publication—

That's Why We Say

EXHIBITORS

DAILY REVIEW

Has Arrived

IT SHOULD COST MORE—IT'S WORTH MORE
SUCCESS!

NEVER before in motion picture history has a publication made a firmly established place for itself in so short a period—four weeks of operation—

That's Why We Say EXHIBITORS DAILY REVIEW Is a Winner

BUT THE PRICE REMAINS $5 A YEAR
Amazing! Why it's astounding to find 5 such big pictures released in one month NOVEMBER

John McCormick presents
COLLEEN MOORE in
"We Moderns"
Adapted from ISRAEL ZANGWILL'S stage success. Directed by John Francis Dillon. June Mathis, Editorial Director.

SAM E. ROKK PRESENTS
LEON ERROL and
DOROTHY GISH in
"Clothes Make the Pirate"
with Nita Naldi, Tully Marshall, George Marion, adapted and produced under the supervision of Marion Fairfax. Directed by Maurice Tourneur.

MILTON SILLS in
"The Unguarded Hour"
with DORIS KENYON
from story by MARGARETTA TUTTLE. Directed by LAMBERT HILLYER. Produced under personal supervision of EARL HUDSON. Presented by First National Pictures, Inc.

ROBERT T. KANE PRESENTS
"The New Commandment"
with BLANCHE SWEET and Ben Lyon
From the novel "Tobacco Wounds." Directed by HOWARD HIGGIN. Written by Sada Crow and Howard Higgins.

"The SCARLET SAINT"
with MARY ASTOR, LLOYD HUGHES
Adapted from "The Lady Who Dared" by Gerald arnold. Directed by GEORGE ARCAINE. Produced by EARL HUDSON. Presented by First National Pictures, Inc.

Every month is a big month at your box-office when you are playing

First National Pictures
Best by Test

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays Award
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

Editorial

This has been a rather hectic week with respect to changes in personnel and lineup throughout the national distributing organizations. With chief interest centering around the insistent report that Famous and First National are getting together. On his return from Europe a week ago Richard Rowland vigorously denied it. Shortly thereafter the report was published that he had resigned from First National, his resignation to take effect today. And he promptly denied that, also. On the other hand, a wager was made in New York, with odds of 10 to 1, that the amalgamation would be formally announced within 30 days. And the amount of the wager was written in five figures.

When he talked to the Associated Motion Picture Advertisers on Thursday, Adolph Zukor, among other things, said that he had never knowingly done anything to hurt motion pictures or the industry. Which raises the question, hypothetically, Does Mr. Zukor think the combining of Famous and First National would be a good thing for motion pictures? He knows the answer. No one else can.

It is rather evident, however, that the Balaban-Katz-Famous deal puts a new aspect on the situation. The theory is commonly held that B. & K. are going to operate under the Paramount thumb. But there is ground for the suspicion that actually they are going to operate for profit. The financial elements in the deal confirm that suspicion. So it is not unlikely that the B. & K.-controlled theatres will go wherever they must to get good product. Which means, of course, that too much centralization of control over production might not be to their best ultimate interest.

But this is beside the point. What everyone would like is definite information. Unfortunately, for the moment, it is lacking, except, perhaps, to those who are within the intimate circle where any such deal would be handled.

One thing is certain: If a combination of any two of the "Big Three" should come about, it would give Universal, Fox and some others a lot to think about. It might even raise a serious question for the concerns that take their revenue chiefly out of Short Subjects. It is announced authoritatively, that Famous is going to make some Short Subjects. "Some" might mean a good many.

Going back to what Mr. Zukor told the A. M. P. A.—he expressed the view that the film business is too big to be controlled by three or four individuals or groups. However much his operations may seem to contradict that statement, he probably was sincere in making it. He has been fairly successful thus far, which means that he has been right more than half the time, in practical planning and carrying out his projects to get results. And certainly he is right in thinking that neither he nor any other man could for long monopolize or control a business as dependent on brains as it is on money.

Comment on the muddled situation now prevailing would hardly be complete without reference to this fact: While rumors are distracting the attention of a lot of people from their jobs, the sales departments of certain concerns are driving methodically ahead, getting the business. At least two of the national distributors have sold their product up to within a very small percentage of their possibilities. They are intensively driving to get all there is. And they don’t stop for gossip, however spicy it may be.

There’s a lot of guessing going on to the effect that Jaydee Williams is coming back into the business at an early date. His plans for a great British production enterprise are regarded in some quarters as not likely to materialize because of the tremendous difficulty of securing enough capital in England to finance such a scheme. As one rather prominent executive puts it: "Jaydee is one of the best organizers the film business has ever had. And God knows we need an organizer or two right now."

Thereby arises the question: Do we need more organizers or less?

[Signature]
The Handwriting
On the Wall

IN a world filled with beautiful things, wonderful people, and all nature reflecting beauty, harmony and love, why do some of the Producers and Directors stoop so low as to dig into filth for their stories and settings? Why pick the underworld and the people who live in it to make heroes?

There are millions invested in the picture industry—in both the production and exhibition fields, and the safety of these millions rests with the producer and director.

Anyone who gives the least bit of attention to the industry, must know there is something radically wrong, for the American public is drifting away from the picture theatres. Remember for every effect there must be a cause, so remember that not all of the American public is crazy about jazz and wild parties.

The sex appeal and the salacious films and plays may do a big business at Broadway. But remember this, Broadway is only a small part of the United States. The heart of America is clean, and it will stay clean, for our forefathers have handed down to posterity a nation built on a solid foundation of honesty, fair-dealing, Christian ideals and principles. The Jazz Age is passing, and the day of the sex film and sensational title is already dead. The producer and director who keeps trying to force this filth onto the American public will soon be counted among the has-beens.

There is a sentiment sweeping America today, and it will leave the picture industry in the same boat with another large and prosperous industry that has ceased to exist within the last few years.

Have you ever known one of the rare, rich and racy films being a big outstanding box-office bet? Then why are they produced? Can it be that the mentalities of the directors and story writers have reached this low level through environment? Or is it cheap propaganda spread to undermine the ideals and morals of the present and coming generations of America? There must be some reason.

The American public is waking up, and whether the producer realizes it or not, it is public sentiment that spells success or destruction. The exhibitor, who hasn’t guts enough to refuse to run some of the pictures that are coming into the market, is simply digging his own grave, as well as a grave for the entire industry.

If the producer won’t heed the warning, then the exhibitor, for his own protection, should heed it. You can’t force something on the public very many times and get away with it. It’s the people, who buy the tickets at the box-office, who furnish the bread and butter, and the dividends.

The handwriting is on the wall, and anyone but a blind man should be able to read.

Look at the people who are making the kind of pictures the public spends its money to see. At the head of the list you will find Harold Lloyd, Douglas Fairbanks, Mary Pickford and Buster Keaton, also Douglas McLean and Reginald Denny are rapidly climbing in popularity.

The reason for their popularity is on account of the clean, wholesome pictures they are giving the public. There are quite a few cancers eating into the picture industry, any one of which may prove fatal, but one of the quickest ways to kill “the goose that lays the golden egg” is to keep forcing pictures of an objectionable nature on the American people.

Self Supporting—
Plus a Weekly Profit

By Eduard H. Bobert

JUST what a complete factor a house organ can be in the success of a theatre has been experienced by the management of the Metropolitan Theatre at Morgantown, West Virginia. And we will add here that our publication has established its accustomed place in the homes of Morgantown.

For the information of exhibitors who are publishing house-organ or for those who have come to realize the advantages of publishing one, it might be well to outline the various points found to be in our favor before we began publication.

To begin with, Morgantown is a small city of some 17,000 souls. The area included there are, perhaps, twice the amount of the usual run of college magazines and papers, in addition to two very good local newspapers to compete with. It necessitated some healthy missionary work to tie up local merchants with the house-organ idea. But it was put over. Today the book has increased in size and popularity to the extent that it is accepted as a very readable magazine and not as mere propaganda for the theatre.

And that is the very first thing that an exhibitor must watch in establishing his house-organ. It is unwise to approach a prospective advertiser with the request for “co-operation.” The word itself leans towards “charity” and charity advertisers are never “sold.” The solicitor is forced to “sell” them the same idea every issue and each succeeding issue becomes more difficult.
NAT'L M. P. DAY REJECTED BY OHIO M. P. T. O.

Aim to Give High Class Programs Every Day in Year

COLUMBUS, Ohio, Oct. 30.—A special meeting of the executive committee of M. P. T. O. of Ohio has been called for Nov. 10, in Columbus, at the James theatre. Speakers and definite plans for the state convention, in December, will be announced after this meeting. At present William M. James, president, and J. P. Wood, business manager, are in charge of the arrangements.

“The 1000 members of the M. P. T. O. of Ohio do not feel the need of a ‘Motion Picture Day’ like the one which has been set aside, as they feel that the highest class programs should be in order every day instead of once a year,” P. J. Wood, business manager of the Ohio group, said this week, when asked of plans being made by his organization for the occasion.

Slides, informing the theatre patrons of the coming event, have been offered the Ohio organization but have been refused because their need was not felt.

Since the Ohio organization was formed it has been its purpose to raise the standards of pictures exhibited and the general feeling showed that no one single day was necessary for an outburst.

Goldwyn Picks Betty Jewel

Samuel Goldwyn has picked still another winner and in a most unusual manner. Betty Jewel, who up to this time has played minor parts in pictures, has been assigned by the producer to play the leading ingenue role in the Henry King production, “PARTNERS AGAIN—With Pothos & Permutters,” which has been under way for over a month in California.

It all came about this way: The other night Mr. Goldwyn saw Miss Jewel do a small part in “The New Commandment.” That night at one o’clock he called his agent on the telephone. At nine o’clock in the morning Miss Jewel was in his office, had signed a contract, and leaves for California to start work next Tuesday.

Max Ree Signs Contract

Max Ree, Danish art director, has been engaged by Joseph M. Schenck, through the courtesy of Metro-Goldwyn-Mayer, with whom Ree has just signed a five-year contract, to create the costumes for Constance Talmadge in “East of the Setting Sun.”

NORMA TALMADGE AND KEATONS GO

Norma Talmadge and Mrs. Buster Keaton are returning to the coast on the Twentieth Century Limited today. Miss Talmadge came to New York for a four weeks’ vacation and to get her costumes made for her next production “Kiki,” which will be directed by Clarence Brown on her return to the coast.

Ronal Colman, who will play opposite Miss Talmadge in “Kiki,” left earlier in the week.

The Keatons came East to attend the opening of “Go West” at the Capitol theatre. Keaton has negotiated for a new story while here, which is said to be a distinct departure from anything he has hitherto made.

Constance Talmadge will remain in New York another ten days before returning West to begin work on “East of the Setting Sun,” to be directed by Erich von Stroheim, who will also play an important role in this film.

While in New York, Joseph M. Schenck recently signed a long term contract with Tullio Carminati, Italian stage and screen actor, who was leading man for Eleonora Duse for two years, and another contract with Miss Blanche Merrill to write and adapt screen stories for the Talmadge sisters. Carminati has already departed for the coast, and Miss Merrill leaves Monday.

Valentino Coming

Word was received yesterday from Los Angeles that Rudolph Valentino will leave there Tuesday for New York to be present when his new picture, “The Eagle,” opens Sunday (Nov. 8) at the Strand Theatre.

“The Eagle” is Valentino’s first production for United Artists Corporation.

Valentino’s plans are to arrive in New York on the Twentieth Century Limited Saturday forenoon, Nov. 7th. Once here he will decide as to his future plans, and it is quite possible that he will go right on to Europe, once he has seen “The Eagle” on its way. For some time he has talked of an extended European vacation for a rest prior to starting work on a new photoplay.

Billie Dove Becomes “Color Girl of Films”

Billie Dove, appearing opposite Douglas Fairbanks in “The Black Pirate,” is rapidly becoming known as the “Color Girl of Pictures.” The reason is that Miss Dove has been specializing in color films; in fact, she is a pioneer in this field. Her first fame as a featured player in an all-color picture came with her appearance in Irving Willats’ production of the Zane Grey story, “Wanders of the Wasteland.” Her work in this feature did much to influence Douglas Fairbanks’ selection of her for this lead in “The Black Pirate,” another epic in color.

R. H. COCHRANE IS APPOINTED ARMY MAJOR

Sworn as Officer of Signal Reserve by Colonel Traub

R. H. Cochrane, vice-president of the Universal Pictures Corporation, yesterday took the oath of office as a Major in the Signal Reserve of the United States Army. The oath was administered by Captain O. A. Hess, adjutant of the 77th Division, Organized Reserves, under the direction of Colonel Peter E. Traub, chief of staff of the 77th Division.

The ceremony took place in the Universal vice-president’s offices in 730 Fifth avenue, and was witnessed by a number of Universal executives and co-workers of R. H. Cochrane. Colonel Traub, who commanded the 35th Division in France as Major General, explained to Major Cochrane, the valuable co-operation and assistance which can be given to the Army by leading citizens in industry and commerce. The oath was read by Captain Hess, in his official capacity as Division Adjutant.

Following the ceremony, General Traub and his adjutant, together with several Universal executives, were the guests of Major Cochrane at a luncheon in the Gotham Hotel.

Lichtig Here

Harry Lichtig is at the Astor from the coast. He may open a casting and play brokerage office here.

Reynold’s Next

LOS ANGELES.—Lynn Reynolds will direct “The Yukon Trail” for Universal. James O. Spearin did the script.

AN OUTGROWTH

Exhibitors DAILY REVIEW is not an accident. Its existence has grown out of a real and urgent need in the industry. It is an extension of service inaugurated by EXHIBITORS TRADE REVIEW that is issued every Saturday, containing the business review of the Industry as well as the news.
**Calender of Coming Events**

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<td>Loew-Metro-Goldwyn Club annual ball, Hotel Astor, N. Y.</td>
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<td>Nov. 1</td>
<td>Du Bois, Penna., Meeting of the M. P. T. O. of Western Pennsylvania</td>
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<td>Nov. 6</td>
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<td>Nov. 7-8-9</td>
<td>Drake Hotel, Chicago, semi-annual convention Famous Players-Lasky Corp.</td>
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<td>Nov. 14</td>
<td>Hotel Plaza, N. Y., dinner in celebration of 15th anniversary of Pathe News</td>
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<td>No. 15</td>
<td>New York Apollo Theatre, premiere Samuel Goldwyn’s “Stella Dallas.”</td>
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<td>Nov. 17-18</td>
<td>Dallas, Texas, Baker Hotel, Texas M. P. T. O. convention</td>
</tr>
<tr>
<td>Dec. 8-9</td>
<td>Columbus, O., annual meeting M. P. T. O. of Ohio</td>
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**Katz Institutes First Changes at Rivoli**

An enlargement of the stage facilities at the Rivoli Theatre has already begun, with engineers looking things over and making plans for putting in new counter weights for the curtains and rigging; to bring the stage up to the asbestos curtain, to widen the stage and the orchestra pit by removing three row of seats, and an elevating system for the orchestra. These changes instigated by Sam Katz.

These improvements are expected to develop the theatre’s capacity for broader scope film prologues and presentations, and to generally increase the popularity of the entire theatre.

The plan to change the front of the Rialto house into Egyptian architecture, has been held aside until the Spring.

**Walsch at Cornell**

Having completed the role of Rene Deval in “The Count of Luxembour,” George Walsch has resumed work on his series of action pictures for the Chalving Pictures Corporation. This time, it is “Smith of Cornell,” to be produced in Ithaca, on the very campus of the University, and the Chalving people are negotiating with the college authorities to gain permission for the company to use the historic “hills above Cayuga’s waters” as the original background for football history.

**Good Response To P. D. C. Month**

**Kansas-Missouri Exhibitors Pleased with Plan**

KANSAS CITY, Mo. — Missouri and Kansas exhibitors greeted an announcement that December was to be their month with fine enthusiasm and the P.D.C. office is receiving letters of approval fast enough to bring a wide smile upon the face of its manager, C. A. Schultz.

“I am agreeably surprised,” said Mr. Schultz, “at the warm reception the exhibitors have assured us of their support. Although I thought the plan one which will work for the mutual benefit of both parties, I was somewhat dubious as to how strong the theatre owners would back us.”

The amount which will be given the exhibitors’ organization depends entirely upon the amount of business done by the P.D.C. during December. Since the exhibitors have pledged themselves to run the P.D.C. product for that month it is certain that the receipts will be much larger and Mr. Schultz is confident that the sum will run well into four figures.

Among the wires received by the branch manager is one from Cecil DeMille. It reads: “Delighted to hear of your plan for a P.D.C. month during December. Such cooperation of theatre owners with producers and distributors is bound to be a cornerstone for future success of industry.”

**New Buffalo Ventures**

BUFFALO, N. Y.—Walter Hays, former president of the M.P.T.O., and vice president of the Marie-Strand interests, will lease the new theatre which Sidney Wertheimer will build on Hertel avenue, a few doors from Shea’s North Park. The house will have a seating capacity of 2500 and will be one of the most elaborate in the city.

James Cardina, who operates the Varsity and Kensington theatres, community houses, has purchased a greater Valley Avenue, near Delavan, on which he will begin construction in the spring of a new theatre. The house will have a frontage of 140 feet. In association with his brother, Thomas, Mr. Cardina, is also remodeling and enlarging his Glen theatre in Williamsville, N. Y.

BUFFALO — The new Astor Building company, 1325 Hertel Avenue, have sent a petition to council asking a permit to build a motion picture theatre in the rear of their new business building at 314 Main street. The council has referred the petition to the city planning committee. It has not been announced as yet who will lease the theatre when it is ready.

**Rochester Compromise Likely**

ROCHESTER — It is expected that an agreement will be reached soon between the Rochester Musicians’ Protective association and the Rochester Theatre Managers’ association. A meeting will be called to discuss the wage demands. Under an offer of the theatre managers, which is in the nature of a compromise, the musicians ask for a raise of $10 for a seven day week and $6 more for a six day week, to effect all theatre musicians in the city, except those in the orchestra at the Eastman.

Both . . . Doing Well

Armand Schneck, cashier of the Commonwealth Film Corporation, was presented with a bouncing baby girl by Mrs. Armand Schneck, Thursday, October 29th, at the Beth David Hospital, New York.
NEWS OF THE WEEK
As Reported in Exhibitors DAILY REVIEW

MOE MARK GETS ROBBINS CHAIN

Ten Houses Involved in Yesterday's Purchase

Moe Mark, president and general manager of the Mitchell H. Mark Realty Corporation, owners of the Mark Strand theatres in New York State, announced the acquisition of the Robbins Enterprises chain of theatres.

Ten theatres are involved, five in Utica, four in Watertown and one in Syracuse. The deal also involves large and valuable real estate holdings in Utica, Watertown and Syracuse, the most important being the acquisition of a complete city block in the heart of Utica's business district and the seven story Eckel Building in Syracuse.

No announcement was made of exact figures, but the deal represents several millions of dollars.

Nathan Robbins, president of Robbins Enterprises, will become one of the vice-presidents of the Mitchell H. Mark Realty Corporation, and Mr. Mark announced Mr. Robbins' duties will be concentrated largely to acquiring and operating theatres for the Mitchell H. Mark Corporation.

The Mitchell H. Mark Theatre Corporation, besides the Utica, Watertown and Syracuse theatres, owns and operates the Mark Strand Theatre, New York, the Mark Strand in Brooklyn and several theatres in Albany and Troy.

Stevenson Increases Holdings

ATLANTA, Ga.—The Stevenson Theatres, Inc., now operating a chain of houses in North Carolina, have purchased the Rose Theatre of Burlington, N. C., and the Majestic Theatre, Mebane, N. C. The organization is also building a new house in Burlington, which will shortly be completed.

Lasky Heads Drive

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, has accepted the chairmanship for the Motion Picture Group in New York's ninth annual Red Cross Roll Call and is now organizing his group.

Evelyn Brent's Next

"A Broadway Lady," a drama of the New York show world, will be Evelyn Brent's new starring vehicle for F. B. O.

SHEA NOW PARTNER WITH FAMOUS-B. & K.

All Owners But Shea Are Bought Out

BUFFALO, N. Y.—Famous Players-Lasky and Balaban & Katz have closed a deal with the MeNaughton Realty Company of Buffalo through which the former corporation takes the place of all outside interests in the Buffalo company, except Michael Shea who remains as heretofore. The deal will complete the company's purchase of a new theatre on the Root site at 622 Main Street. Shea will continue to operate the houses involved which include Shea's New Buffalo Theatre, Shea's Hippodrome, Shea's North Park and Shea's Court Street, the latter being the vaudeville house playing Keith attractions.

"Red Kimono" Completed

LOS ANGELES.—The last shots of Mrs. Wallace Reid's production "The Red Kimono" have been completed and the picture has been edited and is now being titled by Adela Rogers St. John, the author of the story. By the time J. Charles Davis, 2nd, arrives on the West Coast the picture will be ready to be shown to him and to David R. Hoerehein, president of Vital Exchanges, Inc., who will meet him in Los Angeles.

Defeat Censorship

ATLANTA.—By a vote of 24 to 7 the city council Monday afternoon defeated an ordinance providing for a censorship of vaudeville shows, legitimate theatre attractions, and the prologues and special acts in Atlanta picture theatres.

Asher Bros. Take Two

CHICAGO.—Asher Bros. have taken over the Parthenon Theatre, Berwyn, III., as well as the new Mid West Theatre just completed. The latter is a 2,500 seat house. Both of these houses were built for S. J. Gregory and Co.

Saenger House For New Orleans

NEW ORLEANS, La.—George J. Glover is building a new theatre to seat 2,500 for the Saenger Circuit of New Orleans. It will be located at Canal and North Rampart Streets and is to cost approximately $125,000. The opening will take place in February, 1926.

KUNSKY PLANS THREE MORE

Will Be Neighborhood Houses — State Opens Soon

DETROIT.—It is reported here that the Kunsky-Balaban and Katz interests will erect three more costly neighborhood theatres in the near future.

A site has already been secured in the North Woodward section where the first of the three will rise, it is said. The other two will follow within two years.

The North Woodward house will seat over 3,000.

Kunsky's new $2,000,000 State Theatre has opened.

Metropolitan in Boston

Only Leased To Famous

Famous Players-Lasky does not have full control of the new and mammoth Metropolitan Theatre, which opened October 16th. The house, one of the most beautiful and modern in the country, which is reported to have cost anywhere from five to eight million dollars, was leased by a Mr. McDonald, well-known builder of Boston. McDonald spent three million dollars of his own money to build the theatre. After which it was leased for a long term of years by Paramount and the B. K. Keith-Albee interests, which manage the policy and presentations in the house.

SAX WILL DELIVER

Before leaving for California last week, Sam Sax of Gotham Production and president of Lumas Film Company, took exception to rumors circulated that various independent producing and distributing concerns were about to curtail production and fail to make delivery on pictures already announced.

"You can state most emphatically for me," said Mr. Sax, "that the twelve Gotham productions to be distributed by me through Lumas Film Corporation will be delivered on or before the release date assigned each picture."

"Our December and January releases are now in the vaults and may be secured by our regional distributors ten weeks in advance if they so desire. We are also four or five weeks ahead on our advertising accessories and gaining more time with each succeeding production."

Gibbons Renews

LOS ANGELES.—Codrie Gibbons, art director in chief for Metro-Goldwyn-Mayer, has signed a new long term contract with that organization, according to an announcement made by Irving G. Thalberg.

"Sailors' Wives"

"Sailors' Wives," the new play written by Warner Fabian, author of "Flaming Youth," will be filmed this winter by First National's Eastern production units in New York, according to an announcement by Earl Hudson.

FOX GETS SIX BELASCO PLAYS

What probably constitute the most important deals of the season between stage and screen were announced by William Fox when he made public the fact that Fox Films has purchased the screen rights to "Cradle Snatchers" and "What Price Glory," Broadway hits; "One Increasing Purpose," A. S. M. Hutchinson's latest novel, and six David Belasco plays.

In addition to the four plays which made David Warfield's reputation—"The Music Master," "The Auctioneer," "The Grand Army Man" and "The Return of Peter Grimm"—the Fox-Belasco transaction includes film rights to "The Lily," in which Nanee O'Neil starred, and "The Comedian," in which Lionel Atwill played the title role.
FAMOUS "WALKS OUT" ON BOARD OF ARBITRATION

Minneapolis Film Circles
Keep Watch on Outcome
Of Situation

Minneapolis, Minn.—Refusal of the Famous Players-Lasky Corporation to submit to the verdict of the Arbitration Board in the case of the Legeros versus Famous, has precipitated a real furor in film circles here.

The board awarded Legeros $2,292.60 for failure of Famous to supply him with pictures.

Famous asked for a rehearing, which was set for last Thursday. At this time Famous revoked submission to arbitration and refused to be a party to further proceedings in the Legeros case.

The company followed up this unexpected action with the filing of a complaint in a district court to set aside the arbitration decision and be given "such relief as the court may deem just."

Previous to the convening of the arbitration meeting the company is alleged to have offered to pay Legeros $1,000 to drop further action.

The arbitration court awarded Famous 30 days to pay the judgment granted Legeros. Failure of the company to comply with this order, under the arbitration rules, subjects it to forfeiture of its rights of arbitration.

The question as to whether or not a distributor can "walk out" on the arbitration agreement is one that will doubtless be fought through to the last ditch.

FIRST NATIONAL RESUMES IN EAST

After a four-weeks period of inactivity production was resumed Monday at First National's New York studios when "Too Much Money" was started with John Francis Dillon directing.

"Too Much Money" is an adaptation of Israel Zangwill's stage play of the same title. Lewis Stone and Anna Q. Nilsson have been brought on from Hollywood to play the featured roles.

Present plans also call for the start of "Men of Steel," the big steel "special" which will be filmed from an original story by Milton Sills who will also have the starring role in the picture. George Archainbald will direct under the supervision of Earl Hudson, head of First National's Eastern production units. In the supporting cast will be Doris Kenyon, May Allison, Claude Gillingwater, George Fawcett, Victor McLaglen and John Philip Kolb.

Harry Hoyt Here

Harry O. Hoyt, who has been selected by J. J. Schnitzer, vice-president of F. B. O., to direct Mrs. Rudolph Valentino (Natacha Rambova) in the picture in which she will star for F. B. O. and which will be made in a studio in the east, arrived in New York yesterday for production conferences with F. B. O. officials.

Lowell's Heavy

P. Serrano Keating has joined the Lowell company, making "On with the Show," starring with Miller Brothers' 101 Ranch Wild West show. He is playing a heavy opposite Mr. Lowell.

ZUKOR BRANDS LASKY'S WITHDRAWAL REPORT AS "MALICIOUS FALSEHOOD"

The published report that Jesse L. Lasky is to resign from the Famous Players-Lasky Corporation is malicious falsehood, circulated for selfish reasons, it was declared by Adolph Zukor.

"I see no reason why anybody should circulate this report, or why any reputable newspaper should publish it," said Mr. Zukor. "No doubt somebody who would profit by Mr. Lasky's departure from this company is busy spreading this story, which is a lie made out of whole cloth. Mr. Lasky has no intention of leaving this company and he will not resign."

"I would call the story of my resignation a joke," said Mr. Lasky, "if had not been given such widespread publication in the last few days. Let me say this, once and for all: I have no intention of leaving Famous Players. I have been here for years and I intend to remain. The report that I am about to resign is false, utterly and absolutely."

SALES CABINET OF UNIVERSAL IS OUT

Depinet, Marin and Levy Hand In Resignations; Metzger Appointed Sales Manager

The Universal sales cabinet has fallen. The resignations of Ned Depinet, Ned Marin and Jules Levy were handed in Thursday. Louis Metzger, who has been in charge of the Universal complete service plan, was immediately appointed sales manager in charge of the western division and Fred McConnell, manager of short subjects is given charge of complete service sales in addition to supervision of short subjects. The other two vacancies resulting from the resignations had not been filled last night.

ROWLAND DENIES HIS RESIGNATION

ZOKOR GUEST AT A. M. P. A. LUNCH

Report Started In Spirit of Fun, He States

A New York Daily Thursday carried the announcement that Richard A. Rowland, general manager of First National Pictures in charge of production, had resigned due in ability of the company to get together on what each thought fair remuneration.

The story went on to say that Rowland's resignation would take effect tomorrow. Questioned regarding this yesterday Rowland denied the truth of the story. "I am not leaving Saturday or any other time," he said. "They have me resigning every Saturday. They are not right."

Paramount Convention Dates Set for Chicago

November 7th, 8th and 9th are the dates set for the next semi-annual Convention of the Famous Players-Lasky Corporation at the Drake Hotel, Chicago, Ill.

Particular sales attention will be devoted to the selling point of such pictures as "The Vanishing American," "The Wanderer," "Moana" and "Grass," all of which will be shown to the assembled district and exchange managers. Special musical scores have been prepared for these pictures by Jimmie Bradford to accompany the showing of the pictures.

Rapee Returns

Erno Rapee, who has been staging musical presentations of pictures in Berlin, returned to this country yesterday.

Schenck Refutes Report

Los Angeles.—Joseph M. Schenck said here that he had never stated that Gloria Swanson had signed with United Artists, as reported.

"We would like to have her," Schenck said, "but she is under contract to another company."

Says Advertising of Pictures Is Now An Individual Proposition

Adolph Zukor came out very strongly in favor of the industry's advertising and publicity men, in a tribute he rendered Thursday at the regular meeting of the A. M. P. A., at which he was the guest of honor.

"Half the success of motion pictures today as public entertainment is due to the efforts of publicity and advertising men such as you, who are present today," Zukor said, "and you are responsible for at least half the prestige that producers are who are trying to make worth while pictures, have achieved.

A leading question was put to Zukor by an A. M. P. A. member: "Do you think the booking of pictures will resolve itself into a proposition like that which existed in theatrical cycles between K. & E. and the Shuberts?"

Zukor replied to this by saying that he thought the picture business was bigger than the theatrical business and that, as such, it was beyond the province of two or three, or five or six combinations to control the booking situation.
Exhibitors — Directors — Exchanges Producers

Another Opportunity to get
A Full Month’s Subscription

to the New

Exhibitors DAILY REVIEW

This is a photograph of a noted executive who has just returned from a trip to Europe. Who is he?

Every well informed man in the motion picture industry should know him. We wonder how many do.

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Sure I know him; his name is

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**Amundsen Polar Flight Is Released by Pathe Exchange**

Pathe announces the acquisition of the authentic motion picture leg of the Amundsen polar expedition in the first attempt to reach the North Pole by airplane, which will be released on or about November 10th as a special screen attraction under the title, “The Amundsen Polar Flight.”

World-wide publicity from the first announcement of Amundsen’s plans to fly to the Pole, successively to the eventual trip itself and the subsequent return after being lost to the world for twenty-four days, has made this exploration flight the most talked of event of modern times. The public that has read so much about the first Polar flight eagerly awaits the opportunity to see it in all its thrilling actuality in this remarkable film.

Undoubtedly this subject is one of the most remarkable human screen documents ever recorded since the advent of the cinema. It was photographed under the strangest conditions ever faced by a cameraman. He cranked his machine through all the perils of the Arctic air flight, even during the heart-rending period when they were lost to the world and facing death at every step, and only discarded his camera at the final moment when the last ounce of superhuman weight had to be dispensed with in the desperate but successful return trip.

As present by Pathe, “The Amundsen Polar Flight” filmed takes the spectator on a “personally conducted” trip with the daring explorers who trusted their lives to Providence and two super-airplanes. Captain Roald Amundsen, discoverer of the South Pole, who at 63 sought to reach the North Pole by air, is first introduced. Then, Lincoln Ellsworth, the only American in the party, makes a close-up bow. The two giant Dornier-Wal planes are shown. Each plane carried a crew of two besides the leader. With Amundsen in the N-25 were Lieutenant Riiser-Larsen, Norwegian navy, and Master Mechanic Karl Feucht. In Ellsworth’s plane, the N-24, were Lieutenants Omdal and Dietrichson.

An animated map discloses the fate of other expeditions, their routes and the route planned by Amundsen.

All the high spots of the exploration are included in the film.

**Warner Sales Chiefs Meet in New York**

Sam E. Morris, general manager of distribution for Warner Brothers, called a meeting of the firm’s district sales managers last week that lasted four days. The men were summoned for the purpose of getting a line on what might be expected from the various exchanges, and also to see that the field organization was perfected so that the home office would be relieved of considerable detail with which it has been encumbered since the exchanges were taken over last spring.

Attending were: Harry Lustig, in charge of Los Angeles, San Francisco, Portland, Seattle, Vancouver, Denver, and Salt Lake City; Lloyd Willis, representing Cleveland, Cincinnati, Pittsburgh, Detroit and Indianapolis; Edwin Silverman, whose territory includes Chicago, Milwaukee and St. Louis; Herbert Elder, representing Charlotte, Atlanta, New Orleans, Dallas, and Oklahoma City; E. J. Smith, in charge of the district only.

**Schlessinger Will Leave for Europe**

Gus Schlessinger, general manager of the foreign department of Warner Brothers, is in Los Angeles for a hurried visit to the studio and to confer with Jack L. Warner and his associate, Bennie Ziedman, concerning the year’s product, before sailing for Paris, where he makes his headquarters.

The next trip that Mr. Schlessinger takes will be his first visit to the Warner exchanges in Europe. There are twenty of them throughout continental Europe and Great Britain.

He has been in active charge of the foreign distribution of the Warner product for the past five years and has seen his company grow to its present proportions. He is fully conversant with situations and market possibilities of Europe and feels that while American films have a strong foothold there that it is possible to further entrench them.

**Charles Ray Gets Long Term M-G-M Contract**

Following the completion of what is believed to be Charles Ray’s most valuable characterizations on the screen in Robert Z. Leonard’s “Bright Lights,” in which he is featured opposite Pauline Starke, Metro-Goldwyn-Mayer has secured the services of this popular artist on a long term contract.

The agreement just signed by Louis B. Mayer and Ray foreshadows ambitious plans for Ray’s screen future. Preparation of the story of the initial picture in which he is to appear under his new contract will be started shortly. Those in the know declare that Ray has achieved a characterization in “Bright Lights” which bids fair to rank as one of the outstanding performances of the year.

“Bright Lights” is based on a story by Richard Connell adapted to the screen by Jessie Burns.

* * *

**ASTOR WILL NOT DECREASE SUPPLY**

There will be no decrease in production or distribution by Astor Distributing Corporation, it was said this week by Harry Ratner, president of that organization. Production reports were called to his attention that several other companies were reducing their schedule of pictures for the season of 1925-26. Production work on a recently completed and made movie of True Story Films will begin this week under the direction of Elmer Clifton.

The signing of Clifton by Mr. Macfadden, was pointed out by Mr. Ratner to be evidence that Mr. Macfadden will obtain the services of the most capable directors and players to make True Story productions and that no expense will be spared to make Macfadden Made Movies the de luxe products of the state rights field. Clifton achieved international fame as director of that classic of the sea “Down to the Sea in Ships.” He has a genuine box-office appeal and is the longest one of D. W. Griffith’s favorite directors, being a pupil of that wizard of the screen.

The fourth picture will be “Wives at Auction,” a Macfadden True Story the continuity being written by Lewis Allen Browne, noted writer of magazine stories and vaudeville sketches. Clifton and William Parker collaborated with Browne in the adaptation. “Wives at Auction” will be produced at the former Pathé studio in the Bronx, New York. Mr. Macfadden has been taken on that studio for the series of eight pictures he is producing. Three of the productions already completed are: “The Wrongdoers,” “False Pride,” and “Broken Homes.” Final editorial work on “Broken Homes” will be finished by the end of the week by Hugh Dierker, who directed it.

* * *

**Harry Carey’s Company Back at Universal City**

Harry Carey and a band of some hundred odd cowboys have returned to the Universal Studios after spending ten days at Kernville, California, where a number of exterior scenes were filmed for Carey’s first Pathé Western feature, which is being produced by Charles R. Rogers. Scott Dunlap is directing the picture, which is an adaptation by Harvey Gates of the story, “Back Up,” written by Basil Dickey and Harry Haven.
Rowland on Situation Existing in Europe

"THERE never was a better opportunity for the marketing of American pictures abroad than is today and tomorrow," says Richard A. Rowland, general manager of First National Pictures on his return from a five weeks' tour of the continent, last Saturday.

Mr. Rowland arrived in New York on the Berengaria, accompanied by Mrs. Rowland, his niece, Miss Gladys McCracken, and M. L. Robinson, head of the foreign division.

During his stay in Europe, Mr. Rowland and Robert Lieber, president of First National Pictures, who will not return for several more weeks, visited First National branches in England, Germany, France, and Italy.

"In saying that the opportunities in Europe are most inviting to producers and distributors," continued Mr. Rowland, "I do not mean to infer, there is not a problem to be met and solved in each individual country according to its own peculiar conditions. But the big point to remember is that the market exists, ready to be expanded if American films were not as popular as they are at the present time, and that our producers and distributors are not yet as familiar with the methods of foreign picture men.

"In practically every country that I visited it appears to me that there is plenty of room for more American films. And I think if we double our advertising in number, it only stands to reason that there will be a corresponding growth in the film market, which must continue to draw its main supply from the United States.

"Things are stirring in England, and it would not surprise me at all if we received some important contracts concerning current film production in that country before many weeks have passed. A number of factors are at work in the British Isles which seem bound to have a vital bearing on future activities.

"Production plans of the leading producers in Germany and France are always of interest. The revival of commercial activity in that country is impressive, and the film business is keeping pace with other industries. Everywhere I went I found the keenest interest in American motion picture projects. Exhibitors wanted to know all about our pictures planned for the coming season and American exploitation methods, which were generally conceded to be far in advance of their own. Stars such as Corinne Griffith, Talton Talmadge and a number of others are steadily strengthening their following in Europe, and there is a big demand for productions in which they appear.

"Personally I would very heartily welcome an increase in the number of pictures brought to this country from Europe providing they are the right sort for American audiences.

"There is a real reason why photographs suitable to our own best theatres should not be made abroad, just as many successful stage productions do not go far enough and are not pictures of the right kind, however their source.

"A delegation of friends, including a number of First National executives, were at the pier to welcome Mr. Rowland on his return. Among them were Sam Katz, Sam Spring, secretary-treasurer; fish; Charles, general manager of distribution; Earl Hudson, general manager eastern production; John S. Griffith, president of the Associated for the East Coast; productions; Al and Ray Rockett, M. C. Le- ve, E. M. Asher, James R. Quirk and Robert T. Kane.

George H. Davis
BAD BUSINESS TO CRY, SAYS DAVIS

"The chief trouble with the independent field is that independents are always saying there is trouble."

This is the opinion expressed by George H. Davis, president of Banner Productions, when asked this week if he agreed with the views expressed by others in the independent field, that this is a hard year for independents.

"Crying about conditions is bad psychology and bad business, too. Independents throughout the field—producers and exhibitors—who keep telling each other that the business is going to hell are sending it there. If conditions are bad, kicking about it won't improve them. I don't believe they are any worse than they ever were, only we're kicking more than we used to.

"We independents, instead of trying to buck the trusts and condole with each other on the hard times we're having doing it, must work harder to grapple with the things within our reach. Ten bookings at $50 equals one at $500. If we can't compete with the Big Three in the first run houses and get the $500 all at once, we can make something with the little fellow wants and go out after him.

"With hard work, optimism and good business sense, you can make money, no matter how bad conditions may be. I've proven this in my own organization, and Henry Ginsberg, president of the Henry Ginsberg Distributing Corporation, who distributes our Banner and Royal pictures, has proven it in his end of it.

"Banner Productions work with very little overhead. We keep costs down and make our money go a long way. We never borrow to make our productions. Not one cent of our money goes to loan sharks—every penny is put into production. We buy a good story, procure a cost that means something at the box-office, and take particular care to get a director who knows his job. On these terms we spare no expense, it's the unnecessary incidentals that we eliminate.

"The result is that, at minimum expense, we turn out pictures with a maximum entertainment value. They are pictures made to meet the needs of the independent exhibitor—pictures on which he can make money and consequently pictures on which Banner Productions and the Henry Ginsberg Distributing Corporation make money too—not stupendous sums, perhaps, but enough to make us feel that we are succeeding."

"Work hard, attend to your own business and never mind conditions is my working motto, and it has been my experience that it's a good one for anyone in the independent field."
WHILE Peggy Hopkins Joyce is touring Europe, Associated Exhibitors are FG Uandexing plans to make her one of the biggest stars in filmdom. So pleased are the executives of Associated Exhibitors with the work of Miss Joyce in "The Sky Rocket," that she will make three additional pictures for the company. Her second production, as yet unnamed, will be started on her return from Europe.

"The Sky Rocket" was written by Adela Rogers St. John and is based on the rise and fall of a movie star in Hollywood.

P. A. Powers, chairman of the Board of Directors of the Associated Exhibitors, was the first to see Miss Joyce's qualities as a film star. He thought so much of his convictions that he was willing to gamble a quarter of a million dollars on his judgment, it is said.

Marshall Neilan was engaged to direct the film, and without any fanfare, or red fire, he surrounded himself with a strong supporting cast and quietly set about making the picture.

The first two selected were Owen Moore and Earle Williams. These two stars have the outstanding parts second in importance to the role portrayed by Miss Joyce. Supporting these players are Gladys George, Sammy Cohen, Bull Montana, Ed Dillon, and many others.

"The Sky Rocket," as a screen vehicle, was actually in production almost thirteen months. The actual shooting time covered a period of two months.

With the arrival of the film in New York it leaked out in film circles that the picture was a wonder and several of the leading distributors began angling for the picture. It has since been fully obtained for the Associated Exhibitors by Oscar Price and is scheduled for an early release.

In keeping with the plans outlined by P. A. Powers, over $150,000 will be spent on "The Sky Rocket" which will be released as a special and will not be included in the booking of the regular Associated Exhibitors product. Under the supervision of John S. Woody, General Manager, a special sales force is being organized to handle the sale of the picture, while Robert E. Walsh, Director of Advertising and Publicity for Associated Exhibitors, is planning a special field force of exploitation men for the key cities and surrounding territory.

The first of a series of direct to exhibitor broadsides is now in work and is founded upon the beautiful gowns and wardrobe in the picture worn by Miss Joyce.

Peggy Hopkins Joyce

"PEGGY HOPKINS JOYCE as a real film star is the biggest surprise of my career as a director," comments Marshall Neilan in an interview this week following the completion of his work with Miss Joyce on "The Sky Rocket," Associated Exhibitors' big special production.

"When I commenced work on 'The Sky Rocket' several months ago it was with no idea that I was to have the surprise of my life, and that Peggy Hopkins Joyce was to afford me that surprise," Neilan says.

I found Miss Joyce to be a good actress—but I heartily hope she did not impress me as anything more than 'good' until we had gotten well under way.

Perhaps it was due to the fact that I was so influenced by the script based upon the Cosmopolitan story by Adela Rogers St. John's that my first impression of Miss Joyce did not change until later. But when it commenced to change, it literally scared until I realized I had on my lot a true find—a screen diamond of the purest water.

"All along I knew that Miss Joyce in the starring role of such a picture as 'The Sky Rocket' would create the biggest demand at any box-office; that women would want to see Miss Joyce because of herself and her reputation for lavish gowns—that men would want to see Miss Joyce solely because of Miss Joyce.

But as our work on 'The Sky Rocket' advanced and I became so familiar with the scenario that I could see the lines with my eyes closed, I began to watch very closely every movement made by Miss Joyce before the camera.

"I found Peggy Hopkins Joyce to be one of the most intelligent and cultured women whom I have ever encountered. This intelligence, kindly understanding, with charm and versatility, together with physical beauty, make up that 'lure' of Peggy Hopkins Joyce. With every advantage in the world and everything conceivable to induce egotism "Miss Joyce is an exceptional star. Not once during the long grind associated with the making of 'The Sky Rocket' did Miss Joyce even evidence a 'temperament.' She was always composed—in fact, her attention to my directions was carried out with the painstaking exactitude of an aspiring extra."

Mrs. Valentino in F. B. O. Film

Mrs. Rudolph Valentino, professionally known as Natacha Rambova, has, through her manager, Harry J. Cohen, signed a contract with Film Booking Offices of America, Inc., to star in an F. B. O. Gold Bond production, according to an announcement emanating today from the offices of J. I. Schmitzer, vice-president in charge of production, who consummated the deal.

The film, which will be a magnificently gowned and lavishly mounted society drama, and one of the most pretentious offerings on the company's 1926-27 program, will be made in a studio in the east. Mrs. Valentino is now in Paris, and is busily engaged in the purchase of an extensive and gorgeous wardrobe for the production. When she sails on the Leviathan on November 3rd, she will bring with her the very last word in feminine attire from the smartest couturiers in Paris. These gowns, hats, wraps, shoes and shawls will all be worn in the picture.

Harry O. Hoyt, who has been prominently identified with the direction of some of the season's best known successes, chief among them, "The Lost World," will produce the production, while Daniel Carson Goodman, formerly production manager of Cosmopolitan Productions, Inc., will supervise production. Shooting on the film, which is as yet untitled, will be started about November 15th.

Shallenberger Reviews Year

"The season of 1925-26 will go down in the history of the motion picture industry as the most successful in its entire existence," says Dr. W. E. Shallenberger, president of Arrow Pictures Corporation. A confirmation of this production is based on reports of tax receipts growing out of theatre admissions, which emphasizes the fact that September, 1925, closes theatre attendance for this month to be the largest September since the government started exacting a tax.

"There is no reason why," continues Dr. Shallenberger, "any theatre owner or manager should complain about business this year. Industrial organizations are running full blast with full force of men, railroad car loadings are at the peak. Farmers have been blessed with good crops and high prices for same. In fact, the United States has never had so many evidences of abundant prosperity as is being shown at the present writing. It is an old saying that Wall Street reflects conditions six months in advance. If it holds good in the presentation, with the stocks market becoming even bigger than in the "war baby" days then the picture industry should, by every rule and measure, reap a golden harvest."

STANLEY ADDED TO COLUMBIA CAST

Forrest Stanley, who has played opposite Dorothy Revier in several of her recent Columbia vehicles, is again to be seen opposite the popular star in Columbia production to be released, "When Husbands Flirt."

QUARTETTE IN "PHANTOM EXPRESS"

Royal Pictures have added George Siegmann, William Tooker, George Periollat and John Welsh Dillon to the cast of "The Phantom Express," a Henry Ginsberg release now in production at the Banner studios in Hollywood.
The one and only “Whatizit?” The International Newsreel found him, it, or her, in Shanghai. We are referring to the figure on the left. The other is a regular dog.

Anna Q. Nilsson arrives. She “arrived” in pictures a long time ago for First National. This time she just arrived in New York.

The Pharaohs of Ancient Egypt had nothing on Director Paul Sloane, who had a couple of mosquito chasers standing guard while directing Leatrice Joy in “Made for Love” for P. D. C.

Joe Schenck presents a special “Don Q” cup to the winner of the “Don Q” handicap at the Thorncliffe races at Toronto while the United Artists picture was at the Regent theatre there.
To the left is Miss Alice Joyce, a Paramount featured player, now hard at work on "Mannequin," the Fannie Hurst prize story.

To the right is Dolores Costello who is also appearing with Alice Joyce in "Mannequin." James Cruze is at the directorial helm for this picture.

We are not trying to steal any woman's suffrage movement from anybody. But at the same time, just for a change, thought we would devote a page exclusively to the fair sex. Any further suggestions will be appreciated.

Above is one of the year's finds of the screen. Dorothy Seastrom, First National found her, but not until she had already started a lot of bidding among other producing units.

Below is a picture of Alice Ardell appearing in Blue Ribbon Comedies for F. B. O. It is a little in advance of Thanksgiving to print this—but she's nice enough to repeat for that issue.

Beautiful Norma, the only Norma Tal-madge, and the floral tribute she received from Hiram Abrams, president of United Artists. It was a welcome to New York.

Fore—or how many have you? Isn't that the usual question among golfers? Here is Kathryn Perry, the Fox star, showing the "Bottoms Thorough."
The fairest of the fair gather at Universal City as a result of the Universal Beauty contests held throughout the land. Left to right: Miss Milwaukee, “Teddy” Criswell, Miss Detroit, Grace Parent, Miss Omaha, Blanche Fisher, Miss Salt Lake, Dorothy Gulliver and Miss Toledo, Irene Franks.

Harry Carey’s son Dobey, is following in Dad’s footsteps to the delight of the new Pathé star. Carey, senior, is now working in his first Pathé western sponsored by Charles R. Rogers, well known film executive.

Walter Hagen wins American Golf Tournament. Photo taken by International news reel cameraman shows Walter Hagen, who won the American Golf Tournament, defeating Bill Melburch, the runner-up.

Rin-Tin-Tin’s son takes to the bottle, as his father did before him, but the beverage he favors is both harmless and healthful and the Warner Bros. wonder dog is glad to encourage his offspring in its use.

Vera Reynolds checks up on her wrist watch with a medieval timepiece; namely the sun dial on the old castle in “The Road to Yesterday,” in which she appears for Producers Distributing Corporation release.
Tito Scipa, the famous lyric tenor of the Metropolitan Opera Company, pays his respects to Leatrice Joy, after watching her at work on "Made for Love," at the Cecil De Mille Studio. He was quite interested in the ways of the pantomime stage, and Miss Joy expressed her desire to see the opera the same way.

Josef Diakay, famous singer, provides the atmosphere for Mary Pickford while she was still on the lot for "Little Annie Rooney" for United Artists.

Right—H. M. Warner and the madam, just after they paid their respects to President Coolidge.

Doug. Mary, Sid Grauman, Hughes and Enid Bennett—all interested in the doings for Metro's "Ben Hur" races.

Below—the two little winners in a Baby Star Contest, staged by Pantages theatre, Los Angeles, in connection with F. B. O.'s production, "The Bandit's Baby." Are they happy?

The production staff and players of the "Viennese Medley" company, production for First National. Do you recognize Hersholt, Anna Q. Nilsson, June Mathis, May Allison and the others? They're all there.
News of Exhibitor Activities

New Note in Deal By P.D.C. and Kansas-Missouri M.P.T.O.

THE "Exhibitors' Month" agreement entered into last week between the M. P. T. O. of Kansas and Missouri, and the Producers Distributing Corporation, goes into effect today, and the exhibitors' association will receive a share of the receipts collected by Producers Distributing Corporation for December playing dates, reflects the finest spirit of co-operation, yet exhibited between the distributing and exhibiting factions of the motion picture industry.

W. J. Morgan, sales manager of Producers Distributing Corporation, when asked for details on the agreement and the co-operative phases that have brought the exhibitors body into a close working arrangement with the Producers Distributing Corporation, explained the idea of securing the assistance of Producers Distributing Corporation, as the foremost and acknowledged distributing unit in the M. P. T. O.'s drive for membership, and that Producers Distributing Corporation agreed to the co-operative undertaking with the worthy endeavor and entered into agreement in a sincere desire to assist the exhibitors of Kansas and Missouri in strengthening their organization.

The plan as proposed and adopted makes December "Exhibitors' Month," and gives the M. P. T. O. of Kansas and Missouri a percentage of the rentals on all the Producers Distributing Corporation release, released during the month of December, to be shared and secured by representatives of the M. P. T. O.

While this agreement ties up the M. P. T. O. and Producers Distributing Corporation under a definite and co-operative working plan for mutual advantages, it does not, in any way, involve the M. P. T. O. in the actual release of the plans of Producers Distributing Corporation.

In detailing the agreement and explaining its workings, Mr. Morgan says:

"We are working with and for the M. P. T. O. of Kansas and Missouri in a desire to see their membership increased and their organizations strengthened to maximum possibilities for the general good of the industry, and when Mr. Biechele explained that his organization's greatest need was funds and asked for our co-operation in securing such funds through a percentage arrangement on booking dates, we listened with interest and finally accepted his plan, which has just been put into operation.

"This plan calls for a percentage on the receipts from each playing date in the Kansas and Missouri territory, set by representatives of the December plans of December, the M. P. T. O. representatives are not out to secure contracts nor induce the booking of our releases, but in all instances where we have closed contracts for our pictures without playing dates, the M. P. T. O. representatives are at liberty to secure definite playing dates for the month of December and a percentage of the receipts from these dates will be turned over to the M. P. T. O.

"The funds which will be turned over to the M. P. T. O. under this agreement will be used to secure new members and to carry out the progressive plans of the organization which are now held in abeyance for lack of working capital.

"We consider this plan as fair and honorable as it is novel. It obviates the necessity of assessing the members of the organization, or resorting to the difficult and arduous task of seeking contributions. It shows a clear-sighted and business-like desire to put the organization upon a sound financial footing by honest effort; and we are happy to co-operate with Mr. Biechele in working out his plan to a successful conclusion.

"In effect the efforts of the M. P. T. O. representatives will not increase our bookings but they will render valuable assistance to us in the setting of play dates, and therefore in the perception of the value of our releases over to the M. P. T. O. may be properly looked upon as a fair compensation.

"Producers Distributing Corporation intended to make similar arrangements with the exhibitor bodies in other states, Mr. Morgan said.

"We do not have any other proposition of this nature under consideration at the present time and personally I am unacquainted with the financial standings of the various exhibitor units. But first and foremost Producers Distributing Corporation is interested in the general welfare of the industry and we are all happy ready and willing to listen to any fair and honest plan for the advancement of the exhibitor body.

* * *

PICKFORD BREAKS RECORDS

"Little Annie Rooney" has broken all records for Saturday and Sunday shows at the Liberty theatre, Kansas City, telegraphed Sam Carver, manager, at the recent showing. Miss Pickford's new United Artists Corporation release. "Due to our limited seating capacity we were unable to handle the crowds and hundreds were turned away. The patrons were well pleased with Miss Pickford's latest triumph. Expect this feature to make greatest success in history of house before end of run.

* * *

ORDERED CLOSED

ALBANY, Oct. 30 — William Tweedy of Mechanicville, N. Y., failed to observe orders from the State Department of Labor, calling for certain changes in the construction of his theatre, and as a result the state ordered the house closed on October 29.

* * *

ST. LOUIS BOARD

ST. LOUIS, Mo. — The new arbitration board of St. Louis Film Board of Trade is composed of Sam Werner, United Film Service; Lou Hess, Universal Pictures, and W. B. Shaw and Metro-Goldwyn-Mayer, for the exchanges and Joe Mogler, Oscar Lehr and W. O. Reese for the exhibitors.

* * *

SUED FOR SONG

ST. LOUIS, Mo. — Irving Berlin, Inc., owners of the copyrights on "Yes Sir, That's My Baby," "Seven Days Were Seventeen" have filed suit in the United States District Court in St. Louis, Mo., against the Film Corporation of America, 6800 Delmar boulevard, University City, alleging infringement of copyright.

Canadian famous shows profits

TORONTO, Oct. 30 — Larger net profits, an increase in the number of houses controlled, a greater net surplus brought forward, dividends paid on first preference stock and other highly favorable features were indicated in the annual financial statement of Famous Players Canadian Corporation, Limited, Toronto, for the fiscal year ending August 29, 1925, which has just been released from the Toronto head office.

Net profits for the 12 months amounted to $413,168, before providing for income taxes for 1925, as compared with $304,362, for the preceding fiscal year. The surplus brought forward from August 29, not providing for the 1925 income taxes, was $243,325, while the net surplus at the same date one year before was $197,140. It is pointed out that the 1924 income taxes amounted to $33,182.

The company's total assets are shown at $15,416,063. Dividends paid on the first preference stock to the total of $41,487.10. All properties are carried on the books at a net valuation of $5,237,205 and investments in various affiliated companies are reported at $699,065. Advances to affiliated companies secured by mortgages amounted to $216,012. Cash in banks and on hand amounted to $204,697.70, and the accounts receivable are shown at $31,564.

Interest paid on bonds and mortgages reached the total of $90,369. The proportion of deferred charges met during the year was $47,069 and property depreciation was placed at $188,000. Total deductions, including these several items, amounted to $317,438.

An increase of $120,000, was shown in the mortgages on theatre properties during the same months but this was due to a transaction at Ottawa, Ontario, in which a mortgage was assumed on a large downtown property adjacent to the site now being held for a theatre. Not including this property purchase, the outstanding mortgages on other theatre properties throughout Canada were reduced by $75,000, during the year.

Famous Players Canadian Corp. now controls more than 80 theatres in Canada, it is pointed out, the largest development during the year being the acquisition of the Trans-Canada Theatres, Limited, holdings.

The president of the Canadian company is Adolph Zukor of New York City. N. L. Nathanson of Toronto is the managing director of the corporation and subsidiary companies.

* * *

BENTON'S NEW STATE

ALBANY, Oct. 30—The State theatre in Mechanicville, N. Y., which has been in course of construction for several months, and owned by William E. Benton, of Plattsburg, N. Y., opened on Monday night under most auspicious conditions on Monday night, Oct. 26. The house represents about $150,000 and ranks as one of the finest modern movie houses in the smaller cities of this section. There was a public inspection of the house during the late afternoon with two shows in the evening. "Little Annie Rooney" was the feature. Many were present from Albany's Film Row.
Tax Repeal Speeches by Brylawski and Pettjohn

Following is the statement by A. Julian Brylawski, chairman of the administrative committee of the Motion Picture Theatre Owners of America, as he and representing them in their appeal to this committee and to Congress for the repeal of the present tax on theatre admissions. This tax was called from its very inception a "war tax," and as a "war tax" it still remains in the minds of the public, although we have not been careful enough to eliminate the word "war" from our tickets and price lists.

Now, the first point that I wish to bring out in my statement, which I can assure you will be very brief, is the resentment of the public to this tax—true one of the so-called "nuisance taxes." No body of men on earth are closer to the public than the theatre men—our box-oftices are a medium of contact sensitive in the extreme to every fluctuation of public taste and sentiment. This contact is a necessary material part of our business; without it we cannot exist, for in the amusement field "the public must be served," so therefore I think we are well qualified to testify to the strenuous, unfavorable reaction that this tax has and is causing throughout the country. It is a burden that draws resentment from the purchaser of the ticket, and a patron that feels resentment at the box-office is not a good audience for us.

So strong has this feeling been apparent that in many sections of the country theatre owners have taken what to them is the wiser course, and have at their own expense abated the tax. However, it is something that but few theatres can afford, and so it has worked out to the detriment of the average theatre, who do not permit of this additional burden. But in the vast majority of cases the tax is passed on to the public, as was intended, and the public does not like it.

Amusements today are as much a part of the life of a community as any other primary necessity. They are a necessity, not a luxury, and are of the greatest value to the health, happiness and morale of the community. For all this and everything else, the cost of amusement is constantly advancing—I mean, primarily, the cost of production, actors, stage hands, musicians, stories, material, reach a new level this year. The cost of films, acts, plays, is constantly on an upward trend. You will say that we pass these things on to the public and of course that is sometimes possible, but I call your attention to the constant level of theatre prices in the last three years. The theatre owner cannot raise or lower his prices at will like other merchants. Theatre prices are normally constant.

The bureau of statistics of our organization, whose duty it is to collect this data, reports that the average price of theatre admission in the country has advanced but 3-1/3 per cent since 1922, this despite greatly increased costs. The fact of the matter is that theatre admissions have reached a "high" that does not admit of profitable advance. By that I mean that a higher admission fee, though increasing revenue, is automatically reflected at the box-office, as the falling off in the number of admissions is directly relative to the increase in price. Of course, I am not speaking of occasional, exceptional attrac-
Sales News and Personalities of the Week

BUFFALO

Richard C. Fox, president of the Freedom Film corporation of Buffalo, announces the appointment of Joseph Cantor as manager of the Albany branch, which opened at 4 Clinton St. as Freedom now is distributing, in addition to the Golden Arrow product the new Vital features in Buffalo and Albany territories. In Buffalo the sales staff consists of Charlie Johnston who is covering the city, Frank Mynihan, Syracuse, and Morton L. Connor, Rochester. Clarence Ross who served as cashier at Fox, has joined Freedom as auditor.

O. T. Schroeppe has resigned as booker at the Fox exchange and has been succeeded by Carl Fahrenholz, former shipper. Mr. Schroeppe is one of the veteran film men of Buffalo, he having been associated with the business way back in the old General Film days. He has also been in the exhibitor end of the business, having been associated with the old Associated Theaters, Inc., the Schine company, and others. His last managerial position was in Salamanca, N. Y.

C. W. Anthony, Associated Exhibitors manager in Buffalo, has engaged Mel R. Edwards, recently in the Syracuse territory. Harry E. Loitz, district manager, has been in town for several days, confering with leading exhibitors.

Clayton P. Sheehan, district manager for Fox, who has been touring around the globe in the interests of his company, is back in Buffalo at the local exchange. In the words of Shakespeare, "He hardly recognized the place!"

Buffalo exchanges are closing contracts with the new Thornton theatre in Rochester which soon is to open in Kodak Town under the management of Al Root, former Olean exhibitor.

George Canty, booker at Pathé's Buffalo exchange is complaining that he never gets his name in the public prints unless he gets the gate or something. Well, there you are, George. We hope you're satisfied.

OKLAHOMA CITY

W. C. Robinson has resigned as salesmen for First National and has been succeeded by Horace Booth.

Roll Parra, booker for Metro-Goldwyn, has accepted a position as checker for Pathé.

Southern Enterprises has added the following checkers to handle "The Ten Commandments" in Oklahoma and Arkansas, Jim Emerson, J. A. Mason, Malcolm Cook, J. C. Redding, M. R. Hitchins and W. E. Nichols.

George K. Lange has been appointed traveling salesman for Southern Enterprises, Inc., while Don Bardwell takes his place as shipping clerk.

A. E. Summers has resigned as salesman for Southern Enterprises, Inc., to take charge of the Empress Theatre at Mangum, Oklahoma.

Mr. Mitchell, booker for Warner Bros. at Oklahoma City, has resigned as booker and is succeeded by R. M. Ginder.

ST. LOUIS

Jack Underwood, manager for Enterprise Distributing Corporation, has delayed his departure for Dallas, Texas. He will take charge of the Dallas office for Enterprise.

The Famous Theatre, 515 Franklin avenue, St. Louis, is to re-open under the management of Otto Schwartz. He owns the building.

G. E. McKeen, manager for Fox visited Paducah, Ky., and Memphis, Tenn., during the week.

Joe Greene has moved from the Maffitt Theatre, Vandenvever avenue, near Maffitt avenue, St. Louis, to the Chippewa Theatre, Broadway, near Chippewa. George Skouras owns the Chippewa. The St. Louis Amusement Company owns the Maffitt.

G. E. Gamen has sold the Royal Theatre, Thayer, Mo., to R. A. Griffith.

The Palace Theatre, Royal, Ill., operated by William Cox will be taken over by the management of the opposition house. It is said that the deal is contingent on a cancellation of all contracts for films so that one of the houses could be closed.

The Opera House, Newburg, Mo., is under new management.

S. H. Mayes has purchased the Majestic Theatre, La Planto, Ark., from E. B. Martin.

 вызовов to the past week included: Tom Reed, Duquoin, Ill., A. Crichlow and Jim Reilly, Alton, Ill.; and J. Mound, Gem Theatre, Valley Park, Mo.

TORONTO

Bill Fox, exploitation man for Fox Film Corporation, has created a sensational ballyhoo for "The Iron Horse," this being a facsimile of a locomotive, tender and caboose, the engine being an exact counterpart of the "Lucy Dalton," the first locomotive to run over the system of the Canadian Pacific Railway in Eastern Canada.

Walter F. Davis, in charge of the supervision of scrap book sales among many of the theatres of Famous Players Canadian Corp., Toronto, has been temporarily transferred to Fort William, Ontario, where he has assumed the management of the Orpheum Theatre. Shortly after his arrival in Fort William, Mr. and Mrs. Davis celebrated their twenty-second wedding anniversary.

A. C. Benson has taken over the management of the Toronto branch of Famous Lasky Film Service. Mr. Benson was formerly sales manager at the Washington, D. C., exchange.

Allan G. Ritchie, who, for the past five years, has been associated with the Montreal exchange of Famous Lasky Film Service, Limited, has been appointed manager of the Famous Lasky office at Winnipeg, Manitoba, assuming his new position October 22.

ALBANY

William Smaltey, of Cooperstown, already owning and operating a dozen theatres, has just taken over the one in Sherburne, with possession on November 1.

Mr. and Mrs. A. T. Mallory, of the Star in Cohoes, returned home last week from a very pleasant automobile trip to New York city.

Uly S. Hill, of the Strand group of houses in Albany and Troy, has arranged matters so that the entire freshman class of the State College of Teachers in Albany, will attend a showing of "The Freshman" on Saturday noon, October 31, at the Mark Strand theatre.

Sam Burns, former manager of the Warner Brothers' exchange in Albany, who has been in Miami for the last few weeks, has returned to Albany.

Bert Gibbons, one time manager of the Vitagraph exchange in Albany, is now associated with Warner brothers and covering northern New York as a salesman.

Ted Jacocks, formerly of New Haven, has just been added to the sales staff of Associated Exhibitors in Albany.

Along Film Row during the past week, from out of town, were Claude Fredericks, of the Capitol in Pittsfield; E. D. Leishmann of New York, and Charles Sesonske, of Johnstown, as well as Maurice Chase, of Buffalo.

OTTAWA

Pete Gorman, a veteran theatre manager of Ottawa, is now devoting much of his spare time to horse racing on the big Canadian tracks. As a horseman, he owns a large string of thoroughbreds which have been campaigned for a number of years.

James McGuire, one of the old-timers among the projection machine operators in Ottawa, Ontario, has been appointed to take charge of the projection department of the Capitol Theatre, Ottawa, which was opened after 15 months darkness on October 19 by Manager Peter Kehayes and Steve Ladas, the latter a prominent business man of Ottawa. Leo Roberge has been appointed director of the eight-piece orchestra.

To have two Canadian premieres showings in a row was the experience of Manager Dave Coplan of the Imperial Theatre, urday, October 24. Fred Thomson in were seen in New York the same day, starting Saturday, October 24. Fred Thomson in "Kidin' the Wind" was shown for the first half while "Off the Highway" was the other new release during the last half.

CHANGES HANDS

S. H. Mayes has taken over the Majestic Theatre, Lepanto, Arkansas.

STEELE IN ST. LOUIS

Mr. Chas. M. Steele, assistant general manager of distribution, First National Pictures, Inc., New York, has been appointed manager at the St. Louis branch. Mr. Steele was accompanied to St. Louis by Mrs. Steele.
"The Last Edition"

F. B. O. Scores a success on the romance of the press.
THE BEAUTIFUL CITY


CAST AND SYNOPSIS

Tony Gillardi ............... Richard Barthesmares
Molly ..................... Dorothy Gish
Nick Dott .................... William Powell
Carlo Gillardi ................. Frank Puglia
Mamma Gillardi ............. Florence Aufr

Tony Gillardi, a poor Italian hawk of flowers, is aware of his low position by the sharp contrast with the evident prosperity of his brother Carlo, who seems to have a healthy wallet at all times. Nevertheless, Tony's Italian sweetness, Molly, believes in him. It develops that Carlo's income is not within the law, and later, when a robbery brings the police down on the Gillardi household, Tony pretends guilt to save his brother and is sent to jail. He comes back to a re­embittered family, especially towards Caro. Tony is a life of crime and starts out to “get” the latter, but is swerved from this object by Molly.

By Michael L. Simmonds

WITH two names like Dick Barthesmares and Dorothy Gish in the cast; with the sharp, graphic incidents and scenes of the always interesting life in a Metropoli­tan slum; with—rare still—a close-up and vivid portrayal of a Chinese play in a real Chinese theatre; and with a he-man's battle that out-furies the fight that won Barthesmares many plaudits in "Fury," you have here a picture that should prove a sweet dream and a pretty bed-time story for the cash drawer.

"The Beautiful City" is just plain, juicy showmanship pie, generously sprinkled with the elements that make Tom, Dick, Jane or Mary say, as they’re leaving your theatre, "Thanks, Mr. Manager. When are we going to have more like it?"

The scenes of underworld life have, as they say in critical circles, "guts." Nothing of the fimsy, make-believe papier-mache shots; but real, absorbing, conviction in every stone and stoop; "odds" of interest in the types, from the furtive, swarthy gang­ster, to the Chinese actors, wafting a dramatic breath of the Orient to their countrymen a few steps off the Bowery.

Dorothy Gish supplies the love motif in the way that we expect a member of the Gish family to do it. When, on the very precipice of impatience and desire, she strategical maneuvers her bashful swan into position for his initial kiss, you have one of those situations which is the backbone of many movie successes.

The critical "once-over" brings this conclusion: Barthesmares and Gish to pull them in. A dandy exploitation angle supplied by the unusual in the Chinese theatre scenes, to help bring them in. And love interest, a bang-up thing, with a transition from the beautiful to the ugly and back again to the beautiful for diversity in theme and an ending to suit the general palate to send them away telling the rest how good it is. Frankly, I don't see how you can lose.

THE KING ON MAIN STREET

Paramount Photoplay. Adapted by Douglas Doty from the stage play by G. A. de Caillavet, Robert de Flers and Samuel Arne. Director, Monte Bell. Length, 6,229 feet.

CAST AND SYNOPSIS

King Serge IV .................... Adolphe Menjou
Gladys Humphreys ............. Besie Love
Terese Manja ................... Gretna Nissen
John Rockland ................. Oscar Shaw
Arthur Trent .................... Joseph Edgour
Jensen ......................... Edgar Norton
Count Kienke ................... Mario Majeroni
Ata Tabitha ...................... Marisa Harris

The King, faced by the necessity of negotiating a loan to develop his country’s oil fields, journeys to America via Coney Island. While his diplomat, on tour, agrees to negotiate the loan, his majesty slips away to Coney Island where he enjoys a wonderful day with a casual acquaintance—one "Skinny" Smith, a freckle-faced boy. Here he also encounters Gladys whom he had once seen in Europe. She introduces him to her fiancee, who is interested in gasoline stations. The young go-getter, not knowing the King’s identity, invites him home for a week end. The King accepts and goes. He and Gladys are locked on a balcony all night. The racially representa­tive of the oil corporation makes use of this fact to secure the King's signature to an unfair contract. The King sadly journeys home, worn an ugly Princess, and is forced by his people to never again leave his country.

By Herb Cruikshank

A DELIGHTFUL picture that seems sure to please all who see it. This one brings Adolphe Menjou back in the sort of role to which he is best suited. As the merry monarch of Molvania, he is a charming gentleman. Although thoroughly sophisticated, his heart is young. His day at Coney Island with a new found friend, "Skinny" Smith, is an epic.

The film contains many sequences that are gently amusing. There is the incident of the King discarding his cane, because "Skinny" advises that only duds wear canes. There is the shot of his majesty and the vamping Mrs. Nash. She loses his heart to the “great lover.” Then he with a quiet smile recalls her earlier remark arousing total disinterest in him.

The scenes portraying his visit to Little Falls, N. J., home of John Rockland, the gasoline station man, are in the best high comedy vein. The pathetic little love epi­sode between the gallant King and Gladys is worked of small—yet teardrop water.

In the end, we have a sad-eyed King safe back home again. An ugly Princess shares his throne. His minister of state pre­sents a document insisting that he shall never more leave the confines of his king­dom.

His majesty steps apart an instant. In his mind’s eye he visions the beautiful Paris blonde, Terese. He again sees "Skinny," and conjures up the image of Gladys and her American go-getter sweetheart. With a sigh he signs, and settles down to the tedious and monotonous business of being a king for the rest of his days.

EAST LYNNE

Fox Photoplay. Adapted from Mrs. Henry Wood's work by Leonore J. Coffee. Director, Emmett Flynn. Length, 8,975 feet.

CAST AND SYNOPSIS

Lady Isabel ..................... Alma Rubens
Archibald Carlyle ............ Edmund Lowe
Sir Francis Levition .......... Pat O'Malley
Lou Telligen .................. Mary Nolan
Chief Justice Hare ............ Frank Keenan
Barbara Hare .................. Marjorie Daw
Richard Hare .................. Leslie Fenton
Aly Hallijohn .................. Belle Bennett
Miss Cornella .................. Martha Mattox

Lady Isabel wed Archibald Carlyle although fas­cinated by the villain Levition. Mr. Hallijohn inter­venes with his fighter. In the struggle that follows Hallijohn is killed. Circumstantial ev­i­dence points to Richard Hare, who flees. Levition insidiously plants jealousy of Carlyle and Barbara Hare into Lady Isabel’s heart. He finally persuades her to elope. Later he deserts her and she is in­jured in a train wreck. Hearing of her child­ren’s illness she disguises herself as a nurse and devotes herself to them. She sinks and dies. Richard Hare secures the conviction of Levition on the mur­der charge. Carlyle marries Barbara.

By Herb Cruikshank

A REAL old-fashioned melodrama. The sort of picture in which the average audience should revel. It contains all the heart-throb hokum that has been considered sure-fire stuff.

The production is well done. The cast is remarkable for the popular names it contains. The settings aid in establishing the Victorian atmosphere of the middle eighteen hundreds.

The story as pictured has been somewhat toned down in places. Thus the child held in Isabel's arms during the train wreck episode is not the offspring of her illicit union with Levition. It is merely a child favored from a fellow passenger. While the film does not follow the book too closely, the tale does not lose in interest. The characters and the lives they lead hold attention throughout the footage.

One of the weepiest scenes depicts the return of the shattered Isabel to her home and children she deserted for the apple­eating villain. Alma Rubens cries this sequence with pathos. I’ll bet there will be must handkerchiefs. Another good bit shows the sneering Levition being led away to prison "with gyves upon his wrists," Lou Telligen plays the part in no uncertain manner. He endows the character with no single vestige of decency. The famous de­scription of Von Stroheim as “the man you love to hate” applies to Telligen in this role. I almost heard the galleries hissing as he swaggered away from a fellow implement.

There is a bit of comedy relief supplied by Martha Mattox and her incessant play­ing on the harpsichord. Edmund Lowe is a handsome hero and does well as Carlyle.

Exploit the title. Tie-up with the book. Recall the stage play. Arrange fashion shows and window displays on the strength of the costumes. Feature the cast.
THE GOLD HUNTERS

Davis Distributing Division Photoplay. Author, James Oliver Curwood. Director, Paul Hurst. Length, 6,500 feet.

CAST AND SYNOPSIS

Roderick Drew ........................................... David Butler
Minnetake ................................................ Hedda Nova
Hedda Nova ............................................ Roderick Drew
Hairy Grimes ........................................... Bull Montana
Huff Berston ............................................. Aubrey Johnson
Pokko ...................................................... Hugh Berston
Mukiko ..................................................... Al Hallett
Walbogon .................................................. Noble Johnson
Hugh Berston ............................................ Aubrey Johnson
John Bally ................................................ John T. Prince

Drew and his Indian wolf hunters discover a birch bark map clutched in the hand of a skeleton in his log cabin. As they investigate, a gold bullet buried itself in the wall. On their way home something starts an avalanche and Drew is injured. Upon his recovery the three again start out to investigate. A crook, Berestof, and his accomplices, Grimes, arrive and gain news of the treasure hunt from Minnetake. Drew's sweetheart, steals the map. Minnetake hastens to warn Drew and falls into Berestof's hands. In the same night, unknown to all, Drew bests Berestof and his aides. The mystery is solved by the discovery that the half crazed hero of the golden bullet is John Ball, Minnetake's grandfather. So Drew wins both bride and gold.

By Herb Cruikshank

HERE is a good buy in the realm of Western adventure pictures. It is suitable entertainment for any but the big houses in the larger cities. An able adaptation of a James Oliver Curwood story, it offers much that is unusual.

In the first place, by special arrangement with the National Park Commission, it was filmed in the Sequoia National Park. The backgrounds are of unsurpassed beauty. They offer a real screen treat, providing entirely new atmosphere.

The cast is strong. Every actor has been well fitted with a part. None is out of his element. There are numerous incidents of a thrilling nature, all leading up to the final solution of the mystery, and the happy ending for the heroine. Suspense is well maintained throughout.

Early in the film, the three wolf hunters happen upon the cabin. Here is a grizzly skeleton clasping the map of mystery. Then comes the bullet. Later the discovery through means of Indian deduction, that the shack has been recently occupied. From this point, there is told a tale of adventurous romance that should thrill any but the most blasé and sophisticated audiences.

Every member of the cast deserves an honorable mention. David Butler, broad shouldered and smiling, makes an admirable hero. Hedda Nova is a picturesque creature of the woodlands. Mary Carr—well, every one knows her. And so on down the list. The comedy is supplied by Jimmy Aubrey as a hobo who has stayed far from the land of side-door pullmans.

You can play this heavy in your exploitation. The discovery of a mysterious map will help. So will the discovery of "gold." Advertise for the whereabouts of John Ball, in the name of "The Gold Hunters." Use throwaways of "golden" bullets, or pouches of "gold dust." Tie-up with the Curwood story. Play up the cast.

THE OTHER WOMAN'S STORY


CAST AND SYNOPSIS

Mrs. Colby ............................................. Alice Calboun
Colman Colby ............................................. Robert Frazer
Jean Prentiss ........................................... Helen Lee Worthing
Judge ..................................................... David Torrence
Maid .............. ........................................ John Milner
Robert Marshall ....................................... Mahlon Hamilton
Gertie Van ............................................... Gertrude Short

Robert Marshall is found dead. Colman Colby is accused for the murder. At the trial it develops that Mrs. Colby was divorcing her husband to marry Marshall. Among those present in the courtroom is Prentiss, as correspondent in the Colby case, who was deeply in love with Colby, although totally innocent. All witnesses seeing the dead man at his home the night of the murder testify that he "looked at the door behind him." The jury goes out and brings in a verdict of guilty. Meantime Jean remembers a girl's face through the window at the Marshall funeral. Searching the Roget's Gallery she locates the girl. This underworld denizen, Gertie Van, offers evidence that convicts Mrs. Colby of the crime committed in a jealous rage. Colby and Jean are united.

By Herb Cruikshank

A UNIQUE mystery story. The suspense element alone, exceptionally well developed, should make this absorbing entertainment in the large majority of theatres.

The plot is arranged so that the audience is numbered among the spectators at the trial of Colby for murder. The killing itself is never shown. As the various witnesses are examined and cross-examined, their stories are pictured on the screen.

Little by little the prosecutor's cunningly wrought net of circumstantial evidence brings the hero closer to the noose. At all times there is a doubt as to his actual guilt. The district attorney's office is unable to build a perfect case. Yet, though "not as deep as a well, nor as wide as a church door, it is enough"—enough to cause seven "good men and true" to vote away a life on the first ballot. A bullying jury foreman does the rest. Then at the last minute comes the new evidence that causes the verdict to be set aside.

In my opinion Helen Lee Worthing, Gertrude Short and Riza Royce render the most convincing performances in the picture. The first as "the other woman," the second as an underworldling, the third as a servant.

Miss Worthing offers a finely restrained characterization. Gertrude Short mingles pathetic tragedy with comedy. Riza Royce is well-nigh perfect as a zany serving-maid who quite agrees with the district attorney to hurl an accusing voice in the remnant of the cast form background.

Here is a tie-up with the bench and bar of your city. Also a chance to arouse interest in the picture as a strong argument against capital punishment. You may invite the detective force to view the film. Omit the final confession. See how many can select the murderer.

HIDDEN LOOT


CAST AND SYNOPSIS

"Slipper Tongue" Cranmer ......................... Jack Hoxie
Anna Hoxie ............................................ Olive Haubrich
Dick Hoxie ............................................. Edward Ceci
Big Bill .................................................. Jack Kenny
Jack Hoxie .............................................. Bert Lahr
Manning .................................................. Bert DeMarc
Jordan ..................................................... Charles Brinley

Anna and brother Dick occupy a ranch. Their cattle money is stolen in a raid conducted by four villainous employees whom they trust. A stranger known as "Slipper Tongue" because of his smooth talk is suspected as the thief, and as such pursued by a posse. He eludes the posse but is captured by the villains. With the help of his dog and horse he escapes. Having fallen in love with Anna he makes occasion to see her and convinces her of his innocence. Finally he supercedes in bringing the culprits to justice. He then discloses himself as the president of the Cattlemen's Protective Association, who has devoted his time to stopping the villain and his gang. He and Anna wed.

By Herb Cruikshank

WHERE they like Jack Hoxie, his dog and his horse, this should prove acceptable program entertainment. It is Hoxie's latest Blue Streak Western.

He makes a satisfactory Western hero of stereotype type. His riding and prowess as a battler are up to the mark. He has a smile that should carry him a long way with "wide open spaces" fans.

As to the story, it differs in no way from a hundred others. There is the usual robbery. The unsuspected villains thwarted by the mysterious hero. Posse galloping madly in the wild west section. A gentle smile from Hoxie, and for the first time he moves the cattle grassing in for the fadeout.

The dog and horse are in some of the best bits in the film. The sad-eyed canine leads the steed about by the bridle, and lends a hand—or at least feet and teeth—whenever Jack is in difficulties. In one shot he dug under a car in which his master and friend were driving, makes escape possible. Then when the pursuers endeavor to claw through the same hole he attacks them viciously.

The production does not offer the actors much opportunity to demonstrate any unusual histrionic ability. The parts are all small with the exceptions filled by Hoxie and Olive Haubrich, who plays Anna. However, those included in the cast are entirely up to the slender requirements of the film.

There are several pretty scenic shots. Among others one purporting to show a real oasis in the heart of an Arizona desert. While all the surrounding country is desert, this piece of land is luxuriously garbed in tropical verdure. The director is at some pains to assure the onlooker that this is the spot in which the hero and his bride will finally make their home.

Exploit this as Jack Hoxie's latest. Tell them about the animals. Use any usual Western ballyhoo or lobby display.
THE PACE THAT THRILLS
First National Photoplay. Author, Byron Morgan. Director, Webster Campbell. Length, 6,911 feet.

CAST AND SYNOPSIS
Danny Wade .................. Ben Lyon
Doris Alexander .................. May McAvoy
Duke LeBaron .................. Charles Beyer
Henderson .................. Tully Marshall
Jack Van Loren .................. Warner Richmond
Mary Van Loren .................. Evelyn Walsh Hall
Mr. Van Loren .................. Forrest Hamer
Paul Ellis .................. Paul Ellis

Paula, a chorus girl, bride, protects her child against its drunken father Jack Van Loren. He falls and is killed. The Van Loren's have Fair life imprisonment for murder. Her son grows up in an orphanage and becomes a screen star. He is branded as a coward because he won't take a chance. The reason is that he must work to gain his mother's freedom. He loves his producer's daughter, Doris. She enters in a motor race and her mother's car catches up with the same day. She is freed. He dashes to the track and races himself. His car is wrecked, but he proves he is no coward. He wins Doris's love.

By HERB CRUIKSHANK

THE film belies its title. There is very little thrill. The excellent cast, although wasted in this production, may nevertheless serve to bring business. Aside from names there is little to recommend this effort.

The big thrill is supposed to be in the motor race. The entire action of the production builds up to this climax. And the race itself falls flat as a fallen arch. The cars speed in procession one or twice around the saucer. Then Lyons's car crashes over the side and is wrecked. Somehow the scene is tame and unconvincing.

There are several improbabilities. In the wreck the hero emerges with a mere scratch. In another sequence he is supposed to be tossed by a bull, and also escapes with a slight bruise. Incidentally the bruise is on his face, although the male bovine attacked from the rear.

The really best scene is one in which Paul Ellis actually encounters a bull in a motion picture bull fight. Can't say how fierce the animal was, but in any event, Ellis faces it—it charges—and he nimblly dodges.

There is a good humorous bit supplied by Gunboat Smith as a pugilist. He mocks the supposed coward in ludicrous fashion. "The Gunner" is quite an actor these days.

As to acting. Warner Richmond in a bit as the heavy wins the day. It is too bad that he is killed so quickly. Next comes Mary Astor. Then Tully Marshall. Fritzi Brunette is good as the hero's mother. In the latter sequences she is made up to look twenty years older, and the plea that this part well. Last. Ben Lyon is not satisfactory as the hero. He lacks expression. He appears unnatural and unconvincing. Evidently he is miscast.

Don't promise them too much on this one. The cast is fine—feature it. Play up the title. Tie-up with motor-car agencies for an automobile parade.

THE BEST PEOPLE
Paramount Photoplay. Adapted by Bernard McCombe from the play by David Grey and Avery Hopwood. Director, Sidney Olcott. Length, 5,700 feet.

CAST AND SYNOPSIS
Henry Marlowe .................. Warner Baxter
Alice O'Neil .................. Esther Ralston
Mrs. Lenox .................. Kathlyn Williams
Mr. Lenox .................. Bronson Pinchot
Arthur Rockmore .................. William Austin
Thaddeus Holding ................. Larry Steers

Mrs. Lenox plans ambitious marriages for Bertie and Marion. The former loves a show girl, Alice O'Neil. Marion loves Henry, the family chauffeur. Rockmore, an aenemic aristocrat, is engaged to Marion. She breaks the engagement. Rockmore arranged with Mr. Lenox and Thaddeus Holding Bertie's uncle, to meet Alice and Millie in a supper room after the show. Marion and Henry dine in an adjoining room. Bertie who wishes to be with Alice starts a fight. This ends in the arrest of Bertie, Alice, Millie and Thaddeus Holding. Upon their release they all arrange to marry. Alice and Henry, stop the lie case. 

By HERB CRUIKSHANK

THIS comedy should have appeal for average audiences. It is a passable program picture. The moral is that "The Best People" are those who toil for whatever they may win from life.

It is not entirely probable that the daughter of an aristocratic family would fall desperately in love with her chauffeur. Especially as the driver is not depicted as an ardent lover, and permits her to make all the advances. The affair between Bertie and Alice is more easily understandable.

Here and there Director Olcott has injected some very humorous business. For instance, after being released from jail, Thaddeus Holding, Millie, Bertie and Alice drive in a taxi until all fall asleep. Seeing this, the taxi-driver, capably played by Ernie Adams, stops the lie case. He jumps up front wheel, and has the time of his life, spinning it around and listening to the music of his meter as it registers dimes galore.

The best acting in the production is contributed by Margaret Livingston in the role of chorus girl Millie. She is perfectly in character and gives a fine interpretation of the role. She is to the life, the disillusioned show girl with an eye always open for the main chance.

Warner Baxter does not make the chauffeur-lover part impressive for its sincerity. Esther Ralston is sweet as Alice. Edwards Davis and Kathlyn Williams are okeh as the parents. Larry Steers does well as the uncle.

In exploiting this one stress the title. Make the most of the tie-up with the book and the stage play. Invite "The Best People" of your town to see the picture.

An honest review is a great service to the exhibitor.

EXHIBITORS TRADE REVIEW and Exhibitors DAILY REVIEW prints only honest and candid reviews.

THE EVERLASTING WHISPER
Fox Photoplay. Adapted from the novel by Jackson Gregory. Director, J. G. Blystone. Length, 5,311 feet.

CAST AND SYNOPSIS
Mark King .................. Tom Mix
Gloria Gaynor .................. Alice Calhoun
Old Honeycutt .................. George Barrell
Swiss Stein .................. Walter James
Mrs. Gaynor .................. Virginia Madison

Mark King is a prospector who has fallen under the spell of the whispering pines and determined to stay in the open. He meets Gloria through rescuing her from a runaway horse. They are wed by the minister who wishes to marry her for his money. The villain also forces Old Honeycutt to tell the hiding place of his gold mine. Mark rescues the old miner and also prevents Gloria's marriage to Gratton. To rescue her from a compromising position Mark marries her. Longing for city life and resenting the manner of Mark's wedding to her she returns to San Francisco. Later she comes to love the prospector and together they face life among the pines.

By HERB CRUIKSHANK

THIS is the usual Mix brand of entertainment. The picture should prove as popular as any of his recent films. Mr. Mix has a big following with the rank and file of picture goers.

In this latest opus he appears as a prospector who has been permanently lured away from the cities by "The Everlasting Whisper" of the pine trees. There are at least three big punch scenes in the production. The first of these comes early in the action. It shows Tom and the celebrated horse, Tony, making a desperate leap for life over a chasm. Thus is the heroine rescued from a runaway in a thrilling sequence.

Later both the hero and his horse stage a battle with a wolf pack. This is the most interesting shot in the picture. Although the wolves are evidently dogs, they have been photographed in such a manner as to be convincingly like their wild brethren.

Of course Tom also routs the villain and his retainers in another fight sequence. Quite some comedy relief is offered. One laughable shot showing the villain being ducked in a horse trough by the steel-muscled hero.

Almost all the action takes place out-of-doors. Many of the scenes are unusually beautiful. This is especially true of those showing the big timber. The lighting and photography are good.

Tom Mix in his accustomed raiment makes an appealing and colorful figure. He acts with the natural manner which is his greatest charm. He is quite in character and as quick as and dashing and mentally. The audience will rejoice with him at the villain's downfall.

Alice Calhoun is the heroine who finally loves Tom enough to remain with him near the big pines. Robert Cain does good work as the villain, Gratton.

Play up the fight with the wolves. Feature Tom Mix and Tony. A "prospector" ballyhoo will help business.
The Big Little Feature

The Constant Simp

F. B. O. 2 reels
Mazevue. Clair is a freckled-eyed girl who enjoys work. Her employer, a young struggling lawyer, believes her to be a showgirl. When Miss Mazevue is found guilty of theft, she is sent to prison. Mazevue sets out to free her and the lawyer, who is also her paramour. He is later found guilty of a crime and sent to prison. Mazevue and her paramour are both released from prison and settle down to a life of crime.

REVIEWED IN THIS ISSUE
Account of Monte Cristo  
Bischoff, Inc.

Crooked
Davis Distributing Division

The Tourist Educational

The Adventures of Mazie No. 3, Or What Have You?
F. B. O.

Sweet Marie
Fox

Delphi Blue
New Era Films

Aesop's Film Fables
Pathe

Are Parents Pickles? Pathe

Should Sailors Marry? Pathe

Wildcats of Paris Pathe

Aesop's Film Fables

The Honor System is an excellent edition of the series. The police department is working to catch a murderer who is using a special system to elude the police. She is finally caught and is sent to prison. In the meantime, the murderer's victim is found guilty of a crime and sent to prison. She is later found innocent and released.
“Account of Monte Cristo”  
(Continued from previous page)
He disposes of his three enemies in humorous fashion. The final villain is described as a pigtailed opportunist. McTagre is given opportunity for a humorous prize ring sequence in which McTagre triumphs with the aid of his manager. The manager shins his teeth into the other's open skull.

There is a good directional touch in the early part of the film. Here we are introduced to Derby Doyle, the manager. Derby beckons to the audience to gather about him while he relates the story.

Exploit the name of H. C. Witwer, the well known comic writer. Play up the presence of the cabaret and make the most of the burlesque of the famous story of Monte Cristo.

* * *

“Wildcats of Paris”  
1 reel
This is above even that high standard set by the Aesop Fable series of which it is among the most recent. As usual, the moral has no connection with the picture, but contains a laugh in itself.

The ridiculous cats are out in force. They are Parisians this time, regular Apaches. They even indulge in a Montmartre gingerarse that is sure fire. Innocent sight seers fall victims to their lurid scenes. A funny pup is king of the underworld. The cat has the mountains. In a series of Fairbanks stunts and fights, evil is thwarted and virtue emerges triumphant. You can't go wrong showing this . . .

* * *

“The Tourist”  
2 reels
Johny Arthur is tricking a town when he meets the heroine walking home from an automobile ride. He escorts her home and there discovers two villains who have found a curious way on the farm. The farm is to be sold for taxes, and the crooks hasten to town to secure possession. Johny and his friends plan to drive the villains out. Johny saves the farm, marries the girl and waxes wealthy by the sale of the spring water.

This is a real fine comedy starring Johny Arthur. It is well gogged up, and there are some especially amusing sequences featuring the tricking of the heroine. The “Tourist” is tour-bread. When, in the chase sequences, the villains blow all four tires by means of brokering.

The engine of his machine swerves him full sight is that in which scenes are shown seen bubbling against the crater. The moon at night and the boving lava as a place to fry eggs, boil coffee and toast on bottles, Johnny strips them off, pushes his flyer onto the railroad tracks, lifts the top of his car, and trails along to victory.

In the closing shots Johnny, his wife and his mother-in-law are shown at the height of prosperity. And there are half a dozen little Arthur comedians. His work in this one is good for many a chuckle. His leading women is especially appealing, and makes a fine little heroine. With the support is satisfactory.

Exploit this as a Johnny Arthur comedy, and effect tie-ups with motor-car agencies and accessory stores.

* * *

“Delft Blue”  
1 reel
This is a film tour of parts of Holland, and shows in interesting fashion the landscapes and scenes that have served as the inspiration for the famous Dutch artists.

We see the familiar windmills, the odd little bridges, the harbors, and the odd, interesting characters that live in the land of dikes. Many of the shots are strangely reminiscent of the Delft chinaware which has enjoyed tremendous vogue throughout the civilized world.

These travel films deserve special mention. They bring remote parts of the world to your very doorstep and have great value in an educational way as well as offering capital entertainment. When you show this one and others of the series you should tie up with schools, churches, and the best element in your town . . .

Two scenes from Educational “The Tourist,” a short that made New York theatre-goers laugh heartily.

News Reels in Brief

Pathe News No. 88

SANTA CRUZ, CAL.—Set new anti-aircraft guns against three German Zepplins and two German Zeppelin0s. ARTILLERY. WASHINGTON, D. C.—State Gove- 

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SANTA CRUZ, CAL.—Set new anti-aircraft guns against three German Zepplins and two German Zeppelin0s. ARTILLERY. WASHINGTON, D. C.—State Gove-
Red Seal’s “Evolution”
“Thru Three Reigns”
Runners-Up for Award

Two Red Seal Featurettes, the three-reel version of “Evolution” and “Thru Three Reigns” finished in second and third place in the Riesenheim Gold Medal Award for the most novel short subject of the year ending Sept. 1. First place and the medal were won by “The Voice of the Nightingale,” produced abroad by L. Starewitch for the Pathé Consortium of Paris.

Edwin Miles Fadman, President of Red Seal, while quick to announce his congratulations to the winner of the award, was highly gratified at the standing of his own films in the contest. “Evolution” is the film edited by Max Fleischer for Urban-Kineto and produced under the supervision of Edward J. Foyle, of the American Museum of Natural History. Originally issued as a five-reeler, it is now also available in a shortened three-reel version.

“Thru Three Reigns” is a Cranfield and Clarke production that has met with acclaim wherever it has played. It is a pictorial record of the lives of three great monarchs of Britain, Victoria, Edward, and the present George. And through all these are interesting films of the Princes of Wales, first as a tiny lad, through boyhood and up to today.

NEW ONE FROM F. B. O.

“Look Out Below!” is the title Joe Rock has given his current Standard comedy featuring the trio of round funsters, “Fat” Karr, “Kewpie” Ross and “Fatty” Alexander. In any event this will be the working title of the little fun feature which is being directed by “sum” Summerville, the elongated megaphone wielder.

NOVELTY SUBJECTS PRaised

Edwin Miles Fadman, President of Red Seal, is in receipt of a letter from Finkenstein and Ruben, Minneapolis, praising the entire Red Seal output. “As a whole,” says the letter, “your material is fine, while your Ko-Ko Song Car-Tunes and Out-of-the-Introduction subjects are marvelous.” The entire Red Seal product has been booked for the F. and R. Theatrical Enterprises.

Use Slugs for Shorts

One of the most essential aids to exhibitors in exploiting features is the use of slug and one column cuts to be used as teasers in newspapers and programs. This same method should be effective with your short programs as well. If you are going to get all the possibilities out of your short subjects as you do with features don’t overlook a liberal distribution of these teasers, probably the most important advance exploitation you can give any film, long or short.

Distributors of short films are paying more and more attention to this phase of exhibitor helps. Make your patrons just as well acquainted with your comedies and novelty pieces, as far as advance as possible, as they are with features. They’ll watch for them and come to see them. What movie fan would miss an “Our Gang” comedy if he knew exactly when he could see it? Not one.

What lover of good music wouldn’t appreciate knowing when your theatre was running one of the “Music Master” series? It is an ideal promotion for any Rock and Roll fan, when you play a Sennett comedy. Not one. Until they have taken it for granted they’ll see something interesting in the short films whenever they go, but why not play up your best shorts and get all the possible business that might be lying around.

Fox Announces New Helen and Warren
Also an O. Henry

Fox Films announces the launching of two new comedies under the O. Henry series and one in the Helen and Warren two-reeler life series, with casts up to the high standard maintained in all the Fox short subjects this season.

“The Silent Witness” is the title of the Helen and Warren two-reeler based on another of Mabel Harlow’s stories. It will be directed by Tom Buckingham, who has just returned to the Fox lot with an enhanced reputation for putting punches into comedies. Kathryn Beaumont and Hallam Cooley continue in the roles of Helen and Warren, the newswomen.

“Cupid a la Carte” is the new O. Henry being produced under the direction of Daniel Keefe. Florence Gilbert, brilliant comedian, who has been carrying the leading female role in the Van Biber comedies, has been lent to the O. Henry production unit to play the role of Mame. Carroll Nye has been cast as the hero of the story. Maine Geary and Sidney de Grey have important supporting roles. Both comedies are being produced under the direction of George Marshall, Fox comedy chief.

NEW “BABY STAR” FUND

Another “baby star” has been annexed by Joe Rock, producer of fun films. This time it is dainty little Lois Boyd, formerly a member of the Christie, Roach and Sennett pal-christianous aggregation. Miss Boyd will be seen in the next Standard comedy.

AIR MEN THRILL AT

“LIFE’S GREATEST THRILLS”

Two score of famous men, whose names are household words throughout the world, and whose lives are filled with thrills, composed a private audience in the Enlisted Men’s Club, at Mitchell Field, Long Island, that witnessed a showing of International Newsreel’s sensational motion picture, “Life’s Greatest Thrills.”

The men, all of them aviators and most of them speed pilots, had been invited to see the picture by Lieutenant John A. Bock of the International Newsreel’s tripod aviator cameraman.

The showing was made possible by Lieut.-Col. Foulois, commanding officer at Mitchell Field and the pioneer pilot of the U. S. Army Air Service. Among the course of the showing of the pictures, the daredevils of the air sat spellbound as thrill after thrill was revealed to them. From time to time there were exclamations of astonishment, particularly at the remarkable automobile and airplane pictures that are a part of this sensational picture.

At the conclusion of the showing Lieut.-Col. Foulois said: “Life’s Greatest Thrills” has caught the real thrill of flying and also given us a new idea of the important part played by newsreel photographers in recording the important events of the present. International Newsreel is certainly to be congratulated for their enterprise in giving this picture to the public.”

Lieut. A. J. Williams, who broke the world’s speed record when he flew 302 miles in an hour, the greatest speed at which any human being ever travelled, declares: “They didn’t misname that picture when they called it Life’s Greatest Thrills.” Believe me, it’s the greatest picture I’ve seen.”

The Palais Theatre, New Orleans, La., one of the houses on the Orpheum Circuit, has booked for early showing the Joe Rock series of Blue Ribbon comedies, starring Alice Ardell, and the series of Standard Fat Men comedies, featuring “Fat” Karr, “Kewpie” Ross and “Fatty” Alexander, which F. B. O. are distributing.
EXPLOITATION
A Section of Ideas for Big and Little Exhibitors

Santa Claus Can be
A Will O’ The Wisp

Old Kriss Kringle is Always
Around for the Exhibitor
Who Knows Him

WE'VE been doing so many tie-ups
in this paper that we don't even
feel stumped when attempting to
tie-up Santa Claus with "Not So Long
Ago," or in fact any picture. The rea-
son we take this particular picture is
that we happened to have a good pho-
tograph illustrating the point to be
brought out in this column.

Just watch your daily newspapers
from now until Christmas and see how
each day will bring about an increase
in the number of advertising pages car-
ried. Also note the many different
forms these ads will take to bring
about some novelty to attract the great-
er amount of attention from readers.

Christmas to the store keeper is the
day when the greatest amount of busi-
ness of the current year is done. Show
him how to increase that business, and
he'll be your friend forever and ever,
as the story books have it.

You can sell these merchants, these
store keepers on the Split a Page ad
idea, easy as pie. They won't be "Fall-
ing" for anything. Rather, they will
be recognizing a new and novel form
of advertising.

It doesn't matter what your picture
is, there are plenty of ways for live
merchants to tie-up with his own par-
ticular form of merchandise. It's the
greatest thing for him, because it will
make him at least twice as sure that his
ad will be read. And it's just the thing
for you—for the exact same reason.

We'll be glad to help you in laying
out such ads. Send your requests for
suggestions and ideas to Hank Linet,
Exploitation Editor, and he will shoot
you the stuff pronto. No charge for
the service. It's part of the Exhibitors
Trade Review service—and it's fol-
lowed by the Exhibitors Daily Review
also.

THIS COOPERATIVE advertising page
shown appeared in the St. Thomas
Times Journal, St. Thomas, Ontario. To
the casual observer it looks like a page
of reading matter on Paramount's picture,"Not So Long Ago," starring Betty Bron-
son. Once into the text matter, the reader
will get the advertisements of merchandis-
ers. That is the desired way of advertising.
Text matter on advertising pages is usually
twice as expensive as ordinary ads. It is
no wonder, therefore, that the management
of the Columbia Theatre was able to put the
page across as efficiently as is seen here.
"Lost World" Looks Like Year’s Outstanding Publicity Film

Lost Animal Contest a Feature of “Lost World” Exploitation in Atlantic City

One of the most complete and thorough campaigns that has ever been staged for the exploitation of any picture is a broad statement to make about the efforts of any exploitation work. However, in all justice, it can be said of the First National campaign for "The Lost World" at Atlantic City.

Booked in with short notice, with only a few days to work before the opening at the Globe theatre, "The Lost World," was not lost in the boardwalk city—they found it—they couldn’t help it.

Here is a summary of the work that was done:

1. A "Lost World" Lost Animal Contest was arranged with the Atlantic City Gazette Review. For an entire week this paper ran daily photographs of "The Lost World’s" prehistoric animals, with daily cash prizes to those who could give the correct names of the animals. A fifty-word essay about the animal determined the placing of the award and the stunt went over with a bang. Atlantic City laid aside its crossword puzzles and juggled with brontosaurus, allosaurus and the like. More than 2,000 replies were received by the paper.

2. A tie-up was arranged with the Yellow Taxi, the jitney buses, and the Packard Taxi Company, a total of more than 200 cars. Each car bore a two-foot sticker pasted on the rear windows reading, "Hop in and see 'The Lost World' now playing at the Globe Theatre."

3. So pleased was the Atlantic City Gazette-Review with the success of the contest which they carried that they distributed 12,000 "Lost World" rotogravure inserts in the Sunday edition of the paper.

4. Every book store location worthy of using was procured for full window tie-ups on the A. L. Burt edition of Sir Arthur Doyle’s novel from which the picture was made.

5. The principal music store window was used to sell the picture and the song "The Lost World."

6. The Majane News Company, the leading news dealer in Atlantic City, used 11,000 stickers, advertising the picture in Yiddish. These were placed on the front page of every Jewish newspaper sold in the city.

7. In cooperation with the local organization of Boy Scouts, 15,000 special heralds were distributed to the homes.

8. Twenty-five of the best hotels were agreeable to placing special art cards in their lobbies in conspicuous locations.

9. Trailers were run in two principal picture houses advertising the attraction. In addition to all of the above features in a town of the size of Atlantic City, the town was literally billed to the heavens. All you could see was "Lost World" paper. 50-24 sheets; 100-8 sheets; 150-6 sheets; 1,000-1 sheets and 500-3 sheets. Four thousand window cards were placed.

Last, but by no means least, a special projection machine called a Picturala, was placed in the lobby of the theatre. This machine, which is about the same size as a Victrola and of much the same appearance, is a continuous projection machine that shows a teaser trailer. A similar one blocked traffic in New York recently when used to exploit "The Lost World" there. The one in Atlantic City proved to be no exception, for crowds jammed the walk in front of the Globe Theatre.

The campaign was complete in every detail and it was one that was productive of wonderful results despite the fact that nothing particularly flashy or sensational was undertaken. It there was any other angle that might profitably be exploited it would have needed Thurston to produce it.

The campaign was under the guidance of Louis R. Brager, directed by Allan S. Glenn, Supervisor of Exploitation for First National.
Ties With Steamship Company For Boat Excursion To Theatre

THE Star Theatre in Arnold's Park, la., recently reversed the Sunday custom of towns near bathing beaches. Instead of losing its patrons to the beaches on a fine August Sunday it "dragged" them all in and collected those from other resorts on the lake as well. The house record was broken by 100 per cent.

The picture was "The Hunchback of Notre Dame." Jack Edwards, Universalist, came from Des Moines to put on an exploitation campaign and the first thing he did was to make a tie-up with the Okoboji Steamship Company, which operates on Lake Okoboji, for a joint lake excursion and theatre party. Special tickets were printed giving purchasers a reduced rate of 70 cents for the lake trip both ways and theatre admission.

Tickets were placed on sale at the Manhattan Beach Hotel and The Inn with special announcements on bulletin boards and advertising matter placed in all key boxes at both hotels. All of the company's boats carried advertising matter on the excursion.

But not content with pulling in most of the hotel guests and cottagers on Lake Okoboji, Edwards and Manager Rehfield journeyed four miles south to Milford and five miles north to Spirit Lake to tack cards all over town. They used a ballyhoo truck covered with banners for this trip.

The only newspaper published in Arnold's Park is the weekly "Bulletin," a 11 x 7½ inch affair. The Star Theatre uses half of the back page of this publication for its ad. Mr. Edwards made arrangements with the editor to lift the ad from the back page after the regular run was off the press and to place it on the front page together with a publicity story on the "Hunchback" engagement and the steamship excursion. One thousand of these were then run off and placed in key boxes at resort hotels and distributed in automobiles in Arnold's Park, Milford and Spirit Lake.

Through a tie-up with a local bakery heralds on the picture were wrapped in all bundles sent out by the shop.

Edwards also made a personal call on the minister of the Community church and "sold" him on the picture with the result that he endorsed the production from the pulpit on Sunday morning. The Catholic priest of the parish also recommended the picture to his parishioners.

Peacock Feathers Ties Whole Town on Show

As well turned out a fashion show as ever hit Pittsburgh was produced last week at the Cameaphone Theatre, East Liberty, by Richard Brown, manager of this popular little suburban house. With the assistance of Lon B. Ramsdell, exploiter for Universal, this pair sewed up East Liberty tight on exploitation for the "Fall Fashion Show" which was produced in conjunction with the Universal Jewel, "Peacock Feathers."

On the stage were two grand pianos, played at the same time, which added novelty and smartness to the regulation parade of models. Six beautiful girls attired in all the latest of milady's garments strutted forth as only expert models can, ending their part of the performance by appearing on a beautiful illuminated runway that ran the entire length of the house. The setting was an old Moorish castle, and with the colors of the drapes and the lighting effect, it was a style show well worthy of a house more pretentious than the Camera-phone.

A LL the leading dress shops loaned their winds to Manager Brown. A hardware store dressed its windows with hardware and centered this sign among the pots and pans: "What's the use of dressing up if you can't have these to cook with."

As a result of these efforts of Manager Brown, "Peacock Feathers" had the honor of breaking all house records and setting a standard that will be hard for Mr. Brown's competitors to follow.
Temple Theatre's Ballyhoo Joins Eagles' Parade

The Temple Theatre in Toledo, Ohio, was playing "Secrets of the Night," a Universal Jewel, at the same time that the Eagles were having a Grand Convention in town. A. J. Sharick came along from the Universal Exchange in Cleveland to work out some exploitation and managed to horn the Temple into the Eagles' parade.

A truck containing a large black beaverboard box and a pretty girl took up its place in the rear of the parade. The girl threw away cards which read: "This box contains the solution to 'Secrets of the Night'—ask the Eagles—they know. See the picture—Temple."

Five thousand other cards were given out along the line of march with this copy on them: "Ask the Eagles—they'll tell you the 'Secrets of the Night'—see the picture—Temple."

Sharick also devised a shadow box for the lobby. Four mysterious faces were suspended from fine wires with baby spots trained on them.

As he was waiting for his train back to Cleveland he noticed the station rapidly filling with people waiting for delegations of visiting Eagles. Now Sharick always has Carl Laemmle's interests at heart even when off duty and so he procured the services of two dusky gentlemen wearing red caps. For 15 minutes they rushed through the station lustily paging Virginia Valli, Reginald Denny, and Laura La Plante. No visiting delegation, no matter how important, received an attention during this quarter of an hour when every fifth person was sure he had spotted the famous film stars. Incidentally, Sharick got more amusement for a dollar than he has had since the war.

Fred Lucas Puts Over a Winner

The Portland exhibitor overlooks no bet in the draft of his campaigns, and as a result he is building a valuable patronage through the establishment of his house as an institutional center.

On "The Trouble With Wives," Mr. Lucas posted fifteen 24 sheets and placed 200 window cards throughout the city. In tie-ups effected with eight stores, 40,000 heralds were distributed. These tie-ups were made possible to a great extent through the national tie-ups with shoe manufacturers arranged by Leon J. Bamberger, assistant exploitation manager for Paramount.

An extensive advertising campaign was carried on in four daily papers, with a double truck tie-up effected in one of the papers with six merchants participating.

Through a tie-up with Boncilla, 5,000 50 cent packages were presented to the women patrons.

In his campaign, Mr. Lucas had the assistance of Jay A. Haas, Paramount exploiter.

Help Him Help You

Can you think of any way in which Hank Linet, our Exploitation Editor, can be of help to you as an exhibitor in selling your picture to the public?

Mr. Linet will gladly give you personal service without cost to you. Write him.

Every Night a Special Night at Strand

Every night is a "special" at the Strand Theatre, Calgary, Alberta, according to the schedule which has been drawn up by Manager Pete Egan. Monday is merely "opening night" for the week's presentations but on Tuesday it is "Aluminum Night" when cooking utensils are distributed among the patrons under an arrangement with a local firm; on Wednesday there is a "Lady's Guest Matinee" when every lady patron can bring another lady free while on every Wednesday evening a $15 lady's hat is given away thanks to a tie-up with a local millinery.

Thursday night is "Pay Night" when every purchaser of a ticket gets a pay envelope in which is enclosed a coin anywhere from one cent to $2.50. Friday night is "Dad's Night" when every father can bring his whole family of kids for the price of one ticket. Saturday has "Community Singing Night" when the audiences are encouraged to participate in both new and old songs with slides and a special song leader.
Annie Rooney Song
Plugged for Mary

When Mary Pickford's "Little Annie Rooney" was put on at the Stanley theatre, Philadelphia, eight of the most prominent music stores in the city were flooded in their windows with copies of the Annie Rooney song. Five hundred photographs of the star, in addition to five hundred copies of the song, were distributed to the first 500 requests received at radio station WIP, following the broadcasting of the picture and the favorite old song.

The huge Stanley locomotive, a reproduction of the Pennsylvania railroad engines, steamed all over the city with the announcement of the picture, theatre and play date, and the city was plastered with an extra supply of window cards and the regular line of lithographs.

Dream Angle on "Beggar" Stunt

Stressing the dream angle in all advertising, F. J. McWilliams, manager and E. F. Corcoran, Paramount exploiter, put over a very successful campaign on "Beggar on Horseback," which was held for a week at Fischer's New Madison Theatre, Madison, Wis.

Through a co-operative tie-up an effective window was arranged in one of the music stores displaying a dozen or so dream songs. Special advertising copy drawn by a student of Wisconsin university, emphasized the dream complex also. To further convey the dream idea, a colorful lobby display in fantastic design was constructed.

A teaser campaign on the picture opened two weeks before the showing. Fifteen thousand broadsides were dropped over the city from an aeroplane. Following this 10,000 postal cards, on which were printed a "widget" and the slogan, "Not a horse in it, nor a beggar, just laughs, laughs, laughs," were mailed out. Five thousand rotos were inserted in the Sunday Wisconsin State Journal, while 10,000 heralds also were distributed on the opening day.

A personal appeal to the newspaper owner resulted in a special story written in an editorial vein on the picture.

Through the streets before and during the engagement rode a gaudily dressed "beggar on horseback."

Weekly Song Fest at Rialto Scores

An old time song fest was staged in the Rialto theatre, Erie, Pa., the other night when Manager Partos arranged for slides of a number of Dixie and popular melodies. With Mrs. Partos at the piano, the audience joined heartily in the songs. The event went over so big that Mr. Partos has decided to make it a regular feature at the Rialto.

Herman Lorenze of the Bellevue, Niagara Falls, put over a good tie-up with local merchants when a page ad was inserted in the Niagara Falls Gazette, announcing that an arrangement had been made whereby purchasers at any of the co-operating stores would receive a special discount ticket.

Big Posters Still Potent Ad Factors

First National is still sold on the idea that big paper is one of the outstanding ways to pack the exhibitor houses. If precedent is any criterion, First National knows what it is about.

Below is one of the big sheets that is available for "The Scarlet Saint," starring Mary Astor. It is a most striking affair, and is bound to get the eye and attention of every passer-by. We are in receipt daily of letters from exhibitors outlying their stunts on this or that picture, and almost without exception, these kind of posters figure prominently in their campaigns. What are you doing with them?
Electric Hook-Up Sells "Hot Water"

Joe A. Blau, in charge of publicity at the Rialto Theatre, Hamilton, Ohio, was quick to perceive the exploitation possibilities in Harold Lloyd's "Hot Water," released by Pathe, with the result that he had the town talking about his unusual window and lobby tie-up as well as his other unique stunts, when the picture was shown at his house recently.

Several days before the picture opened a six foot vertical wire mesh to which the words "HOT WATER" in large flaming red letters were attached, was suspended from the theatre's flag pole, where it was easily seen for several blocks in the business section.

Tie-ups with local merchants proved to be as unique as they were effective. In a local candy store signs were displayed reading "Ideal Candies—if you're in 'Hot Water' with your wife or sweetheart. See 'HOT WATER' at the Rialto for 5 screaming days."

A drug store got a real kick out of handsomely hand-lettered signs in colors, reading: "Our HOT CHOCOLATE is not all 'HOT WATER,' but it goes a long way to make you feel good these chilly days. Try our HOT CHOCOLATE — then see 'HOT WATER' at the Rialto—Harold Lloyd's latest scream achievement."

An electric shop whose windows always attract attention displayed stills with extra good effect. The words "HOT WATER" were cut from heavy cardboard and suspended in the air with toy balloons while in another part of the window a tea kettle was shown from which a cutout of Lloyd's head protruded.

In other stores hot water bottles were displayed bearing placards "'HOT WATER', an essential article in every home. It is just as essential to see Harold Lloyd in 'HOT WATER', his latest scream achievement at the Rialto."

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Exceptional Exploitation Being Lined up for Chaplin Re-issues
Pathe Gathering Material From All Sources

As Pathe is backing its series of Charles Chaplin comedies with a full line of exploitation stunts and aids, the famous comedian's remarks on this subject in a recent interview are interesting.

In the columns of the Vaudeville News, after telling his interviewer a brief history of his entry into vaudeville, Chaplin said:

"Since that day vaudeville has progressed more than any branch of the amusement business except, of course, the motion pictures. And I am not forgetting that the films found their first exploitation in vaudeville theatres which is in itself a proof of the ceaseless enterprise of this branch of amusements.

It particularly is interesting that Chaplin was interviewed at the New York Hippodrome where the Pathe-Hal Roach two-reel comedies are given special exploitation and presentation. Concerning the Hippodrome show, Chaplin said:

"Here in Keith-Albee's Hippodrome for a nominal price of admission I have witnessed a performance of incredible distinction, size and style of presentation. The house is packed. Backstage everything is courtesy, order, comfort for the artists. I am told that this house has the largest seating capacity in the world. I know its international and American fame and popularity. But even now I can hardly realize the transformation that has come over the 'varieties' since Mr. Keith and Mr. Albee created this thoroughly American form of entertainment which they named vaudeville.

"Oh, there is no doubt that vaudeville is leading the way in the amusement world of the theatre—except of course, the motion pictures. "A Dog's Life," the first Pathe-Chaplin comedy, will be released on November 22.

---

The Bugle Corps of the 164th Battalion, U. S. Infantry, were called into play at the special performance of Fox's "Iron Horse" given to the American Legion at the Liberty Theatre, Niagara Falls, N. Y.
THEATRE EQUIPMENT
AND ACCESSORIES

MANY THEATRE FIRES
DURING PAST WEEK

ALBANY.—Two motion picture theatres in New York State were destroyed by fire during the past week. One of the houses was well filled at the time the flames were discovered, but the crowd escaped without any great disorder. In Mineville, a village near Lake Champlain, the Star Theatre, operated by Mrs. Jennie Anderson, was burned to the ground, together with a hotel and residence. (Continued on page 46)

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News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities

Motion Picture Theatre
Improving, Says Hertner

One of the interesting features of the motion picture industry, says Mr. Hertner, of The Hertner Electric Company, is that regardless of the size of the town or city, motion picture theatres are rapidly improving, not only in their seating and comfort features, but in the facilities for better projection.

This is evidenced, says Mr. Hertner, in one day's mail in which orders were received from cities ranging from Trenton, N. J., to Mount Jewett, Pa.


* * *

White Screen Installations

CHICAGO.—In addition to their regular line of screens, the Da-Lite Screen Co., of Chicago, is now manufacturing the white screen.

Some of the new and recent installations of this white screen are as follows: Grand Riviera Theatre, Detroit; Inwood Theatre, Bronx, N. Y.; Salvation Army Theatre, Newark, N. J.; and the Cranford Theatre, also in Newark.

The New York and New Jersey installation mentioned above were made through Mr. Jos. Hornstein, of Howells Cine Equipment Co., while the installation of the Grand Riviera at Detroit was made through The Exhibitors Supply Co., of that city.

* * *

Trans-Bay Builds

SAN FRANCISCO, Cal.—The Trans-Bay Theatres Corporation, of Oakland, are planning to complete a Class "A" motion picture theatre to seat 2,000. The structure will go up in Telegraph Avenue between Thirty-eighth and Fortieth Streets, Oakland, and will probably cost $250,000.

FIVE TON ORGAN IN
NEW PIKE THEATRE

DOVER, O.—A five-ton organ was installed for the recent opening of the Pike Theatre, 23rd Street and Court St. A noted organist of New York and Chicago, did the honors on the splendid instrument for the opening week.

The organ was installed by the Robert Morton Organ Company at a cost to the Pike Theatre of over $10,000. A selected audience of business and professional leaders of Dover were present at the opening performance.

* * *

Theatre, Store Building, $15,000

SAN FRANCISCO, Cal.—Plans have been filed with the building inspector for the erection of a one-story frame theatre and store building on the northwest corner of 46th Avenue and Irving St. Ward Cox and George Austin are the owners and it is their intention to spend upwards to $15,000 on the project.

* * *

New Theatres Reported

Reprinted from Exhibitor’s Daily Review
Redding, Cal.—J. J. Wood, manager of the Redding Theatre, has let contract for another theatre on Market street. Seat 450, cost about $12,000.

East Oakland, Cal.—O. R. Thaeger, architect, preparing plans for reinforced concrete theatre to cost $68,500. Seat 1,000.

Miles City, Mont.—The Old Iris Theatre building is being remodelled, with a new front, facing Main Street.

Mt. Vernon, Wash.—Bids were called for a new $12,000 theatre building to go up at First and Kincaid. Mr. Pollock of Seattle has received the bids.


New York City.—Arch.: Eugene DeRosa, 110 W. 40th St., building theatre at Clinton and Suffolk Sts. 2 sty. 100x120, Owner: 182 Suffolk St., Corp., A. T. Halperin, pres., 874 Broadway.


Little Neck, N. Y.—Arch.: Eugene De Rosa, 110 W. 40th St., N. Y. C., contemplated theatre at Hillindale Ave., and Broadway. Little Neck, N. Y., Owner: Irving Lesser, c/o. Principal Pictures, 1540 Broadway, N. Y. C.

North Tonawanda, N. Y.—Arch.: R. E. Hall Co., 452 Fifth Ave., N. Y. C. Drawing revised plans for theatre at Webster St. Owner: Main Co. Realty Co., H. S. Henchel in charge. Falls Blvd., N. Tonawanda, N. Y.
Tell the Story of Your House

The very first step in the practical use of screen bulletins as business builders is their use to build the prestige of your theatre. And particularly its institutional standing, entirely regardless of the particular pictures you may be showing.

Working in this direction, you must first capitalize your physical equipment in every possible way.

Is your heating plant equipped with ther-mostatic control that keeps an even temperature during the nights? If so your customers won't notice it unless you tell them. But suppose you say: "The temperature in this theatre is maintained constantly at 70, which experts say is best. You won't catch cold here."

If you are installing individual drinking cups: "You will find individual drinking cups in the lobby. A clean cup for every customer's protection."

When you have redecorated the house, re-finished the lobby or made other changes that improve the appearance of the house, say so: "How do you like the change in our lobby? It was done over to make it more attractive to YOU!"

You can lay a lot of stress on sanitation during the winter months. Many people are afraid of crowds, with their dangers of con-oagulation. You can offset such fears to a con-siderable extent, particularly during the sea-son when coughs and colds are prevalent, by calling constant attention to your precautions: "This theatre has a receiving a thorough cleaning and is daily, to make it safe for you. Germs are not allowed to loiter here."

Or: "Our ventilating system keeps the air circulating and fresh, for YOUR comfort and health."

Again: "We spare nothing to make this theatre safe. Fire-safe, germ-safe, always wholesome. Help us keep it so.

These particular thoughts may not repres-ent anything like the best possibilities of your house. You must work out your own ideas, based on what you have to talk about.

But the vitally important thing is to talk about what you have.

Otherwise your customers take the whole-establishment for granted. The things you have spent days and weeks working out for their comfort and enjoyment are accepted as a matter of course, without a second thought.

When Mr. Statler delivers a free morning paper to the guests of his hotels he does a thing that would mean almost nothing if he didn't talk about it. When he puts into ef-fect his policy that "The customer is always right," the guests would remain entirely igno-rant of its existence if he did not stress it in his advertising.

You can do the same for your house.

And your physical equipment is the first step. The first thing to talk about.

There are plenty of other things, of course. To be discussed in this department in coming months.

***

MANY THEATRE FIRES DURING PAST WEEK

(Continued from page 45)

The damage was about $40,000. For a time the entire block was threatened. A fire was summoned from Ticonderoga and Port Henry.

Other Fires Reported

In Brookfield, a motion picture theatre was burned to the ground on the night of October 21, with a loss running into the thousands. It is thought that a defective wire caused the blaze. The place was filled with the assem-bled from the building without any dis-order. Three other buildings were destroyed. Firemen were summoned from four adjoin-ing villages.

WE SAY TO YOU EXHIBITORS

That the Exhibitors DAILY REVIEW is mak-ing two and three dimes grow where only one grew before. Advance reviews on pictures, and a money making exploitation idea a day.

Cost to subscribe to Exhibitors DAILY REVIEW, one and a half cent a day. $3.00 for about 300 issues.

Continuous Picture Projector at Show

One of the outstanding exhibits at the New York Electrical and Industrial Exposi-tion closed this last week was that of the Capitol Machine Co., Inc., of New York. This company is one of the leading manufac-turers of the continuous motion projection machines, and has added many features to this type of machine to make it fully adapt-able to all manner of usage.

The machine, without a doubt, is one of the best means an exhibitor can employ in the showing of trailers in his lobby or, as prac-tice now has it in exploitation, in the win-dows of nearby unoccupied stores. The film is placed on the machine, and all atten-tion is needed to keep the thing going, just one, long continuous show.

It is interesting to note, by the way, that this latter method of exploitation has been highly commended by the exploitation editor of EXHIBITORS TRADE REVIEW. Use pictures to exploit projectors. Getting one of these showing a live moving trailer on a feature picture in a window which is cov-ered with a white sheet is not only several people, or for the curious to find out what is behind it has always proven a sure-fire explo-itation stunt.

With the Capitol projector this stunt be-comes very easy to work, and is commended by many exhibitors for just that.

***

NEW REWIND PULLEY

A pulley that all projectionists have been looking for has been placed on the market by the Best Devices Company of Clev-eiland, Ohio. It is a rewind pulley installed on rewinds in projection booths, so that a crank can be used for inspecting, or the motor for ordinary rewinding. The crank is not removed. The pulley takes the place of spacer or reel shown. Price $2.50. The company also handles a line of Mazda and negative adapters, radio apparatus, border and foot spotlights.

SIMPLEX PROJECTOR

FOR FANNING HALL

Fanning Hall, Hampton, L. I., through Mr. Fanning, has purchased a new simplex pro-jector and screen from the Howells Cine Equipment Co.

***

WHEELAN PIPE ORGAN

Beavercle, Texas—S. A. Sanderson, a local exhibitor, has ordered an electric piano for his house. The equipment was furnished by the J. D. Wheelan Pipe Organ Company.
An Exploitation Triumph

Your Lobby Is Your Show Room—Make It Sell Your Seats to Passers-by.

The Capitol Self-Operating Continuous Motion Picture Projector will sell your vacant seats by showing continuously your coming and current films in your lobby.

Special Trailer Service for Capitol Projector on 16 mm non-inflammable stock can be secured from National Screen Service, 130 West 46th Street, New York City.

Four Outstanding Features of the Capitol Daylight Projector

1. Can be displayed in your lobby either day or night with equal success.
2. Gives continuous automatic projection without services of an operator.
3. Capitol Projectors use 16 mm films (reduced from any standard negative) have a special perforation and are made only on non-inflammable film, which is free from insurance restrictions and does not require a fireproof booth.
4. Made in both light portable and in cabinet styles.

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Capitol Projector & Film Co.
109 W. 19th Street
Kansas City, Mo.

MOTION PICTURE MACHINES COMPANY
607 Neville Street
Pittsburgh, Penna.

The Sly Fox Film Co.
627 First Avenue
Minneapolis, Minn.

Capitol Projector & Film Co.
133 W. Washington Street
Chicago, Ill.

Pathescope Co. Of Canada Limited
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(Capitol Machine Co.)
100 East 42nd Street,
New York City.

Please advise how I can make the Capitol Self-Operating Continuous Motion Picture Projector increase my receipts.

Also explain your TRAILER SERVICE.

Name ___________________________

Theatre __________________________

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"Mecco" Marquise

An artistic exterior is just as necessary to success as the right film inside the "house," and no one element adds so much attractiveness as a carefully selected marquise.

As manufacturers for years of structural, ornamental and sheet metal building specialties, we have the most comprehensive designs at inviting prices. We can provide a type to suit any architectural scheme, or design one to meet the individual taste of exhibitors or their architects.

Consider now the substantial increase in attendance you can achieve; write today for descriptive folder.—E. T. E.

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Projection Problems Stressed in F. P. L. Managers School

(Second in the series of articles on the F. P. L. Theatre Managers School)

Address by HARRY RUBIN

At this point in the Course on Projection, I want you to understand the importance of projection in every theatre. I am emphasizing the importance of projection because I feel that unless you future theatre managers appreciate at the start how very important this matter is, you will not get all that you should from your course; and secondly, you will not go out to the theatres with that attitude toward projection which every manager should have.

Once you are filled with the realization that projection is very important, then you will profit as you should from this course—and your supervision of projection hereafter will be as it should.

The success of a motion picture theatre depends upon the patrons living through what I might call a certain illusion. If they are to get all that motion picture projection is capable of, they should feel in watching the picture, that they are part of the story, living it just as the characters do; thus they will never advert to the fact that they are looking at a two-dimensional surface, covered just with light and shadow. If the illusion is perfect, the patrons will be carried away to the very scene of the story; they will forget that they are sitting in a theatre seat—they will be living, as I said with the characters, fighting—hating—hoping—conquering—just as the actors are doing.

Now let me illustrate this by a few comparisons: When you read a gripping story, you lose yourself in that story—you forget that you are reading a book—you forget that you are sitting by yourself in the quiet—you go right out into the world and live the story as it is written. If someone accidentally slams a door the illusion is spoiled. Most of the pleasure of reading the novel is taken away—you are brought back to earth by the noise.

So, too, if you are reading a novel and the printing is so poor that the pages are blurred, the mere struggle to read prevents you from just passing away into a fairyland—thus you do not get that pleasure from the story that you otherwise would.

If you are looking at beautiful scenery through dirty glasses, you do not get the full enjoyment that you should.

Poor projection can spoil the illusion just as a slaming door, blurred printing, or dirty glasses.

Poor focus, an unsteady picture, a flickering image on the screen, poor illumination, travel ghost, film breakage, improper projection speed—all these things spoil the illusion.

The very smallest defect in projection can be responsible. For instance: a little dust or oil on the objective lens or rear film, the vibration of the projector, a bent sprocket shaft, a film shrinkage, imperfect perforations in the film, poor focus, dirty condenser, insufficient current, punch-marked film, and many other small details which are defects in projection and spoil the illusion. Just realize what this means! Any one of one hundred small defects that happen up in that little projector room spoils everything else that is done to make entertainment for the motion picture theatre. Just one little slip-up in one detail of projection and the patron is brought back to earth with a thud—and his entertainment is spoiled. Do you wonder that I say that projection is important, when one defect in projection can spoil all the work of the creative genius who built up the motion picture story, the work of the director, the stars and the cast who toiled to make the illusion for the future enjoyment of motion picture fans, the expense of the sets, all the expense of the set department, all the expense of the distribution department, all the expense of building the theatre and equipping it—all the efforts of the managers to install good service in their theatre, all this is in vain if the projection is not as it should be. Do you wonder that I say that projection is so very important?

There was a time when projection was not considered as important as it now is and I can illustrate this with a few stories.

One of the first big motion picture palaces of the world was ready to open on Broadway about twelve years ago when the manager discovered by chance that there was no projection room installed in the theatre.

Thousands of dollars had been spent on other phases of equipment but that other very important thing, "PROJECTION," had been overlooked.

In another big theatre on Broadway, the projection room was so located that the projectionist could not see the entire screen but (Continued on page 49)
The VINER ORGAN  
a TRIUMPH in  
Theatre Organ Building
The full rich tones and complete orchestration of VINER ORGANS make them most adaptable for the interpretation of the various moods necessary to properly interpret the motion picture.
'The VINER ORGAN, because of its complete orchestration, takes the place of the full orchestra.

VINER & SONS.  
1375 NIAGARA ST.  
BUFFALO, N. Y.

PROJECTION PROBLEMS STRESSED  
IN F. P. L. MANAGER'S SCHOOL
(Continued from page 48)
located that the projectionist could not see the entire screen but had to rig up a system of mirrors for the purpose. This is very inefficient.

The cause of this is merely the failure to realize the importance of projection. I know of another big theatre in New York which is one of the most splendid in the country, whose projection room was so constructed that it was impossible to install the projectors without tearing down the walls. These three stories taken just from New York City alone, show you that at one time projection was not given the attention that it deserves.

I do not want you to think that even today projection is properly appreciated everywhere. There are many theatres in the country where the projection is a disgrace to the industry—and I am not speaking of small theatres only. But the fact that the Theatre Department of Famous Players-Lasky has set aside so much of this Course you are getting for the study of projection is sufficient proof that its importance is realized in some quarters.

But no matter how much training is given here at the school, everything rests with you when you go out to a particular theatre.

In dealing with the projectionist, realize that he is not a mechanical worker whose duties are limited to inserting the film in and taking it out. Make him realize that you know he is an expert, studying his own particular problems and constantly seeking improvements. Impress upon him the importance of his work. Show him how much depends upon the illusion which he can break by any defect of projection.

The good projectionist does not wait for mistakes to happen before he installs improvements—he is always on the lookout to safeguard against possible defects. He does not blame defects on his mechanism because he knows that in most cases these can be avoided with proper care. There are no breaks in his film because he does not trust the rewinding to a mechanism, but handles every foot of it—sensitive to the slightest weakness, which he corrects in time to prevent a break. In other words, he is not a mere machine—he is a thinker—an expert.

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A Transverter
Means Crowded Theatres
As well as Properly Projected Pictures

The Transverter transverts empty seats into filled ones.
It transverts a mediocre picture into a better one thru better projection.
It transverts expensive current bills into lesser ones and it does it automatically without having to bother you to ask you how.

Send for our interesting literature on the Transverter.

If over 2,000 Theatres are already using the Transverter, possibly you can save money and improve your pictures by using it.

It costs nothing to find out—just write us today.

New York Statutes Governing Operators
The Operator's License and copy of these rules shall be displayed in a conspicuous place in the booth while the public is in or has access to the premises.

No operator shall conduct an exhibition except where to his knowledge a permit or license of the department of licenses is exhibited on the premises.
The apparatus and its construction shall be tested by the operator prior to each performance. No defective apparatus, or apparatus of a type not approved by this department shall be operated. No apparatus with a lamp served with oxy-hydrogen or acetylene gas shall be approved.

It is forbidden to overuse (see electrical code, section 418 of the Code of Ordinances) or to make any electrical connections not sanctioned by the aforesaid chapter (see section 438).
The operator shall report promptly every defect in the apparatus or its connection, the correction of which he is unable to secure.

Badly torn films shall not be used and their presence in the booth shall be reported as soon as practical.

The booth at all times shall be kept clean. No pieces of film or loose combustible material shall be allowed to remain in the booth, unless kept in a metal box provided with a close fitting cover constructed without the use of solder.

The door of the booth shall be kept closed while the public has access to the premises.

No person shall be allowed in the booth except the manager or owner of the premises, a licensed operator, a person specially authorized by the commissioner in writing, or any duly accredited officer of the city.

The interior of the booth shall remain readily accessible to the persons mentioned in the foregoing section. The door of the booth shall not be latched on the inside nor the handle removed, from the outside, nor shall any signalling device be permitted which is operated from the front of the house.

No film other than that on the machine or on the rewinder shall be exposed in the booth at any time.

No smoking is permitted in the booth at any time.

No matches, fire or open light is permitted in the booth while the public is on or has access to the house or premises.

Every fire, together with the apparent cause thereof, shall be promptly reported.

Advance report shall be made of the installation of a moving picture machine for a one night exhibition.

The apparatus shall at all times be in charge of a licensed operator.
Annual Directory Number
—of the—
Exhibitors Trade Review

OUT SATURDAY,
DECEMBER 26, 1925

BIG EQUIPMENT SECTION
WHO'S WHO SECTION
EXPLOITATION OF THE YEAR
PICTURES OF THE YEAR
RELEASE CHART OF THE YEAR, ETC., ETC.

To Advertisers:—
THE BIG ANNUAL EDITION ALWAYS REFLECTS WHO'S WHO IN MOTION PICTURES AND THIS YEAR WILL PROVE NO EXCEPTION.

Send In Your Advertising Announcements Now
DON'T WAIT UNTIL THE LAST MINUTE AND THEREBY TAKE A CHANCE OF MISSING OUT.

Forms Close December 20, 1925
Separate Issues to nonsubscribers of Annual $1.00
Has Mazda Troubles

From E. N. Holden, Gilbertsville, N. Y., the writer received the following very interesting letter:

"My Dear Mr. Trout—I read your projection department very carefully each week, and secure some very helpful advice from same. Your department is a big help to exhibitors and projectionists in securing better projection results. More power to the Trade Review.

"I am going to ask you to help me out in some projection trouble I am now having with a mazda outfit I recently purchased. My theatre and projection equipment was installed a few years before the city installed an electric light plant, so I still use my own electric light plant for projection. It gives me very pleasing results, with only a little engine trouble at times, about twice a year.

"The plant consists of a 15 h.p. engine; a General Electric generator with a capacity of 90 to 110 volts, 80 amperes and 3 kw. The generator has four poles and is compound wound type; speed is about 1,800 r.p.m. I use a panel board with a field rheostat control of the voltage. My projection distance is about sixty feet from the projection lens to the screen, and projects a picture about 8½ by 11 feet. Am using a Mutoscope machine with good lenses and condensers. Machine is in good condition.

"For emergency purposes I purchased a 'Best Adapter Equipment' to use in the lamp house in case that my light plant may go 'dead' some time on me. But for some reason this mazda equipment does not give good results. I get a good light from my arc lamp and a very bright point light from the mazda outfit. With the arc lamp I get a light that will almost put your eyes out.

"I am using a 1,000 watt bulb with the Best Adapter, as recommended by the company I purchased the adapter from. Do you think the bulb is of the correct wattage? I can make the change from the arc to the mazda in a very short time, but the adapter outfit work right as it would be mighty handy. I get the same results from the mazda when I attach the bulb to my own light plant as when I use the city's alternating current. I have tried using a corrugated condenser but that does not seem to help matters out. Do you think the plano condensers—same as I use in the lamp house for arc—are good enough to use for the mazda equipment?

"We always try and give our patrons the very best in projection, and we do get a good picture with the arc lamp, but you know a person is liable to have his own light plant give him trouble, and when it does you have to shut down until you get it fixed. If I can get the mazda equipment working good why I could make the change very easily until I get my own light plant repaired. I am sure I will be very grateful to you if you can give me some advice that will help me secure good results from this mazda equipment.

(Signed.)
E. N. Holden.

Answer

I first want to thank you for your kind words in regard to our projection department. I always try and present articles and data that will be of a helpful nature to exhibitor and projectionist friends. This advice is free to readers of this magazine at all times.

The following advice is for exhibitors and projectionists using their lamp house—regular lamp house that comes with projector—and using an adapter in the arc lamp. It is taken for granted that you are using a 6½ and 7½ plano condenser combination in your lamp house. Never use any other size when using an adapter in your lamp house.

I advise the use of a 900 watt bulb, 30 amperes and 32 volts. I never saw very successful projection using a 1,000 watt bulb and 110 volts. You have to use a small transformer on A.C. current for the 32 volt bulb and a small rheostat when using this bulb on direct current. But remember that the result is better.

The mazda plano-convex condenser, as used by the Simplex Company, consists of a 6½ and a 7½ condenser combination. You want to use this same combination in your lamp house for the Best Adapter. These lenses are so placed that they are only 1-16 (Continued on Page 54)

* * *

Realty Group to Build

At the expiration of the present leases on the property at 869 Longwood avenue, Bronx, the lessees, Loventhal Brothers, reality operators, will build a theatre. Their lease extends for twenty-five years.

* * *

Anthony Has New House

The Palace Theatre of Anthony, Kansas, opened a short while ago, under the management of W. W. Conner, exhibitor from Oklahoma.
Safeguards negative quality—

EASTMAN POSITIVE FILM

At Kodak Park every known precaution is exercised to make sure that every foot of Eastman Positive Film actually will reproduce tone for tone, all the detail of the negative.

Eastman experts safeguard for the screen the photographic quality your audiences are entitled to see there—and expect.

Look for the identification “Eastman” “Kodak” in black letters in the margin of prints you screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Theatre of 1,000 Seats Planned In Lake Forest

CHICAGO, ILL.—Announcement of plans for the erection of a $225,000 theatre, to seat 1,000, to be built at Deerpath and Forest avenues, Lake Forest, was made last night by the James Anderson company of Lake Forest.

Construction work is expected to begin within the next sixty days. It is hoped to have the structure completed by spring.

The building, of old English architecture, will have four shops on the street and twelve offices on the second floor. The theatre will be leased by William Pearl, of Highlund Park.

* * *

Sharp in Little Rock

LITTLE ROCK, Ark.—T. W. Sharp has awarded contracts on his new theatre to be erected at 620 Beech street. It will cost about $50,000.

* * *

Fotoplayer Organs in Texas

A large style Fotoplayer has been placed in the Clarksville Theatre, "The Opera House," Ben Hurst, manager of the theatre, ordered the organ. The Sunset, which A. C. January is opening in November, at Oak Cliff, Dallas, has also ordered a large model Fotoplayer installed.

* * *

Midwood Opens Today

The Midwood Theatre, Flatbush’s newest amusement palace, will open its doors today, October 31.

The theatre is located on Avenue K and Coney Island avenue, Brooklyn, N. Y., and is owned by the McNamara Brothers. All the equipment used in this house was purchased from the Howells Cine Equipment Co.

* * *

Morris Blender Builds Alone

Morris Blender, formerly connected with Straussberg of the Kismet and State Theatres, Brooklyn, N. Y., will start building operations for himself in the Bronx. His new house will have a capacity of 2,000 and will be ready in the early part of next spring.

Address is 147th street and Jerome avenue.

* * *

600 Seater for Yonkers

S. Graves, Yonkers, N. Y., theatre operator, started operations on a new 600 seat house on Riverdale avenue, Yonkers. The theatre will be fashioned after the new style intimate type and completion is promised by February of the coming year.

* * *

Bilt-Rite Installations

CHICAGO—The Bilt-Rite Frame Co. recently celebrated their first anniversary. They state that they have enjoyed excellent business during the first 12 months of the company’s existence. The company manufactures lobby display frames. Some of their recent installations are as follows: Circle Theatre, Cleveland, Ohio; Savoy Theatre, also of Cleveland, and The Princess Theatre, of Peoria, Ill.

REPORTS MAZDA TROUBLE

(Continued from page 52)

of an inch apart. The focal length is never changed. The condensers must be kept clean.

The distance from front surface of the condenser to aperture should be nine inches when using a small diameter projection lens and eleven inches when using a large diameter projection lens. This recommendation is for using plano-convex condensers only.

Don’t guess at distances. Use a ruler and be sure that you are right in your measurements. The least bit out of measurement makes a great difference when using mazda equipment.

The lamp filament must be 5½ inches from collector lens. Move the lamp backward or forward until, using a ruler, you have the filament exactly that distance from the collector lens. If you received an instruction book with your equipment, by all means follow the instructions carefully as outlined in the book. The manufacturers are always glad to send you an instruction book and give you all the help they possibly can.

You must proceed as follows to focus the lamp filament correctly: Remove your projection lens from the mechanism, open up the fire shutter and block same up so that it will remain open (no film in projector) and move your revolving shutter out of its slot until its blade is exactly 100½ inches from aperture. Instead of moving shutter you may support a small piece of dark-colored cardboard or sheet of metal 10½ inches from the aperture to serve as a screen. You next light the bulb (full lumen) and an image of the lamp filament on shutter or cardboard screen, move the lamp, as a whole, backward or forward until the filament image is in as sharp a focus as you can get it.

As to focusing the mirror image. When you have the filament sharp, you next unlock the mirror and swing the mirror sideways and up and down until the mirror image of the filament appears on the shutter blade. Remember that this image will be much less bright than the lamp filament itself, be sure and focus this mirror as sharp as you can get it. Swing the mirror sideways or up and down so as to locate the mirror image that it exactly fills the space between the coil ends of the bulb. You then have the focusing part of the mazda complete.

If your current be D. C. move the regulator to “low” as soon as the switch to the lamp is pulled. If current is A. C. set regular true voltage switch at “low” as soon as you pull table switch supplying current to the transformer.

* * *

Sign Distribution

CHICAGO.—The Glo-the interior theatre signs manufactured by the Frank E. Fowman Co. are now exclusively distributed by the Tablet & Ticket Co. of Chicago. The sign is the one so much seen in theatres and used as direction signs for which purpose they are admirably suited.
Where to Buy It

Catalogs and Literature Listed in This Directory May Be Obtained By Writing to This Paper or to the Manufacturers. To Insure Prompt Attention When Writing to Manufacturers, Always Mention Exhibitors Trade Review

AILSE LIGHTS
The Brookins Co., 1741 Euclid Ave., Cleveland, O.
Exhibitors Supply Co., 825 South Wabash Ave., Chicago, Ill.
Kauslive Manufacturing Co., 8129 Rhodes Ave., Cleveland, O. (Illustrated catalog on aisle lights)

ARTIFICIAL FLOWERS
Gerschler Flower and Decorating Co., 223 West 49th Street, New York.
The McCallum Co., Pittsburgh, Pa.
Frank Neuber, 61 Barclay Street, New York. (Illustrated catalog on artificial flowers)
Schroeder Artificial Flowers Mfg. Co., 6023 Superior Street, Cleveland, Ohio.

ART TITLES
O. C. Buecheler, 245 W. 55th St., New York.

AUTOMATIC CASHIERS
Brandt Automatic Cashier Co., Dept. U, Watertown, Wisc. (Illustrated booklet)

CAMERAS
Eastman Kodak Co., Rochester, New York (Illustrated catalog)
McCallie Picture Apparatus Co., 110 West 23rd Street, New York. (Pamphlet on motion picture cameras)

CARBONS
M. G. Felder Sales Co., 1540 Broadway, New York.
National Carbon Co., 30 West 42nd St., N. Y. C. (projected carbons)
Charles F. Euliss & Co., 130 West 42nd Street, New York.
Hare Reisinger, 11 Broadway, New York.

CHAIRS
American Seating Co., 8 E. Jackson Blvd., Chicago, Ill.
Mahoney Chair Co., Gardner, Mass.

CURTAIN CONTROLS, AUTOMATIC
J. H. Weilh, 270 West 44th Street, New York.

DECORATORS
Carson, Scenic Studios, 1507 N. Clark, Chicago, Ill.
United Studio Studios, 30 W. Lake St., Chicago, Ill.

DISINFECTANTS, SPRAYS, ETC.
Rochester Germicide Co., 16 Downing Place, Rochester, New York.

DOYES, LAMPS
Bachmeier & Co., Inc., 435 West 37th Street, New York.

FILM RAW STOCK
Fish-Schurman Corp., 45 West 45th Street, New York.

FLOOR COVERINGS
Clinton Carpet Co., Chicago, Ill.
(Illustrated catalog on carpet and rug cushions)

FRAMES, MIRRORS, ETC.
Stanley Frame Co., 729 7th Avenue, New York.
(Illustrated catalog on display frames and bulletin boards)
Dwyer Bros., 520 Broadway, Cincinnati, O.

INSURANCE
Theatre-Insurance Co., 137 South 5th Street, Philadelphia, Pa.

INTERIOR FURNISHINGS
Robert Dorr, 264 West 46th St., New York.

LAMPS
Wesleyhouse Lamp Company, 159 B'way, N. Y. C.
Edison Lamp Works of N. J., Harrison, N. J.
(Illustrated catalog on lamps and illuminating accessories)

LAMPS, REFLECTING ARC
Morelitz Co., Inc., 600 West 57th Street, New York.
Warren Products Co., 261 Canal Street, New York.

LAMP ADAPTERS
Best Devices Co., 22 Film Building, Cleveland, Ohio.
(Illustrated catalog on motion picture equipment)

LENSES
(ill, catalog on lenses of all kinds)
(ill, catalog on lenses of all kinds)
Gundlach-Brown Optical Co., 767 Clinton Street, Rochester, N. Y.
Kollmorgen Optical Co., 2067 Second Street, Brooklyn, N. Y.
Projection Optics Co., 520 State Street, Rochester, N. Y.
(Illustrated catalog on projection lenses)
(Illustrated catalog on lenses)

LIGHTING EQUIPMENT, SPOTLIGHTS, ETC.
Display Stage Lighting Co., 334 West 44th St., New York City.
(Illustrated pamphlet on stage lighting)

CHARES
H. Bennett, Cleveland, Ohio.
Best Devices Co., Film Bldg., Cleveland, O.
Henry Menzbrum, 817 6th Avenue, New York.

CHARLES I. NEWTON, 224 West 14th Street, New York.
(Illustrated catalog on stage lighting)
Sun Ray Electric Products Co., 119 Lafayette Street, New York.
(Illustrated catalog on spot and flood lights)
Universal Electric Stage Lighting Co., 211 West 50th Street, New York.
(Illustrated catalog on stage and lobby lighting equipment)

DEALER BROS., 520 Broadway, Cincinnati, O.

MARQUIS, METAL WORK, ETC.
Moseschi-Edwards Corrugating Co., Cincinnati, Ohio.
(Illustrated catalog on metal marquise, doors and safes)

THE PROBERT SHEET METAL CO., CLEVELAND, OHIO.

MUSIC STANDS
Liberty Music Stand Co., 1960 East 116th Street, Cleveland, Ohio.
(Illustrated press, on orchestra music stands)

ORGANS AND ACCESSORIES
Music Buyers Corp., 1250 E. 57th St., N. Y. C.
(BOOK on Motion Picture Synchroization)
Austin Organ Company, Hartford, Conn.
M. P. Miller, Inc., Hagerstown, Md.
(Illustrated catalog on theatre organs)
Geo. W. Reed & Son, W. Boylton, Mass.
Rudolph Wurtzler Co., Cincinnati, Ohio.
(Illustrated catalog on theatre organs)
Viner & Son, 1275 Niagara St., Buffalo, N. Y.
Cramlett Eng. Corp., 175 22nd Street, Millwaukew, Wis. (Evenheaters for organ chambers)

PENCILS, SLIDE

PRINTS, M. P.
Consolidated Film Industries, New York.
Duplex Motion Picture Industries, Sherman & Sherman St. & Harris Ave., Long Island City, N. Y.

PRINT PRESERVATIVES
Cousens Film Process and Chemical Co., 319 West 46th St., New York.

PRINTING PRESSES—(Hand)
Globe Type Foundry, Chicago, Ill.

PRINTERS
Flinchak Co., 728 South Wabash Avenue, Chicago, Ill.
Kleblatt Co., 351 W. 52nd St., N. Y. C.
Hennegan Co., Cincinnati, Ohio.

PROJECTION MACHINES, ACCESSORIES
Brenkert Light Projection Co., Detroit, Mich.
(Illustrated catalog on projection machines, flood and spot lights)
(Illustrated catalog on projectors, accessories and lamps)
Pfundler Machine Co., 317 East 54th Street, New York.
(Illustrated catalog on projection machines and accessories)
(Illustrated catalog on projection machines and accessories)
Film Protector Corp., 811 Prospect Ave., Cleveland, O.

SAVES, FILM, AND SHIPPING CASES
American Film Safe Co., 1800 Washington Blvd., Baltimore, Md.
Rusnakov Can Co., 266 W. Chicago Ave., Chicago, Ill.

SCREENS
Theodore Kahn, 155 W. 39th Street, New York.

United Scene Studios, Inc., 30 Lake Street, Chicago, Ill.

SCHUDDS
National Screen Co., Film Bldg., Cleveland, O.

SHUTTERS
Doyle Disc Shutter Co., 2700 Payne Ave., Cleveland, Ohio.

SIGN—FLASHERS
Cramlett Eng. Corp., 177 7th Street, Milwaukee, Wis. (Flashers)
Deluxe Studios, 383 W. 55th Street, Chicago, Ill.

SILKS
M. S. Bush, 52 Chippeawa Street, Buffalo, New York.
(Pamphlet on illustrated slides to accompany pipe organ contests)
(Illustrated catalog on picture slides)

SPLEICING, FILM
General Machine Co., 359 East 165th Street, New York City.
(Pamphlet on motion picture splicing machines)

STAGE RIGGINGS
Peter Clark, Inc., 534 West 30th Street, New York.
J. H. Welsh, 270 W. 44th St., New York.

SWITCHBOARDS, THEATRE
(Illustrated catalog on elctic switchboards)

THEATRES FOR RENT
Wm. J. Smith & Co., 1457 Broadway, New York City.

THUMBSTICKS
Solidhead Tack Co., 37 Murray Street, New York.
(Illustrated pamphlet on thumbsticks and punchers)

TICKETS
Arizona Ticket Co., 552 N. Ashland Avenue Chicago, Ill.
(Illustrated catalog on roll and strip)
Trummett Press Co., 113 Albany Street, Boston, Mass.
World Ticket & Supply Co., 1600 Broadway, New York.
(Illustrated pamphlet on theater tickets and ticket requester)

TRANSECTORS—M. G. SETS
Hebert Elec., 1906 W. 112, Cleveland, Ohio.

VENTILATING
Typhoon Fan Co., 345 West 39th Street, New York.
Classified Opportunities

For Sale


A CHEAP BUY—280 splendid theatre chairs in fine condition for sale. Originally these chairs cost $12.00. No good offer refused. Apply, Manager, Loew's Cadillac Theatre, Pittsburgh, Pa.

FOR SALE—One brand new Newman picture chopper, cost $100, sacrifice $60; 20x40 tint celluloid, $75; power indicator, $25; Ft. Wayne stereoscope, $81; 32 volt 2 K. W. generator outfit, $65. Everything guaranteed. Graber, Trentin, New Jersey.

FOR SALE—Organ, machines, fans, bathtubs, new and used chairs. Western Pennsylvania Amusement Company, 1012 Forbes Street, Pittsburgh, Pa. e-t-i.

FOR SALE: 1 SEEBURG ORGAN, 215 chairs, 3 power machines, 4 16-in. A. C. fans—110 V., 60 cycles, 1 Lyric sign and several motors. F. H. Stamp, Capitol Theatre, Delphos, Ohio.

FOR SALE: Pathé Camera; good as new; with new Bell and Howell tripod; complete $650.00. Also new 200 foot Universal Camera with 7 magazines, $250.00. Or both outfits for $600.00. H. Berger, 197 Hamilton St., Dorchester, Mass.

MARCHANT CALCULATING MACHINE—A1 condition; late model. Don't miss this chance to get a real machine for $75.00. Box M. O., Exhibitors Trade Review, New York City.

Miscellaneous


Library

A 1-VIOLINIST, leader or soloist at library. First class picture house experienced; large library. Presents programs, novels, etc. Union, young, and neat appearance. Can furnish other first class musicians. Best of references. Box 266, Orangeburg, S. C.


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The Motion Picture Review of the Motion Picture

Manager: E. ATHANASSOPOULO
Editor-in-Chief: JACQUES COHEN-TOUSSIETH

“CINEMA” is the only picture publication circulating throughout the Orient.

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Wanted

Moderate Tariff

Motion Picture Headquarters in Los Angeles.

Wire our expense for reservations.
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has a capacity of 10,000 feet and can be reset to zero at anytime.

It is 100% accurate and eliminates any possibilities of errors in footage.

It's speed knows no limit—its construction is "DUPLEX quality."

"The first one has yet to wear out."

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Special big features—
Special box office service to you—
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The first news weekly, first in the minds and hearts of the public, the best known motion picture in the world, and the best and most profitable picture for you to show.
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BIGGER AND BETTER THAN EVER!
EXHIBITORS
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now a big, thrilling Paramount Picture

AN IRVIN WILLAT PRODUCTION
with
JACK HOLT
BILLIE DOVE
MONTAGU LOVE
Screen play by JAMES S. HAMILTON & EVE UNSELL

Exhibitors DAILY REVIEW Section, Page 13
Monthly Short Subjects Number 20
Price 20 Cents
THROW AWAY THE DICTIONARY, BOYS!

Bloogie goes the dictionary.
Fewer words and more facts is what exhibitors want anyhow.
Metro-Goldwyn-Mayer salesmen are saving their tonsils.
The pictures do the talking.
We release a new argument every week.
And that's been going on since we gave you Lon Chaney in "The Unholy Three" back in August.
And followed it with the most marvelous line-up of self-selling product ever put on spools.
From coast to coast you hear "Never The Twain Shall Meet."
They talk in figures.
And now get ready for "The Merry Widow."
It has been talking for itself for three months on Broadway at $2 a talk.
No wonder there are a lot more Metro-Goldwyn-Mayer exhibitors today than ever before in history.
And more signing for The Quality Fifty-Two every day.
If you're wondering how long this record-breaking pace can keep up.
Listen.
In the coming weeks we're going to release a line-up of babies that have even our past performance stopped.
The pictures talk for us.
That's why Metro-Goldwyn-Mayer is

THE TALK OF THE INDUSTRY
More Proof! of the Supremacy of Educational Pictures "The Spice of the Program" in the Short Subjects Field

The Greatest Week
During the week ending October 31, 8000 theatres in the United States and Canada played Educational Pictures—a record seldom, if ever, achieved by any other program of pictures. Practically every first run house in the land was included in this smashing record of bookings!

The Greatest Picture
In the same week an Educational release—"The Voice of the Nightingale"—was awarded the Hugo Riesenfeld Gold Medal for the Most Novel Short Subject of the Year!

If You Want Added Profits Book Educational Pictures—and Advertise Them

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Thrills
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BEN WILSON and NEVA GERBER
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The Great Super-Serial

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starring

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RELEASED IN DECEMBER—THIS NATIONALLY ADVERTISED SERIAL WILL BRING CHRISTMAS CHEER TO YOUR BOX OFFICE

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Day after day since it began publication five weeks ago

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Sam E. Rork presents

LEON ERROL with
DOROTHY GISH

in
CLOTHES MAKE THE PIRATE

with Nita Naldi, Tully Marshall and George Marion
Adapted and Supervised by Marion Fairfax
Directed by Maurice Tourneur

Yo! Ho! But Here a Real Gem of a Money Maker

Just picture Leon Errol—whose funny legs were such a hit in "Sally"—whose antics draw big crowds nightly to Ziegfield's "Louis the 14th" in New York—as a timid tailor forced by fate to become a pirate.

Can't You Imagine the Fun? Why, It's a Panic!
And Look at the Cast and that Title!

YO! HO! here IS a real prize

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

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Peter Milne .................. News Editor
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Metro-Goldwyn-Mayer's
The Quality 52

Find the man
who is playing

Copyright 1925 by Exhibitors Review Publishing Corporation

Metro-Goldwyn-Mayer's
The Quality 52
Amundsen Attempts A Polar Flight

The thrilling attempt made by the Arctic explorer, Amundsen, and his courageous companions has been put on the screen by Pathe Exchange. The film is authentic and exceptionally interesting.

Lincoln Ellsworth, Amundsen’s American companion, who navigated one of the two planes in the wash into the frozen unknown.

(Above) Mother seal ready to snatch her baby to safety beneath the ice at the first sign of danger.

(Left) Members of the heroic crew are decorated for valor as vast throngs cheer them.

(Below) The daring airmen make final preparations to hop off from Spitzbergen to the Pole, 600 miles across the white wilderness.
Short Subjects Are Largely What You Make Them

A N Exhibitor friend of mine was complaining rather bitterly: “Short subjects could be made a great leverage for more business. But the trouble is with the kind of short subjects we are getting, not with the way we handle them. Imagine advertising and exploiting some of the comedies I am showing right now. I’d have to leave town.”

And a little later in the conversation he broke out in a different vein: “You know the way prices have gone up it’s a tough job to fill out our programs. I am paying so much for a few big features that there isn’t anything left. This season I have had to fill in with some state-right pictures I could buy for almost nothing, to balance the high prices I am paying for twenty-five or thirty big pictures. And after all, I don’t know whether they will be big ones until the cash is counted.”

Of course I didn’t stand that exhibitor against the wall and tell him his policy is rotten. It wouldn’t do. He is successful. He knows the business. He has made money. Yet the disparity in his remarks ought to be evident to a ten-year-old.

As long as you exhibitors—not all of you, of course, but altogether too many—pin your faith on “big pictures” to such an extent that you can’t afford good product all the way through your programs, you will have occasion to criticize some of the short subjects offered you. If you demand comedies at an impossible price, someone is going to manufacture them. There is going to be a lot of cheating. And you are to blame for it.

Too many theatres are trying to emulate the fellow who manages to drive a Rolls-Royce on a $10,000 income. It can be done, but it isn’t evidence of good judgment. Any more than spending too large a share of your prospective receipts on a few features and skimping on the rest of your programs.

There are plenty of Exhibitors, all over North America, who will testify, gladly, that they have found it profitable to buy the best short product they can find. Their conclusion is based on experience. They know how their attendance figures expand under such treatment. And their policy is the sort of policy that will bring steady improvement in the level of short product.

I don’t mean that it is ever good business to pay more than a reasonable price, to pay more than the films are worth. This is a bargaining business and probably always will be. But I do mean that if you put yourself in a position where you can’t buy good comedies, a good serial, a good newsreel, or any other element that goes to make a good program, simply because you have overspent on a few extra super-specials, you are doing yourself an injustice, hurting your own house with its patrons and stimulating the production of cheap pictures that ought not to be made.

To make a really outstanding picture in two reels requires more genius than to make one in ten reels. The short film is like the short story, in this respect. Well done, it is a gem. And must command a decent price.

There is a lot of good short stuff on the market. No Exhibitor who appreciates the importance of this part of the program as a definite builder of attendance need go without it. And once the habit of giving this part of the booking job the careful consideration its importance justifies, there will be general improvement in the pulling power of this class of pictures.

You exhibitors actually determine producing policies. You represent, in the producer’s mind, the voice of the public. If you say you want more good short subjects you will get them.

William E. House
When Shorts Are Sweet

ENGLISH SHOWMEN EXPLOIT SHORTS THE SAME AS THEY DO FEATURES

By Michael L. Simmons

Picture, then, a sea-coast town, on the west front of Scotland, to which come holiday makers, all more or less on pleasure bent. The Casino, a homely wooden structure, seats 900, and charges admission of 3d, 4d, 6d (6 cents, 8 cents, and 12 cents.) Manager Newton is out to wake up the town, in a two-reel episode of "The Riddle Rider," and has a twelve-sheet, one 6 sheet, a set of stills, one slide, and an allowance of £1 (5 dollars) to be used for extras. It so happens that Newton is handy with a drawing brush, so to start things off he gets up a series of six "gag" posters, cartoons full of local humour, and places them where they will do the most good. Of course, these posters are devised to show their relation to "The Riddle Rider."

NEWTON next turns his attention to a bus line running from the sea-side to the main street, on which thoroughfare his theatre is located. By arranging with the drivers to make a regular hack stand in front of his house, he wins the privilege of placarding the hood of each bus with large-lettered announcements concerning "The Riddle Rider." Concurrent with the showing of this film, the interesting topic of the day for the townsfolk, is the issue of a lottery by a local hospital, magnificent cash prizes going to the lucky ones, and the net proceeds to the hospital funds!

It seems that every person in town, coming to town, or going from town, carries away the lottery circular, an attractive golden-brown brochure, admirably gotten up for its purpose, undoubtedly by an expert. Manager Newton likes the look of those lottery circulars. They are better than those he can afford, and, more important, they seem to be in the hands of every Tom, Dick, Harry, Jane, Mary and Maude in town.

TO THINK is but to contrive and soon enough Newton effects a tie-up with the Hospital Lottery in which he advertises the lottery ballot on his screen, and distributes them in front of his house. For his trouble he is allowed an insert on which he advertises "The Riddle Rider." There are other endorsements, taking for granted house displays, but the "piece de resistance" of the campaign is the one I should like to conclude with.

Apparantly the sidewalks were too narrow for Newton's activities, so he selected the roads of the three streets adjacent to his for painting in letters four feet high, a sort of hares-and-hounds diagram of how to find "The Riddle Rider," the chase of white paint ending before the door of his theatre. The attempt to chronicle this impressive showman's activities, takes more temerity than an ordinary typewriter will withstand. To perorate the episode with the remark that despite the close proximity of three other Cinemas, England, larger than his. The Casino was the center of interest and packed full at every performance, must appear to be repeating the obvious, unless cause-and-effect, all principles of merchandising, and justice itself, are the futile conceptions of a bilious-minded crew, raised on a diet of fallacy. The above instances are a few touches on the pulse of short subject showmanship in England. Rather than take up space for the cataloging of additional instances, it would be more comprehensive to view the prospect from the cause-and-effect angle. The question, then, presents itself: "What inference can be drawn from the high-powered interest in the smallreeler?"

THE answer is "A very logical inference, if one is given a peep behind the renting scenes." Showmanship guides the scene, but the renters, with the help of the trade papers, provide the incentive. At the present time, two companies, Pathé and European, are running exploitation contests in connection with shorts. These contests are given for first, second and third place in the competitions, and the trade papers publish all photographs and descriptions of campaigns, thus stimulating the pace set by the contestants. James V. Bryson, Managing Director of European, admits that since the launching of the contest the sale of shorts has risen two-hundred per cent.

"And, believe me," adds Mr. Bryson, "I'll run another contest as soon as this contest is finished, and keep on running more, as long as exhibitors continue to send in entries." That rather epitomizes the method of sweetening the short subject for the exhibitor in Great Britain.
BRITISH TRADE
WRONG ON CUT
BY INDEPENDENTS

Producers Here Deny Reports Appearing in Film Renter

Refuting the statements contained in an article headed, "Slump in Independent Production," which appeared in the issue of "The Film Renter," October 24th, a British trade publication, leading producers of independent product in America are branding the story as ill-informed and decidedly erroneous.

The story declared that a shortage in independent product from American producers was expected, and that such firms as Arrow, which had announced a program of twenty-four productions for the current season, were to make but ten; and that Chadwick, which was to make twelve, was only producing nine, and that Davis Distributing Division which had embarked upon a program of seventy-four pictures was only making thirty.

Dr. W. E. Shallenberger, of Arrow Films, said that there was absolutely no truth in the Film Renter's story and his company would proceed with the entire program of twenty-four pictures, seven of which have already been completed.

John K. Adams, Vice President of Davis Distributing Division declares that the report is preposterous and that a smashing big trade paper insert on their entire program would appear next week, which would be the best answer to misguided trade paper editors in England.

* * *

"Mocking Bird" Cast

Eric Mayne, Sydney Brady and Ernie S. Adams are the latest additions to the cast of "The Mocking Bird," the starring vehicle for Lon Chaney, which Tod Browning now is directing for Metro-Goldwyn-Mayer. Owen Moore and Renee Adoree head the supporting players.

Francke in Patterson

The numerous friends of William Francke, formerly the Advertising Manager of the Precision Machine Co., manufacturers of Simplex machines will be glad to know that he is now connected with the Rivoli Theatre, Paterson's newest movie.

UNITED ARTISTS
GETS ESCHMANN

E. A. Eschmann, who has tendered his resignation as general manager of distribution for First National, will join United Artists as special representative and assistant to Herman Abramson, as soon as his First National contract is completed.

Abrams spoke highly of Eschmann's ability in making the announcement.

Eschmann's new affiliation will probably be effective the first of next month. Abrams has left for the coast.

* * *

Gambarelli With Roxy

Mlle. Gambarelli, premiere dameuse at the Capitol Theatre, has resigned and has joined "Roxy" Rothafel's "Gang," the weekly feature broadcast through WEAF and allied stations throughout the country.

It is probable that Mlle. Gambarelli will be one of the features of the "Roxy" theatre when it opens.

* * *

Hackathorne in "Justice"

George Hackathorne will stay in England to make another picture following "The Son of Usher." which he is co-starred with Betty Balfour, England's favorite motion picture star. His next picture will be a screen adaptation of "Justice," which John Barrymore made famous. He will return to America late in November and immediately go to the coast to play a role in an Allan Dwan production.

* * *

Russell to Florida

Big Bill Russell came to New York to visit his wife, Helen Ferguson, who is starring in a Pathé serial. Lem Kennedy greeted Bill on his arrival and simply shanghied him, so Bill leaves for Florida this week where down "Shooting Stars" is to be made by the Tiffany Productions.

* * *

Betty Blythe Returning

Betty Blythe, who has been sojourning abroad these past six months, making pictures and lately enjoying a vaudeville tour of Great Britain, will return to the United States in December. Her latest picture "She," is one of the film successes of the year in England and it will be released in America shortly.

Monta Bell's Next

Monta Bell's next picture for Metro-Goldwyn-Mayer will be an adaptation of Vincent Blasco Ibarra's "The Torrent." None of the cast has been selected.

ANDREWS HOUSES IN MUNCIE ARE BOUGHT BY F R M

Fitzpatrick and McElroy Extend Theatre Holdings in Indiana

MUNCIE, Ind., Nov. 6.—Fitzpatrick and McElroy have increased their theatre holdings in Indiana by the acquisition of the Andrews Circuit of three theatres here.

The three are the Columbia, Star and Lyric and they were purchased outright from C. Ray and Forrest E. Andrews who have retired from the exhibition field to devote their time to their Florida real estate interests.

This deal was put through in double quick time and three days after the signing of the contract Fitzpatrick-McElroy took over operation, starting November 1. The Columbia Theatre, a two-story building which occupies a quarter of a block on South Walnut Street, was recently constructed, and under the management of Forrest E. Andrews has been showing Paramount and Metro Goldwyn pictures. The Star, located on East Main Street, has offered pictures from the same companies, together with musical tableaux. The Lyric, also on South Walnut Street has been showing a varied program chosen from the other manufacturers.

E. C. Wodetsky, who has been managing Fitzpatrick-McElroy's Benton Harbor theatres, has been transferred to Muncie to look after the new houses.

When Fitzpatrick-McElroy made their first purchase in Michigan City, Ind., they hinted that this was only a start in the state and there would be further announcements soon. They followed almost immediately with the Richmond deal. Now in a little more than a month they have added the three Muncie houses.

Exhibitors DAILY REVIEW readers tell us they like the paper and they tell us the reasons why. There is no waste of space in the DAILY REVIEW. The exhibitor is a very busy man. To be sure he needs his daily message, but he likes it as short and clear as possible. We are positively minus frills and luxuries. The DAILY REVIEW is all meat, up-to-the-minute material.
Lower East Side Sees “Beautiful City”

The appearance of Mayor-elect James J. Walker and Richard Barthelmes, the screen star, coupled with the special presentation for their benefit of a motion picture dealing with life on the lower East Side, brought members of the Grand Street Boys Association, bringing such an unexpectedly large turnout Wednesday night, November 4th, to the association’s club house, 106 West 55th Street, New York that police assistance was required to maintain order after a riot call had been sent in.

The occasion marked a celebration of Senator Walker’s election to the Mayoralty of New York and was featured by the first presentation in the city of Richard Barthelmes’ new first National picture, “The Beautiful City,” a story of the East Side. Barthelmes made a personal appearance and short speech as did also Mayor-elect Walker, and so numerous were the spectators from among the club membership that hundreds were turned away. Only club members were invited, but there are 6,000 of them and the club house can accommodate only about 2,000. It is estimated that about 4,000 turned out with their wives and families. There is a seating capacity for about 500 in the auditorium, but at least 1200 persons had to stand during the showing of the picture and the specchmaking. Outdoors, the traffic in 56th Street was blocked and a large crowd was sent to the 47th Street police station. Twenty policemen, led by Sergeant Mulcahney, responded and order was restored while Barthelmes and his mother, under the escort of three bluecoats, made their exit.

Dick Talmadge’s Latest

With the engagement of the complete cast, work was launched yesterday by Richard Talmadge on his new production for F. B. O., “So This is Mexico.”

Calendar of Coming Events

<table>
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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>Nov. 7-8-9</td>
<td>Drake Hotel, Chicago, semi-annual convention Famous Players-Lasky Corp.</td>
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<tr>
<td>Nov. 14</td>
<td>Hotel Plaza, New York, dinner in celebration of 15th anniversary of Pathe News</td>
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<tr>
<td>Nov. 15</td>
<td>New York, Apollo Theatre, premiers Samuel Goldwyn’s “Stella Dallas,”</td>
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<tr>
<td>Nov. 17-18</td>
<td>Dallas, Texas, Baker Hotel, Texas M. P. T. O. Convention</td>
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ATLANTA BOARD ELECTS OFFICERS

Atlanta.—George R. Allison, senior manager representative of Fox Film Corporation in the South, was unanimously elected president of the Atlanta Film Board of Trade at the meeting of the Board of Directors of that organization held on Monday, November 2nd.

Other officers are as follows: Vice-president, C. R. Beacham, First National Bank; treasurer, James H. Butner, manager of Educational Film Exchanges; E. L. Cole, who has held the position of executive secretary for a long period, was re-elected.

Ten standing committees were appointed as follows:

Grievance—James W. Hanlon, manager of Metro-Goldwyn, chairman; H. D. Hearn, Southern States Film Company; Dave Prince, Famous Players-Lasky, member.

Arbitration—R. S. Williams, Universal, chairman; W. W. Anderson, Pathé; Thos. A. Little, Producers Distributing Corporation.

Standing Rules—H. D. Hearn, Southern States Film Company, chairman; Fred L. Davie, F. B. O.

Memorandum—C. H. Beacham, First National, chairman; George R. Allison, Fox Film Corporation.

Business Efficiency—Jas. H. Butner, Educational, chairman; Dave Prince, Famous Players-Lasky.

Legislation and Public Information—George R. Allison, Fox Transportation—James H. Butner, Entertainment—O. P. Hall, Viigraph

Purchasing Agent—W. W. Anderson, Pathé

Credits—C. R. Beacham, First National, chairman; James W. Hanlon.

Whitehurst Addresses Stockholders Again

BALTIMORE, Md., Nov. 5.—J. H. Whitehurst, president of the Century Theatre Company, has again addressed the stockholders of that company in regard to the proposed sale of the property. His letter, as follows:

“Attention has been called to an article published in the afternoon papers yesterday, in which the statement is purported to have been made by Mr. J. S. Stein, on behalf of the Committee which is asking for the deposit of the stock of the Century Theatre Company, under an agreement which will permit the committee to sell the theatre at such a price and on such terms as in their judgment may be advisable, to the effect that the highest offer that has been made for the theatre was one of $1,800,000, but that the Committee was hopeful of getting other offers more advantageous to the stockholders.”

“While the offers stated to have been received by the Committee have not been disclosed to me these facts I think are significant and should be conclusive to any stockholder who is considering depositing his stock on the strength of promises such as were suggested in the statement made by Mr. Stein.

“Several weeks ago, after negotiations extending over a period of about 18 months, an offer was made to Stein Bros. & Boyce by Loew Inc, to purchase the Century theatre. Less than a week ago the offer was approved by Mr. Stein and he vigorously urged its acceptance. Under this offer, there was to be paid an amount which would yield the preferred stockholders par and the common stockholders $15 per share, but it provided that the holders of the preferred stock should give up their right to cumulative dividends and that the purchase price of the stock was to be paid as follows:

“ar the preferred stockholders, one-third in cash in installments spread over a period of 30 months and the remainder in 30-year 2nd mortgage sinking fund bonds.

“To the common stockholders, $1.50 per share in cash, payable in installments over 30 months and the balance in 30-year 2nd mortgage sinking fund bonds.

“The Committee, may think that someone will increase the offer to the point that will permit the payment to the common stockholders of an amount in excess of $15 per share, however. Mr. Stein’s own judgment as to this is best evidenced by the fact that a week ago his mature judgment was that an offer of $15 a share for the common stock payable as above, was one that should be accepted.

“In view of the contest which seems inevitable, it is, of course, advisable for the holders of the common stock to sell the same, if they can get an acceptable price for it. I am always glad to discuss with any stockholder the advisability of such sale at any time.”

Meehan Buys in Pasadena Sun

James Leo Meehan, director of “The Keep er,” company, and other now hit by the mother-in-law, the late Gene Stratton Porter, has purchased a controlling interest in the Pasadena Morning Sun.

“Up and At ‘Em”

“Up and At ‘Em,” a western comedy melodrama starring Tom Tyler, has been ac cep ted for production by F. B. O., it was announced yesterday by B. P. Fineman, general manager of production.
**NEW COMPANY TO TAKE OVER FOX THEATRES**

**Sixteen Houses Named**

Nov. 4—A new holding company, with 4,000,000 shares of stock, no par value, will shortly be incorporated to take over the theatres and their interests in theatres now controlled by William Fox and his associates. The company will be known as the Fox Theatres Corporation.

Banking interests allied with Fox state that the corporation will begin its existence with assets of more than $20,000,000, of which $11,000,000 will be in cash and $9,000,000 in real estate in theatres. The only indebtedness will consist of real estate mortgages to the sum of $1,300,000.

The $11,000,000 equity accumulated from William Fox's original investment of $5,000 in 1905.

The stock, it was said, would consist of 3,900,000 Class A shares and 100,000 Class B shares, each class sharing equally in the earnings. Control of the company, however, will rest with the Class B stock which will be held by Fox and his associates.

**A. M. P. A. to Question 15,000 Theatres**

Developments in the survey and report on trade papers, which the A. M. P. A. is conducting, materialized only slightly at Thursday's meeting.

A motion was passed to empower the committee, which Nat Rothstein heads, to send out individual letters to approximately 15,000 theatre owners of the country, asking them to return a questionnaire on the subject. From an average to be struck from the returns, something tangible will be forthcoming within the next couple of months.

**Arbitration Case Of Famous Up Today**

Minneapolis, Minn.—An effort will be made today, it is understood, at the meeting of the Arbitration Board here to dismiss a case coming up between Famous Players-Lasky and an exhibitor, on the ground that the distributor has no standing before the board.

**E. A. ESCHMAN RESIGNS FIRST NATIONAL DISTRIBUTION POST**

Nov. 4—Vital changes have taken place in the First National organization with the resignation of E. A. Eschman, general manager of distribution on Monday last. Eschman stated last night that he had tendered his resignation from the company on November 2nd to become effective on December 1st.

First National has met the situation by making a radical departure from any former method of distribution of its product, by creating a sales triumvirate, similar to that which has existed in the past with other leading distributing and producing companies.

“This new sales group will be under the general supervision of Sam Spring, of the First National Legal Department, who will act as its head,” said Mr. Eschman, in discussing his resignation.

Two of the principals in Universal's former sales cabinet Ned DeBuit and Fred Martin, together with A. W. Smith, Jr., one of the Eschman's chief lieutenant in the sales department, are the new sales cabinet and District Heads of Distribution under Spring's supervision.

**Ralph Williams Succeeds DeBuit**

Ralph B. Williams has been appointed to succeed Ned DeBuit as director of Universal sales for the southern division. Williams has been sales manager of the Atlanta office for some time. He will locate in New York. W. D. Camack, Williams' assistant in Atlanta, succeeds him as manager there.

**Weiss President of Agfa**

Alfred Weiss, one of the organizers of the Triangle Film Corp. and formerly vice-president of Goldwyn pictures, has been made president and general manager of Agfa Raw Film Corporation, succeeding J. T. Cosman, former sales manager.

**UF A SEeks 10,000,000 Loan**

A report in financial circles has it that UFA is in the market to secure a $10,000,000 loan, offering to mortgage its Berlin studios in order to meet a debt of 28,000,000 marks.

**Armistice Special**

"The New Commandment," directed by Howard Higgin featuring Blanche Sweet and Ben Lyon, moves into the Rivoli Theatre Sunday. Simultaneously it will also be shown in various key cities all over the country to celebrate Armistice Week.

**Prince in "Just Suppose"**

Prince Rokneddie Mirza Kedjar of Persia, will make his initial bow to the screen in "Just Suppose," the Inspiration picture starring Richard Barthelmess, which is now being filmed in the Tey-Art Studios.

**Constance Bennett Quits**

The marriage of Constance Bennett to Phil Plant, Jr., film actress, who was one of the leading stars of the Associated Exhibitors, has caused the termination of her contract.

**"My Lady of Whims"**

Dallas Fitzgerald has completed "My Lady of Whims," in which Clara Bow enacts the leading role. For Arrow.

**Von Eltz Cast**

Theodore Von Eltz will play the male lead opposite Evelyn Brent in her new F. B. O. production, "A Broadway Lady."

**Kirkland Directing Thomson**

Dave Kirkland will direct "The Tough Guy" the next Fred Thomson picture for F. B. O.
P. D. C. COMBINES COAST STUDIOS UNDER DE MILLE

SISTROM GEN’L MANAGER

Los Angeles, Nov. 4.—As a preliminary step to a most extensive program for the 1926-27 season, official announcement was made this week of the consolidation of the Cecil De Mille Studio at Culver City and the Metropolitan Studio in Hollywood with the production activities of the two studios united under Cecil B. De Mille.

Plans for this amalgamation which have been under discussion for some time, were perfected this week upon the arrival here of John C. Flinn, general manager of Producers Distributing Corporation and president of Metropolitan Pictures Corporation. The consolidation places the most extensive producing machinery of Los Angeles at the disposal of Cecil De Mille and brings under his general supervision a program of between forty and fifty features to be released during the 1926-27 season by Producers Distributing Corporation.

William Sistrom, general manager of the Metropolitan Studios, will assume the general management of the consolidated organization. The appointment of Sistrom to this position will allow De Mille greater freedom for concentration on his personally directed independent pictures, the second of which will be “The Volga Boatmen,” on which he is planning to start immediately.

Fred Kley, heretofore general manager of the De Mille Studio, has been appointed personal representative of De Mille in the field of distribution and will divide his time between Los Angeles and New York.

The executive committee of Metropolitan Pictures Corporation consisting of Messrs. Charles and Al Christle and John C. Flinn, will expand its business supervision to embrace all the activities of the combined studios.

Under the plans of the consolidation, Cecil De Mille’s name will be withdrawn from all productions excepting those which he personally directs, as soon as the 1926-27 schedule of pictures is completed.

This will eliminate the confusion in the public mind caused by De Mille’s name appearing on both productions made under his supervision and those made under his personal direction. De Mille’s present plans call for three big personally directed productions. These will carry his name exclusively and all other productions of either studio will be known as Metropolitan Pictures.

THEATRE TAX TO GO

It is the personal opinion of William A. Brady that it will not be very long before the theatre admission tax will be entirely eliminated. Mr. Brady has just returned from Washington, where he appeared before the Ways and Means Committee to plead for the legitimate houses. Informal assurance of the repeal was given to him by several members of the committee.

MAX LINDER A SUICIDE

Reports from Paris, dated October 31, tell of the death of Max Linder, famous French motion picture star, and that of his wife, formerly Miss Peters, in a suicide pact.

How News Does Travel In This Business!

From “The Exhibitor,” of Philadelphia, issue of October 1, 1925:

GENE FELT RETURNS FROM EUROPE

Eugene and Mrs. Felt, who have been spending the summer abroad, have returned to their home in this city.

From “The Exhibitor,” issue of October 15, 1925:

GENE FELT OPERATES OWN THEATRE AT SIXTEEN

Maurice Eugene Felt, known to his friends as Gene, whose death by shooting on September 29th created such a sensation locally, was active in theatres here and in New York over a period of 19 years.

From “Film Daily,” issue of November 4, 1925:

GENE FELT RETURNS FROM EUROPE

Philadelphia.—Gene Felt, who has been abroad for the summer, has returned.

14 Plays; 3 Novels Acquired by Fox

Hollywood, Cal.—The battle for supremacy for suitable screen material, which the leading companies are waging, is waxing hot and heavy. At one fell swoop, Winfield Sheehan, general manager for Fox announces the purchase of screen rights to fourteen plays and three novels for the schedule of 1926-27 product.

BABY TO SNITZER

Mr. and Mrs. J. I. Snitzer are receiving congratulations on the arrival of a seven-pound baby girl who was born Wednesday, November 4th. The proud papa, who is vice-president of Fox O. P. in charge of production, says mother and baby are doing nicely.

KATZMAN PROMOTED

Sam Katzman has been made assistant to Howard Higinbotham, now directing “The Reckless Lady,” a new Robert Kane Production.

Can’t Get U. S. Casts, British Producers Say

London, England.—Motion picture producers here who endeavor to make pictures standing a chance to be accepted in the American market, are finding it more difficult to secure well known American stars for the principal roles.

German producers have discovered this to be the case also, particularly of late, it is said.

Producers from both countries find it easy to enter into negotiations with likely stars. Details are then committed to a point of signing contracts when, for reasons not told the producers, the stars more often than not back down.

E. J. SMITH NEW SALES HEAD OF ASSOC. EXHIBITORS

Price Picks Former “U” and Warner Executive to Succeed J. A. Gove

Oscar A. Price, president of Associated Exhibitors, yesterday announced that E. J. Smith, for years among the industry’s better known sales executives, had taken over the reins of General Sales Manager of Associated Exhibitors.

Smith succeeds J. A. Gove, who has held that post for the past few years, and who now resigns to enter on activities in another branch of the industry. Gove says that his future plans are in the process of shaping and not yet ready for announcement.

Smith comes to Associated Exhibitors with a long record of sales successes in the picture industry. He has a deep universal organization with Joe Schnitzer, Harry Berman, Art Schmidt and others.

When Universal faced the task of taking over distribution of its own product in England in 1920, Carl Laemmle chose Smith for the job. His labor included the establishing of a complete exchange system, the selling of Universal product for new higher prices in opposition to its own pictures still being block booked through previous distributors, and the launching of the first Universal film in England.

Two years later Laemmle brought Smith back as sales chief of the home organization.

Later he joined the F. B. O. sales staff, going from an executive post there to take on similar duties with Warner Brothers organization. It is known that while negotiations looking towards his acquisition by Associated Exhibitors have been in the air for some time, it was only with utmost reluctance that Warner Brothers consented to release him from a long term contract to enable him to embrace broader opportunities in complete charge of the rejuvenated Associated.

Both Oscar Price and P. A. Powers are enthusiastic over Smith’s acquisition.
Ten Questions of the Day

1. Should the Tax Be Removed on Theatre Admissions Over 50 Cents?
2. Is There a General Demand for Revision of the Uniform Contract?
3. Are Exhibitors Throughout the Country Satisfied with Arbitration as Now Conducted?
4. Are “Westerns” Losing Ground with the Fans?
5. Is the “Star” System Passing Out?
6. Will the State-Right Method of Distributors Survive?
7. How Many Feature Pictures Are Needed Yearly to Supply the American Market?
8. Is Germany About to Become an Important Maker of Pictures for Release in This Country?
9. Will American Exhibitors Pay More for Pictures If Great Britain Curtails Imports of American Films?
10. Should Exhibitors Buy Blocks of Film at Average Prices?

These Questions—and Others of Equally Vital Importance to Exhibitors, Producers, Actors and Exchangemen—These Questions are Answered Daily in Exhibitors DAILY REVIEW

Exhibitors DAILY REVIEW
45 W. 45th St. New York City

Send Exhibitors DAILY REVIEW and Exhibitors Trade Review ($5.00) for a year.

Name .................................................. 
Theatre or Company ................................
Address ..............................................
Brandt and Cohn on “BROKEN PROMISES”

Joe Brandt and Jack Cohn, president and treasurer of Columbia Pictures Corporation, in a constructive statement about the conditions now existing in the motion picture industry, and suggesting a remedy to eliminate these conditions and make of next year not only a successful one, but also one to bring good feeling and fellowship between producers, distributors and exhibitors.

The statement:

The present chaotic conditions in the motion picture industry are due to the broken promises of producers. Never in the history of motion pictures has such a situation confronted the exhibitor as at the tail end of the year. Organizations have加快发展, in a large measure, entirely to blame for a situation which has forced a great many exhibitors into a position where they are unable to depend on, and have an entire lack of confidence in, the promises of producers to deliver the number of pictures they promised to produce at the beginning of the current year.

The over-zealous and avaricious attitude on the part of some of the producing organizations at the beginning of the season in announcing a formidable production program has been responsible for bungling a great many exhibitors into a sense of confidence and false security which has been ruthlessly destroyed by events before the season was over by the retraction on the part of producers. Embellished announcements of presently production programs which have later been cut down by as much as 50 per cent, in some instances, has wrought havoc among the exhibitors dependent upon these companies for their play dates.

Have Kept Faith

The officials of the Columbia Pictures Corporation are in the unique and secure position of having independent producers who have kept absolute faith with the exhibitors in producing their full quota of eighteen pictures as announced at the beginning of the present fiscal year. This organization is proud to back up the statement by the fact that they now have in their possession the negatives of the eighteen pictures scheduled for release. And these pictures were made in spite of the fact that exhibitors, who at the beginning of the season, promised their wholesale cooperation, had in a sense withheld some of their support and given the business that they had promised Columbia to other organizations must not be gathered, in a sense, withheld from the exhibitors this year. Every exhibitor who has thus far honored Columbia pictures with the result that they included the entire Columbia program in their list of bookings; realizing that the support of the independent producers was a means to safeguard their interests no matter what political or business move the non-independent organizations might make.

That the producers have learned the error of their ways is evidenced by the fact that announcements have already been made by many of the companies that they will not announce as many pictures for production for the coming year as they did at the beginning of the present season.

They have come to realize that promising to throw on the market more pictures than can possibly be made is a condition whereby not only the producers’ income has considerably suffered, but the returns the exhibitors have also been curtailed by reason of forcing the exhibitor to sign up for more pictures than he needed in order to get a few leaders among productions. They demand a demand for production that they only hope to make. In this is the crux of the whole situation. Instead of offering faith-producing along the large motion picture producing concerns, they adopted this method of securing an outlet for product that common sense should have told them would mean flooding the market with surplus product.

Supply and Demand

Supply and demand must govern every business and the picture industry is no different to any other industry and this is the time for producers to ponder over the conditions as they were this year and realize that they must be conservative in their estimate of productions to be made in future. Once they have announced what roles they should go through. The time to rethrive is at the beginning of, not in the middle of, or at the end of the season.

The spirit of fair play must be more evident next year than ever before as the unnatural and unhealthy competition which was prevalent this year has forced a demand on the part of producers for better pictures. The spirit of fair play is necessary if the public demand for better pictures has been blazoned forth in the newspapers and it behooves the producer to read the handwriting on the wall and get out of the system of machine-made pictures and produce less pictures of better quality.

While speaking of fair play, it is not amiss to refer to the developments of the last few weeks. The big producers have realized what the exhibitors failed to realize when independent productions were announced at the beginning of the year. The general merit of independent productions proved beyond doubt that the brains of the motion picture industry were well distributed among independent producers and that they were as capable of making better productions consistently than at any other time. As proof of this statement, comes the negotiations by the large companies for the men who have put the independent market on its feet this year. However, independent producers have come to realize that with the kind of competition they are offering, and the larger producing concerns, the exhibitors will without doubt eagerly look forward to independent pictures to release them from the conditions heretofore mentioned in which they were to a large extent responsible parties.

NINE COMPLETED BY CHADWICK

With the present season having reached the halfway mark, Chadwick Pictures Corporation finds itself with nine of the scheduled features already released, two in production almost completed, and the remainder following very closely. At this time, within the final two months of the year. The distributed pictures have met with nation-wide success and the exhibitors are clamoring for more.

I. E. Chadwick, president of the Chadwick Pictures Corporation, the Merit Film Exchange, and the Independent Motion Pictures this Producers Association, is returning on Monday from the coast to coast trip, during which he witnessed and supervised production activities of his producing units in Hollywood and thoroughly surveyed the field of independent distribution and exhibition in the key cities of the country. In the independent market Chadwick Pictures has had considerable successes, and along with him he is bringing the latest completed production, “The Count of Luxemburg,” an adaptation of one of the finest pictures made by the company. George Walsh and Helen Lee Worthing have the title roles.

At present, the West Coast force is working on “The Norwegian Mailboat Limited,” a railroad romance guaranteed to be one of the most sensational dramas made in many years. Johnnie Walker, Mary Carr, Eugene Güert and Aline Francis have roles of importance, and the past successful work of each of these stars promises an unusually fine film.

“The Bells,” starring Lionel Barrymore; “In the Year of the Dragon” with the participation of the George Walsh series will close a year of sincere, hard work for Chadwick, himself and his co-workers.

Special Editions of Pathe News

As an added service to exhibitors during the 15th anniversary celebration of the Pathe News period, Pathe News will film and release exclusive and special local editions twice each week in all of the thirty-four big cities where the firm’s exchanges are located.

Very often a news happening is of national importance yet it is of very great importance and interest to the locality in which it occurs. These special local editions will show the important events in each of the various cities and nearby territory immediately after their occurrence. They will picture well-known people and familiar scenes. Many people will have the novelty of seeing themselves and their friends; all will have the opportunity of seeing familiar screens and landmarks.

Emmanuel Cohen, Editor of Pathe News, made full arrangements for the making of the special local editions during his recent trip from coast to coast. It is this careful and thoughtful planning that has made this unusual special edition service, to exhibitors possible.

The special organization built up to prepare and distribute these local editions during the month of November period from November 15th to December 15th, is the most elaborate and comprehensive ever devised to handle a temporary enterprise of this kind in the motion picture, or any other field.
Grantland Rice's Sportlights
One Reel, Every Other Week

Is the public sport-mad?
75,000 persons gather at the football games of the big colleges. Tickets can only be obtained at high prices and great difficulty. No one knows how many persons would attend if there were stadiums big enough to hold them.

The same is true of baseball.

Swimming, track, basketball, soccer, polo, tennis,—see the space devoted to them in the newspapers. It reflects public interest.

Sportlights show every side of sport. Each is full of action, beauty, thrill, popular appeal.

You can show no pictures that will more surely please than the Sportlights.

Produced by J. L. Hawkinson

Pathépicture

TRADE MARK
The Serial That Makes Most Features Look Cheap

The Green
with Allene Ray and

This oozes class like a Tiffany Store front.
You don’t have to guess at the cost of this one—it SHOWS!
You’ll Have Ten Big Week

From the book by Edgar Wallace

Pathéserial
A story so exciting that you can't lay down the book until you finish it has been put into the fastest mystery you ever saw on the screen.

A three-ring cast which includes Burr McIntosh and Frank Lackteen.

Directed by Spencer Bennet  Scenario by Frank Leon Smith
They all like to laugh; why not let 'em?

Laughter means dollars to you, IF you show Mack Sennett Comedies and Advertise them.

The Two Reel Comedy is just as important to you as any picture you can put upon your program.

Any exhibitor who fails to realize this fact; any exhibitor who realizes the fact and fails to take advantage of the "draw" which the best two reel comedies will give him, is not making all the money he can.

It's hard to get feature dramas that will please all or even a majority of your patrons; but a two reel Mack Sennett comedy will deliver for you week in and week out, please all your patrons, and bring you extra money—IF you tell them about it.

Advertise Them
Your Tax Problems Will Be Solved in These Columns

Never before has the income tax assumed such outstanding importance. New decisions, revised interpretations, changes of one sort or another, are being made daily—not directly affecting the taxpayer's account with the government. Yet how many persons really know how to correctly prepare their income tax returns?

Believing that our readers will welcome any assistance along these lines, particularly at this time of the year when all filings, arrangements have been made for a new feature—an income tax department—that will deal with this question in a simple, practical manner.

In this connection we pride ourselves in having been able to obtain the services of Mr. M. L. Seidman, C.P.A., to conduct the department. Mr. Seidman is a well known tax expert, and has been a close student of taxation in its various phases. He is a member of the firm of Seidman & Seidman, Certified Public Accountants, a nationally known tax firm and accountant organization.

The Department will appear regularly, and to broaden its scope, Mr. Seidman has consented to answer through it, all income tax questions that might be directed to him. Questions should be addressed to Mr. Seidman, c. o. Seidman, 41 Park Row, New York City. All communications must be signed by the inquirer, but no names will be disclosed in the published answers.

By M. L. SEIDMAN

Income tax returns have been called the American's bugaboo. Cartoons portraying the blarney-eyed and bewildered taxpayer poring over piles of figures midnight oil trying to figure out his income tax, have been seen so often as to be eligible for acceptance as the national trade-mark.

But the situation is not quite as hopeless as all that. It is true that the income tax is technical and complex. It has, if it is going to mean anything to millions of taxpayers engaged in all walks of life. Furthermore, the law itself cannot anticipate every possible question, and so one may expect to find literally thousands of rulings and decisions engrafted upon it.

However, the income tax is scientific in construction. It has a number of clearly defined principles behind it, which, when understood, help clear the entire atmosphere. It is to explain these principles in simplest language, that this series of articles will be conducted. It will, of course, be impossible to cover the particular problems confronting each reader. To take care of that situation, a question and answer feature will be maintained, where readers' individual questions will be directly answered.

Who Are Subject to Tax

In attempting to explain a subject like the income tax, it has always seemed to me that the first thing to outline is the class of persons to whom the tax applies, that is, who is liable or subject to the tax (whenever the word "person" is used, in a discussion of the income tax, it refers to both the individual, corporation or trust).

In the first place, there is the citizen of the United States. Generally speaking, a citizen is an individual born or naturalized in the United States. Every citizen is liable to the tax on his entire income. It makes no difference where the income is earned. He may be in China, and make all his money there. He is still subject to the United States income tax.

One may be a citizen, e. g., an alien, is liable to the tax on all his income, too, if he resides in this country. He is then taxed just like the citizen. On the other hand, if he is an alien and does not live in this country does not bring him under the scope of our income tax law, for if he has any income derived from sources within the United States, he is subject to tax on that income, even though he himself may not have set foot in the United States.

Thus, a Frenchman living in Paris, let us say, but owning the bonds of one of our railroads, would be subject to tax on the interest from these bonds. If he had stock in one of our domestic corporations or owned some real estate here, he would be subject to tax on the income yielded. In other words, a United States citizen is subject to tax on income derived from all sources. An alien is subject to tax on income derived from all sources, if he lives in the United States, or on income derived from sources within the United States, if he does not live here.

The Corporation

So much for the individual. Let us look for a moment at the status of the corporation. The income tax divides corporations into two classes—the domestic and the foreign corporation. A domestic corporation is one organized in the United States. A foreign corporation is one not organized in the United States, even though transacting all of its business here. The income tax to be paid by a corporation to the income tax is governed by almost the same rules as those for individuals. A domestic corporation is subject to a tax on all income derived from all sources, be it in the United States or outside of the United States. A foreign corporation is subject to tax only on income derived from sources within the United States.

Partnerships as such are not subject to tax. The law looks upon a partnership as merely a group of two or more individuals, and it is on the individual that the liability for the tax is placed.

Trusts and estates, on the other hand, are regarded more like corporations, and are liable to tax. The same distinction is made with respect to domestic and foreign estates, as with domestic and foreign corporations.

Accordingly, the rules with respect to persons liable to tax might be summarized as follows: United States citizens, resident aliens, domestic corporations and domestic estates and trusts are subject to tax on their entire incomes, from whatever source derived. So-called foreign corporations, and foreign trusts and estates are taxable on the income derived from sources within the United States.

Knowing who is liable to the tax, we then come to the question as to whether all persons must file returns under all conditions. That subject will be covered in the next article.

In the meantime, if you have any questions on the matter so far treated, or any other phase of the income tax, do not hesitate to submit them.

Weiss Takes Agfa Control

This week the personnel of the Agfa Raw Film Corporation underwent a change. J. T. Cosman, former selling agent, is no longer connected with that corporation, and Alfred Weiss is now its president and general manager in full charge.

Mr. Weiss has long been identified with important developments in the motion picture industry. Many years ago he was instrumental in organizing the Triangle Film Corp. When the Goldwyn Pictures Corp. was formed he was called upon to open up its branches and started the selling end of the Goldwyn Pictures Corp. For many years he was identified with the Goldwyn concern as their vice president and general manager in charge of sales; be later on sold his interest in the New York and Buffalo exchanges.

He is now back again actively in the motion picture field and identified with one of the largest manufacturers of raw film, ranking next in importance to the Eastman Company, the Agfa, which is the largest Aktien Gesellschaft fuer Anilinfarben. The Agfa Raw Film Corporation has been well introduced in this country and under the new management it is expected that there will be still closer cooperation between the purchaser and seller. Mr. Weiss is very anxious to give the producers and users of this film every kind of service that is necessary for good results.

Pathe Starts New Western Serial

"The Bar-G Mystery," a new Pathe serial, based upon a magazine serial written by Raymond S. Spears, has been placed in production on the West Coast, with Dorothy Phillips and Wallace MacDonald heading a stellar cast which includes Ethel Clayton, Philo McCullough, Violet Schram, Johnny Fox, Victor Potel, Billie Fletcher, Fred de Silva, Jim Corey, Al Hart, Tom London, Robert Irwin, Fred Kolker and Whithouse. C. W. Patton, who sponsored the Patheserial "Wild West," is producing the new Western chapter-play, and Robert F. Hill is again directing for Patton.

In using a popular story as the basis for the new serial, Pathe is continuing its established policy of using the best available plot material for its chapter-plays, as exemplified in the recent release of "The Green Archer," based upon Edgar Wallace's novel of the same name; "Play Ball" written by Manager John J. McGraw of the New York Giants' team; and "Sunken Silver," adapted from Albert Payson Terhune's "Black Cae- na's Clan." "The Bar-G Mystery" originally appeared as a magazine serial by Raymond S. Spears under the title "Jamie of the Waning Glories."
Seider Appointment

Good Business

(Reprint of Editorial Which Appeared in Exhibitors DAILY REVIEW, Nov. 2, 1925)

THE selection of Joseph M. Seider as Business Manager of the national organization, announced Saturday by the Administrative Committee of the M. P. T. O. A., is good business.

Eminently fitted by training and experience, with a full appreciation of the position and viewpoint of the exhibitor, Joe Seider will supply the motive force needed to make the organization a forceful champion of nationwide exhibitor interests.

The theatre is the most important element in this business. Its successful operation is no longer merely a matter of pictures and prices. It is facing greater and more intensive competition. It is becoming definitely established as an institution, an integral part of the business structure of the country. Thus it is surrendering its isolation, finding itself constantly more in need of protective organization and good counsel.

Exhibitors throughout the country, whatever their affiliations may be, have reason to congratulate themselves that Joe Seider is to function as their active representative. Clean, straightforward and able, he will neither forget nor neglect their business.

It is to be hoped that he will succeed in bringing about a greater measure of harmony among all exhibitors whose interests should be served by the M. P. T. O. A. Division of thought and action has been too costly. If Joe Seider receives the support he ought to have, the organization will fully justify the hopes and aims of the men who have long struggled to build it.—W. C. H.
There was a big party last week when a group of First National players congregated in the Penn Station, N. Y., to get the train for Birmingham, Ala. That's where they are going to shoot the exteriors for "Men of Steel", a special under George Archainbaud. Here, left to right, are George Fawcett, Milton Sills, Doris Kenyon and May Allison.

Rex Ingram, and his star-wife, Alice Terry, while at the Exposition in Paris. Miss Terry has since returned to America, having completed her work in "Mare Nostrum", the Ingram production for Metro Goldwyn.

The bible today, as pictured in the Pathe series "A Pilgrimage to Palestine". These are fishing boats in the Sea of Galilee.

Oh, that form! It's terrible, Mr. Syd Chaplain. Syd is working on "Nightie, Night Nurse" for Warner Bros. at the time, and must have his fun in between shots.
When John Barrymore has seen the last of his newest picture for Warner Bros., he will be sure that he is a real sailor. Some of the shots taken far out on the briny deep were worthy of the saltiest of all tars.

Cecil De Mille bids a fond farewell to his friend Winter Hall, well known character actor. Mr. Hall is leaving for a twelve months' lecture tour of Australia and New Zealand.

Sam Goldwyn and Henry King, the director of "Stella Dallas" made for release, present Lois Moran with a large traveling case inscribed "in appreciation of a wonderful performance by a wonderful little girl."

Mildred Davis is returning to the screen. She was only waiting until some of the responsibilities of taking care of Baby Gloria (the real head of the Harold Lloyd household) wore off.

It could be labeled "Beautiful but...", but we have an idea that Shirley Mason is only kidding Ray Hatton. They were at work on "Lord Jim" for Paramount.

We don't often lay any stock in the winners of beauty contests. But in the case of Miss Laura Lacaillade of New York City, who won the second prize in a Pathé contest in conjunction with a showing of "Sunken Silver", we take our hats off to the keen eyes that picked her.

Here is the young "boy," none other than the granddaughter of Gene Stratton Porter who played a wonderful part in F. B. O.'s "Keeper of the Bees".
"On my way", says Walter A. Rivers, once publicity agent for Colleen Moore and now scenarist for First National. He is going to spend 6 months in globe trotting while looking into the manners and customs of strange lands.

Irene Rich, who plays the role of Mrs. Erlynne in the Warner Bros. picturization of Oscar Wilde's "Lady Windermere's Fan", Lubitsch directed the film.

Anything with a saddle is a horse to Bill Hart, and he rides one as easily as the other. Won't be long now before we see Bill in "Tumbleweeds" under the United Artists' banner.

Already facing the Kliegs, is Miss Fay Lamphier, who got herself a Paramount contract in "The American Venus" because she was chosen "Miss America" in the recent Atlantic City beauty pageant.

Do-re-mi-fa, or in other words, Sills, Nilsson, Mackaill and Lyon (all First National stars) try to imitate four nightingales at a recent rally of the A. W. A.

One of the first to give New York's new Mayor a send off—Dick Barthelmeess, First National star and "Jimmy" Walker, mayor elect.

Roland West read no less than five hundred books and plays before selecting "The Baj" for United Artists release.
It looks all right to us, but the teacher up at the Paramount acting school says that none of these three shots shows the correct way of kissing. They ought to pass a law showing the right way, so that no one could go astray.

If Lew Cody only knew how we feel towards him—him enjoying himself in his private pool in between shots on Metro’s “Paris”, and we looking out in the bleak morn, seeking inspirations.

Perhaps they are expecting trouble, or perhaps just jealous of the athletic stars, these members of the First National scenario staff are taking a rigorous course of training in the studio gym. Left to right: Clifford, Yearsley, Poland, and Harris.

This is a special shot taken on location for Bill Hart’s comeback feature “Tumbleweeds” for release under United Artists. They are just lining up for the great land rush.
Inspiration Announces Expansion Program

J. Boyce Smith, General Manager of Inspiration Pictures, Inc., stated this week that the company has been steadily reorganizing with a view to expanding both production and distribution activities. Walter Camp, Jr., is President of the company. Emil Jensen has been appointed manager of the Scenar Department. The department includes Mrs. Violet E. Powell, Mr. Don Bartlett and Mr. C. Graham Baker, all of whom bring to the company long and successful experiences in the motion picture industry.

Mabel Livingstone who recently handled Glenn Hunter's publicity and who has been associated with many prominent stars of the stage and screen has just been engaged to act as director of publicity.

In reviewing the rapid advance which has been made by the Inspiration Pictures, Inc., within the last few years, Mr. Boyce Smith said:

"When Lillian Gish was with the company it had two units in operation, one in Italy and one in the United States. Then following reorganization, the company returned to a one unit basis. The unit has operated most successfully for the past fifteen months, producing in that period five Barthelmess pictures, two of which, "Classmates," and "The Law," were outstanding successes and have added materially to the fame of this popular star.

"Beautiful City," which has just been released, has been heralded as a distinct box office success and in the opinion of the company "Just Suppose," which is now in production, will exceed in all-around picture value, any production in which Mr. Barthelmess has yet appeared. Lots Moran playing the lead is sure to please and she will probably be seen in other Inspiration productions.

"We have several excellent vehicles for Barthelmess to follow "Just Suppose," each different and each rich in story value about which we will have some interesting announcements to make in the near future.

"Having definitely established itself on a firm foundation, the company is now planning to operate two units, one continuing with the Richard Barthelmess productions, the other starring Miss Dorothy Gish under the supervision of one of our foremost directors."

"Dorothy Gish is now in England playing the star part in Nell Gwynn by courtesy of Inspiration, and we have received word that she is most enthusiastic over the part and is confident that it will be a splendid production. It is being produced by Herbert Wilcox in co-operation with First National Limited of London."

"We are planning a production schedule calling for six or seven pictures for the coming year and in addition to Mr. Barthelmess and Miss Dorothy Gish there are several outstanding stars whom we intend to sign up."

F. B. O. Launches Western Drive

That westerns are the most popular and staple product in pictures is proved anew with the announcement from General Manager B. P. Fineman, in charge of production at the F.B.O. studios in Hollywood, that Film Booking Offices is making a particular effort in that department. In its big current production program, embracing more than sixty pictures.

In addition to the Fred Thomson pictures which features the popular star and his famous horse, Silver King F.B.O. has two other units out of six working steadily on westerns. Another unit is contemplated to augment the demand for westerns throughout the exhibitor field but plans have not been sufficiently matured to make any definite announcement just concerning it.

Fred Thomson is now making "The Tough Guy," with Dave Kirkland directing the picture and Al Worker as his assistant. The story is written by Frank M. Clifton, and Buckley Fritz Oxford adapted it to the screen.

Tom Tyler, the new "Surprise" Star, has started work on his second F.B.O. production, entitled "The Wyoming Wildcat." Bob De Lacey is directing the picture.

Dol Andrews has just finished putting Bob Custer through his paces in "No Man's Law," the second production of his new series for F.B.O. He expects to start on another picture within a week or ten days.

J. Boyce Smith

EDUCATIONAL GETS FAR EASTERN FILMS

B. W. Hammons, President of Educational Film Exchanges, Inc., announces that the management of Educational's news reel, Kinogramms, has just closed what is said to be the biggest contract for news reel pictures on record.

The contract was made with Eugene Lamb, of Shanghai, China, and provides for a continuous supply of news reel subjects in their original negatives from China, Japan, Mongolia, Indo-China, Turkestan and Tibet.

The agreement covers a period of three years and an option for renewal.

Besides having a staff of cameramen of his own stationed throughout the Orient, Mr. Lamb is at the head of the Trans-Asia Photo-Scientific Expedition exploring lands never before filmed from white men's eyes, the Chinese Interior, remote Tibetan cities, and the heart of Turkestan. Mr. Lamb is a well known explorer and lecturer besides being an expert news reel photographer with more than six years' experience in news reel work abroad.

All subjects sent to Kinograms by Mr. Lamb are guaranteed fresh news. As footage has already arrived and the Kinogram editors are said to be wildly enthusiastic over them. As each important subject is released it will be subjected to an intensive advertising campaign in trade magazines, newspapers, fan magazines, etc.

The first subjects received, it is said, portray some of the weirdest ceremonies ever photographed for the Western world and were obtained in districts of Tibet and Turkestan forbidden to the white man.

The opening gun in this picture offering will be fired in Kinograms No. 5135, which will be released by Educational on November 15. This is a picture of the ceremony of the "Summing of Buddha" never before photographed by a motion picture camera and seen by less than a dozen white men. It is one of the holiest ceremonies of the Buddhists, and was only obtained at the risk of the cameraman's life and after overcoming untold hardships.

In the Buddhist monastery in Kumbum, Tibet, is kept a marvellous piece of silk tapestry 30,000 square feet in size. Exquisitely embroidered in the centre of this enormous piece of silk is a portrait of the Buddha, while around it are embroidered pictures showing important incidents in his life. Once a year, on a warm sunny day, the priests, or Lamas, of the monastery carry forth the silk on their shoulders to a hillside where it is spread out on Monday day sun. This is believed by the faithful to give Buddha an annual glimpse of the world where he once dwelled so that he will not forget his followers. For hundreds and hundreds of miles the Tibetans travel each year for this ceremony.

In the Kinograms picture a throng of from fifteen to thirty thousand of this strange people is shown. The picture is said to show one of the most awesome spectacles in the world.

On all of his travels Mr. Lamb is accompanied by his brother, Forrest J. Lamb. Less than a year ago, while they were on their honeymoon trip, which consisted of an exciting dash into the interior of China to photograph some spectacular scenes in that country, they were captured by bandits, and were released only when the bandit chief became convinced that he could not obtain an enormous ransom for his hostages.
MILDRED HARRIS and STUART Holmes, both well known to every movie fan, are the latest screen celebrities to be signed by Hal Roach for important roles in two-reel comedies for Pathe release. Miss Harris will appear opposite Charlie Chase and Stuart Holmes is working with Clyde Cook in his current comedy production.

HAVING COMPLETED AND SHIPPED to the F.B.O. Home Office the master print of "The Last Edition," Emory Johnson, F. B. O. producer-director, and Emile Johnson, his mother, have left for the High Sierras, where they will prepare the scenario for their second special for the F. B. O. 1925-26 program now under way.

LILA LEE INSISTS that her best work has been done in "Broken Hearts" the Jaffe Art Film production to be released shortly. She declares that the picture shows evidence of that divine spark that ran through "Humoroscope" and that the superb direction of the picture and the excellent dramatic interest of the story itself ought to make "Broken Hearts" a big drawing card from the box office point of view.

UNDER THE PRODUCTION of West- ley Ruggles, Evelyn Brent has begun work on her forthcoming F. B. O. production, "A Broadway Lady" at the studios of that organization. Miss Brent had barely stepped off the train from New York when General Manager B. P. Finerman had her back before the camera,starting in the new picture.

"I'LL NEVER GET TIRED of playing Western roles," states Harry Carey, who is now making "Drifin' Through," the first of a new series of Western features for Pathé.

"Like Westerns and the public likes them, too. Some people claim that the Western will gradually die out—but there is little chance of its being extinguished over wild horseback rides and fast gunplay."

A 2,000 FOOT FILM showing activities of students of the Paramount Picture School, Inc., has been prepared and will be shown at the convention of branch and district managers of Paramount exchanges at Chicago the first week in November.

TOD BROWNING HAS BEGUN production of "The Mocking Bird," Lon Chaney's new starring vehicle for Metro-Goldwyn-Mayer, based on an original story by Director Browning adapted to the screen by Waldemar Young. The opening scenes of the story have the London Limehouse district for a background, and elaborate sets have been constructed for the taking of these scenes. Chaney here appears as the underworld character known as the "Mocking Bird." He plays two roles in the production, appearing also as a Bishop. Rene Adoree and Doris Lloyd are in the supporting cast.

CECIL HOLLAND has signed a year's contract with Metro-Goldwyn-Mayer as make-up artist, and has already begun work at the Culver City studios. The addition of Mr. Holland to the enormous staff already employed by M-G-M in various capacities at the studio has been rendered necessary by the constantly expanding production program under way there, and is an indication of the rapid growth of the company's being registered by the largest motion picture studios in the world.

EDNA MURPHY and Niles Welch share honors in "Ermine and Rhinestones," a Jans production.

LOUIS B. MAYER, executive chief of the Culver City Studios. Mr. Mandelstam will write both adaptations and original scripts for M-G-M.

JOSEPHINE NORMAN has been borrowed from the Cecil B. De Mille stock company by Metropolitan Pictures for a role in "The Million Dollar Handicap" which Scott Sidney is directing. Miss Norman recently completed an important part in "Fifth Avenue," a Belasco Production produced by A. H. Sebastian at the Metropolitan studios.

BLANCHE SWEET, First National feature player, who has been in the East working opposite Ben Lyon in the Robert Kane production, "The New Commandment," is on her way to the West Coast to prepare for a leading role in First National's forthcoming production, "The Far Cry," which is to be made under the direction of Sylvano Balboni.

JAMES K. AIMAN has been appointed Production Business Manager of the Cecil De Mille unit at the De Mille studio. Mr. Aiman will assume at once all business details in connection with Mr. De Mille's forthcoming productions of Russian and American life, "The Volga Boatman."

"THREE FACES EAST" from Anthony Paul Kelly's highly successful war-time secret service play, was completed at the Cecil De Mille studio this week and director Rupert Julian is now at work cutting and editing the subject for early release through Producers Distributing Corporation.

SEENA OWEN is busily engaged in searching for a story to be used as the first of her starring productions for Metropolitan Pictures. The star is establishing the unusual precedent of working with the scenario staff in this connection instead of waiting for them, and to date has read something in the neighborhood of three hundred books in her search.

ROBERT CAIN, well known on stage and screen for his interpretations of villain roles, has been added to the cast of "Too Much Money" which First National is making in New York, Anna Q. Nilsson and Lewis Stone have the featured roles. John Francis Dillon is directing. Cain has the part of Dana Stuart, one of those gay bachelors who love only other men's wives.

WORD COMES FROM the Fox lot in Hollywood that Arthur Hoyt has been added to the cast of "The Golden Butterfly," which John Griffith Wray is directing. Bert Lytell and Alma Rubens head the company, which includes Frank Keenan, Herbert Rawlinson and Vera Lewis.

SALLY LONG, former Folies beauty and recent screen sensation, is once again a freelance player. Negotiations begun by A. H. Sebastian to place her under contract for Belasco productions have fallen through due to failure to agree on pictures in which she was to appear. A story that the contract had been signed, printed a fortnight ago, was premature, it now appears.

THE FIRST PLAYER to be announced for Cecil De Mille's second personally directed independent production, "The Volga Boatman" is Victor Varconi who arrived in Hollywood from Vienna, Austria, last week to play the Russian prince in the story as written by Konrad Bercovici.

WORK HAS BEGUN at the Culver City studios on "Paris," the new Carey Wilson story which Paul Born is directing for M-G-M from the screen adaptation made by Jessie Burns.

VALENTINE MANDELSTAM, former member of the French government film commission, has joined the scenario department at the Metro-Goldwyn-Mayer studios, according to an announcement just made by

Raymond Keene, a discovery of Dimitri Buchwetzki, who plays a leading role in Universal's "The Midnight Sun."
November 7, 1925
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News of Exhibitor Activities

Embassy Amusement Active in St. Louis

ST. LOUIS—Another major motion picture theatre deal has been swung here.

On Sunday, November 1, the Ashland Theatre, 3522 North Newstead ave., and the Newstead, 4366 Lee avenue, were taken over by the Embassy Amusement Company, and on December 28th the same company will assume charge of the Mikado Theatre, Hamilton and Easton avenue.

The company is to pay Joseph Litvak an annual rental of $16,000 for the Ashland and Newstead, and Henry and William Berger will receive a rental of $24,000 annually for the Mikado. The Mikado lease will run for twenty years and the leases on the Ashland and Newstead for ten years each.

In addition the Embassy Amusement Company has announced plans for a 1,200 seat theatre to be erected at Marcus pylon, and 1,100 seats at a cost of approximately $150,000, and will also let contracts in the very near future for the 2,000 seat Sanford Theatre at Union boulevard and Ashland avenue.

The company also operates the Embassy, 4624 Delmar boulevard, an 850 seat house and an adjoining airrome of 1,380 seats; the Plaza, Clara and Etzel, 735 seats; and the Union, Union and Easton avenue, 1147 seats. The Mikado, seats 1,684; the Ashland, 900; and the Newstead, 665. The combination seating capacity of all its houses will be 10,500. It is also Dickering for two other houses in St. Louis.

The deal gives the Embassy Amusement Company a dominant position in the northwestern section of St. Louis.

The officers of the company are A. Laventhal, president; Ruby Laventhal, treasurer; Louis Stahl, secretary and manager; George A. Lubely, secretary, and Maurice Stahl, general manager.

Maurice Stahl, general manager of the company, has the distinction of being one of the youngest and at the same time one of the oldest in point of service in the St. Louis exhibition field.

He started his film career in 1908 as an usher for his father in the old Liberty Theatre on Easton avenue. He served in general utility capacities for a few years, when he entered the employ of the General Film Company as a booker. Later he was made a salesman.

Since then he has served as salesman for Paramount, First National and various other national distributors.

During the World War he was in the motion picture department of the army being stationed at the Pathe studios in Paris. He had had experience behind the motion picture camera.

In more recent years he worked for the St. Louis Amusement company as manager of its leading houses. He opened the Tivol Theatre in University and the Arsenal Theatre in South St. Louis for that company, and also handled the run of "Robin Hood" at the Pershing Theatre for that company. Other houses he managed were the Pageant, Shenandoah and Flats.

In addition to being general manager of the Embassy Amusement Company he is interested in the Ashland Theatre, Aubert and Easton avenue, and an adjoining airrome, and also in the Chippewa Theatre, Broadway, near Chippewa street.

Although he has been in the business for seventeen years, Maurice Stahl is but thirty-one years of age today.

The Embassy Amusement Company has announced managers of its various houses, as follows: Embassy Theatre, Donald M. Ross, former treasurer for Loew's State Theatre; Mikado, Maurice Stahl; Union, Louis Stahl; Plaza, Wilton Colonna; Newstead, Joseph Litvak, and Ashland, Roy H. Hughes.

* * *

Buster Brown Makes Broadway

The Buster Brown series of two-reel comedies, adapted by the Century Film Corporation from the famous R. F. Outcault cartoons and released by Universal, will be seen on Broadway regularly for the rest of the season, as the result of arrangements just completed by G. W. Dumont, general manager of theatres for Warner Brothers, and W. C. Herrmann, general manager of Universal's New York exchange.

The series has been signed by Dumont for monthly appearance in Warner's Theatre, Broadway and Fifty-second street.

Similarly, the Buster Brown series also has been signed up for Warners' Pittsburgh Theatre. The arrangement was made by H. M. Herbel, the new sales manager of Universal's Pittsburgh office. The series will start in the New York and Pittsburgh houses within a week or so.

CLOSING BOOKINGS

Norma Talmadge's "Graustark" and the First National special, "The Lost World," produced in collaboration with Wattersen R. Rothacker, under the supervision of Earl Hodoun, have been booked by First National Pictures in Richmond and Norfolk, Va. Two of these cities were among the few key city points in which "Graustark" and "The Lost World" had not been placed.

* * *

"PETER PAN" BOOKED AS CHRISTMAS SPECIAL

"Peter Pan," Paramount's production of Sir James M. Barrie's story of the boy who sought eternal youth, which lends itself so readily to the Holiday spirit of the Yuletide program, is being booked by exhibitors throughout the country for presentation this Christmas.

The success of this picture in more than 200 theatres playing it day and date last Christmas stamped it as a picture with eternal life as a holiday offering.

* * *

EDINBURG, INDIANA—The Masonic Opera House is being remodeled. J. H. Bradley, manager of the theatre, recently visited Indianapolis and arranged for Golden Arrow and other pictures.

* * *

MAPLEWOOD, MO.—Construction of the $20,000 Marshall Theatre is being pushed. The home will seat 1600. It will open about January 1.

* * *

WARNERS ACTIVE IN TWO CITIES

Open Houses in Pittsburgh and Chicago

Warner Brothers have taken over and opened two more theatres in the last few weeks. The well known State Theatre, on Fifth avenue, Pittsburgh, became Warner's State the night of October 19th, when the producing company took formal possession.

The Orpheum, on State street in the Loop district of Chicago, became Warners' Orpheum last Sunday night.

Syd Chaplin, in "The Man on the Box," was the opening week's attraction at the Pittsburgh house. The premiere witnessed also the introduction of Ralph Harrison's jazz band of twelve pieces as the theatre's regular orchestra. This aggregation of musicians is a recognized institution in Pittsburgh and its acquisition by the Warners is regarded there as a top coup.

On Tuesday nights Harrison is now broadcasting the musical program of Warners' State through Station WCAE, Pittsburgh, and the theatre also is using a radio truck in Fifth avenue each evening. Howard Foerste, who has been managing director of Warners' Cameo, in Bridgeport, has been transferred to Pittsburgh to fill the corresponding post there.

Ash comet-Tin-Tin, in "Below the Line," has been the opening attraction at Warners' Orpheum, in Chicago, this week. George H. Moore, who has long been managing director of this former Jones, Linick & Sheaffer house, will remain. When all the changes contemplated for the Pittsburgh and Chicago houses are effected the usherettes in both will be garbed in costumes exactly like those worn by the girls at Warners' Theatre, New York, and the box office's other girls.

Mr. Dumont announced this week the appointment of Fred Holzworth, once manager of the Allen and later of the State Theatre, Cleveland, as managing director of Warners' Cameo, Bridgeport, succeeding Howard Foerste, transferred to Pittsburgh. He also announced Ray Goldberg, formerly of St. Louis and of Youngstown, Ohio, to be house manager of Warners' Theatre, Cleveland, assisting Martin Prinz, the managing director there.

* * *

F. B. O. IN TEXAS

The Dent-Musselman Enterprises, through L. E. Harrington, manager of the F. B. O. exchange at Dallas, Texas, have contracted for the first two F. B. O. Gold Bond productions, "The Lost Edition" and "The Lost Edition," for early showing in ten towns on their circuit.

The theatres include the Palace at Denton, Texas; the Palace at Brennikeigen, the Queen Theatre at Abilene, Conellas at Eastland, Wigwam at El Paso, Parisian at Paris, the Liberty at Ranger, the Arcadia at Tyler, the Strand at Wichita Falls, and the Fair at Amarillo, all in Texas.

* * *

ST. LOUIS.—Olson & Green, local contractors, have been awarded construction of Fred O. Dering's new theatre in Crystal Lake, Ill. It will cost $50,000.

* * *

BILOXI MISS.—Max and Jack Yellen of New Orleans, La., plan to build a $300,000 theatre and office building on Lameuse street.
Hines Getting Big Bookings

The highly enthusiastic manner in which the representatives of first run theatres have been booking "The Live Wire". Johnny Hines' initial starring feature for First National affords ample evidence of the popularity of this star and the success of his first picture.

Included among the latest bookings on this picture are the following key city theatres: Capitol, St. Paul; State, Minneapolis; Golden Gate, San Francisco; Orpheum, Oakland, Calif.; American, Salt Lake City; Olympia, Boston, Olympia, New Bedford; Strand, Hartford; Olympia, Lynn; Broadway, Lawrence, Mass.; Olympia, New Haven; Karlton, Philadelphia; Central Square, Cambridge, Mass.; Olympia, Brockton, Mass.; Strand, Dayton; Kiallo, San Antonio; Strand, Grand Rapids and the Donge, Youngstown, Ohio.

With "The Live Wire" doing excellent business, and "Rainbow Kelly," Hines' next for First National, it is expected to become an even more elaborate and more humorous production than its successful predecessor, the Johnny Hines-First National series should prove to be a most remunerative one for the distributors, the producer, the star and exhibitors. * * *

"WINDS OF CHANGE" GETS BIG BOOKINGS

Practically all of the key city points having been closed for the Frank Lloyd-Roy Neill special, "Winds of Chance," this picture, one of the outstanding successes of the Fall season, is being made available for the smaller cities and towns.

Among recent deals closed are those with the Strand Theatre, Schenectady, N. Y.; the Avon, Utica, N. Y.; the entire Ruben and Harry chain in the West Coast Circuit and the Famous Players Circuit. Negotiations are now in progress with Nathan's circuit in Canada for the release of the picture in that territory. One of the most important bookings of the past week is for the Balaban and Katz Roosevelt Theatre in Chicago, where "Winds of Chance" will open for an indefinite run, November 16th. In almost every instance where "Winds of Chance" has been played it has been backed by extensive advertising and exploitation campaigns, which have been more than justified by results. * * *

WARNER BRIEFS

C. R. Osborn, of Montreal, and J. N. Klein, of Albany, N. Y., both Warner Bros. branch exchange managers, were in New York a few days last week conferring with Sam E. Morris, general manager in charge of production, and other executives.

Sam Warner, of Warner Bros., who returned recently from an extended trip to the Pacific Coast, is now on a tour of Warner exchanges and theatres in the Atlantic coast states. He expects to go as far south as Atlanta. * * *

"BETHLEHEM" AT EASTMAN

"Bethlehem," the first of the new Pathe Biblical series, "A Pilgrimage to Palestine," has been booked for early showing by the Eastman Theatre, Rochester, which is famed for its fine programs. * * *

INDIANAPOLIS.—George Landis has been transferred from Washington, D. C., to the Indianapolis membership of the Pathe Film Corporation. H. J. Bailey, former manager has been transferred to Buffalo branch.

Sunday Shows Possible in N. J.

Governor-Elect Moore Reported in Favor of Opening

One of the most important results of Tuesday's election in New Jersey, in which A. Harry Moore, the Democratic candidate, was elected Governor, is the probability that the theatres of the state will be opened Sundays. Moore, who ran on a liberal platform, has indicated that he believes the state should not restrict Sunday showings of pictures which he regards as altogether desirable.

The New Jersey legislature remains in the control of the Republicans and the Essex County Republican delegation pulled through safely, in spite of the fact that Moore carried the county. It is generally conceded that Mayor Hague, of Jersey City, is widely known as a friend of the motion picture theatre owners, was one of the chief factors in carrying the Moore campaign to victory.

The M. P. T. O of N. J. took an active part in the whole campaign. Under the leadership of President Seider members of the organization presented a series of effective campaign trailers that are given credit for clarifying the issues of the campaign to a large part of the state's voting population, making clear to the public the fact that Moore's election would go far toward eliminating the anti-Sunday legislation that has driven residents of nearby counties to spend their money in New York theatres.

Alice Lake, the pretty Pathe star, was the honored one at the ceremonial ground breaking at Jamaica, L. I. recently. Miss Lake turned up the first shovelful of earth, so starting the operations on the million dollar Capitol Theatre of which Robert A. Wolfe is the lessee. The theatre will be one of the show places of Jamaica, which means a great deal, for Jamaica is stepping along fast.

Utica Gets New Theatre

ALBANY, Nov. 6—There is considerable activity at the present time in theatre building in Utica and vicinity. In Ilion a particularly beautiful theatre known as The Capitol, with sixteen hundred seats, is nearing completion, and will be opened on November 16. The house is being constructed by Whitney, Young and Pierce and Mr. Pierce will act as manager. John Angelou is building a new theatre in Utica to take the place of the Family theatre which is being remodeled into stores. Sam Slotnick, who formerly ran a theatre in Mohawk, is building a house in Utica. W. H. Linton is also erecting a large theatre in Utica to replace the one that was destroyed by fire last spring, shortly after it was opened. * * *

SCHINE CIRCUIT CONTRACTS FOR WARNER BROS. OUTPUT

Warner Bros. added another to the long list of exhibitors signing for their 1925-26 output, a few days ago, when the Schine Circuit closed a contract to show this product in all its fifty-one theatres in central New York State.

The deal was arranged by E. J. Smith, former eastern sales manager for Warner Bros., assisted by Harry L. Hollander and Jacob N. Klein, branch sales manager at Buffalo and Albany, respectively. Meyer Schine signed the contract at Gloversville, N. Y., the headquarters of the circuit, in the presence of both Messrs. Hollander and Klein.
Bill Brandt Makes News
Thriller Program Feature

WILLIAM BRANDT, prominently connected with the Theatre Owners Chamber of Commerce, and the owner of three big theatres in Brooklyn, has just completed an unusual showing of the International Newsreel novelty two-reeler, “Life’s Greatest Thrills” in his theatres, in which he featured the novelty picture above all parts of his programs. The experiment was so successful that several house records were broken. The crowds which flocked to see “Life’s Greatest Thrills” topped those on record for some of the biggest productions ever made, Brandt reports.

Brandt’s three theatres are the Duffield, the Carlton and the Bunny. In building up his program during the running of “Life’s Greatest Thrills,” he added an ordinary program five-reeler to his show and then put his entire exploitation campaign behind the International two-reeler. As a result of the success he had with this move, he characterizes “Life’s Greatest Thrills” as “one of the biggest box-office attractions of the year.” He expresses his surprise that other exhibitors have not taken advantage of the two-reel novelty for similar featured showings.

Following his successful run of the International patron-builder, which is being released gratis to International Newsreel accounts, Brandt wrote the following punchful letter to Edgar B. Hatrick, general manager of the International Newsreel:

“Just a line to tell you that ‘Life’s Greatest Thrills’ is one of the biggest box-office attractions of the year.

“We recognized this fact and made it our feature, although it was only two reels in length, just adding an ordinary program feature with it.

“By word of mouth advertising several weeks in advance, each patron was requested first by the cashier, then by the doorman, then by the usher not to miss “Life’s Greatest Thrills,” and in that manner we worked up a campaign which packed all our theatres to the doors and broke several house records in which some of the biggest productions ever made have been shown.

“What gets me is why other exhibitors have not taken advantage of this wonderful subject in the same manner.

“If I had to pay a great deal, I would be glad to book another subject of the same calibre.”

Painted Poppies for “Declasse”
The Empress Theatre, Owensboro, Ky., has a very successful three day run on “Declasse,” First National’s Corinne Griffith picture. Exploitation measures for this feature were a black and white 12 foot banner swung from the marquee which passersby could not miss both coming and going; a lighted billboard atop the marquee and in the curbing in front of the theatre a 12 foot French basket of poppies with 6 sheets of stars on basket body.

EXPLOITATION
A Section of Ideas for Big and Little Exhibitors

Painted Poppies put over this unusual lobby front on “Declasse”, the First National attraction. The idea was well received.

FARINA’S GETTING RESTLESS
We’ve been sitting back here and waiting for some live-wire to get something started on Farina, one of “Our Gang.” B. F. Keith theatres have begun to feature him on the boards. He’s a natural for exploitation, that boy. Come on, now, exhibitors, let’s swap some ideas on him. He is going to be one of your box-office attractions before long. Get ready for the cash-in.
ONE of the most effective tie-ups originated by Nat. G. Rothstein since his affiliation with F. B. O., as director of publicity, advertising and exploitation was conceived by this exploitation expert when he tied up "The Last Edition," Emory Johnson's new production, with the election day returns on November 3.

Taking for granted that the Democratic nominee for Mayor would win by an overwhelming majority, Nat had 100,000 newspapers printed bearing the title "The New York Evening Views"—with a flash heading across the entire sheet "The Last Edition"—"Walker Wins." A large 3 column photograph of Senator Walker adorned the front page with a detailed blurb about his political aspirations, while the bottom of the sheet was given over to straight F. B. O. publicity. Leave it to Nat not to miss a bet!

On the reverse side of the sheet stills from "The Last Edition" adorned the page, with another blurb about the New York premiere of the production at B. S. Moss' Cameo Theatre on November 8.

Two hundred newsboys distributed these newspapers on Election Day, starting fully six and seven hours before the returns came in. The boys went tearing down the streets of New York, distributing the newspapers and shouting at the top of their lungs: "The Last Edition!!!! Uxtry! Uxtry! The Last Edition! Walker Wins!"

The film, needless to say, was brought to the attention of hundreds of thousands of New Yorkers and out of town visitors who jammed the streets of New York from early morning till late at night on Election Day. The cost of printing the newspapers was small compared with the results achieved, and the publicity obtained for the production.

TREMENDOUS POPULARITY OF CANDIDATE SHOULD BE EVIDENCED BY LANDSLIDE OF VOTES

NEW YORKERS DEMONSTRATE THEIR PREFERENCES

SPECIAL (Nov. 3) — "The New York Evening Views" again scooped the town when it got the jump on all its rivals and presented its readers with the first prediction of today's election-struggle. We hope Jimmie Walker will be elected over Frank D. Waterman as Mayor of New York City by a tremendous majority.

Reproduction of the front page of two-page newspaper "issued" by F. B. O. a good deal in advance of the election returns. New Yorkers fell for it like regular fellows, and the result is that "The Last Edition" is being talked about all over the city. It was a grand hoax, proving that to a real exploitation man there is nothing anytime or anywhere that was not meant to be the basis for an exploitation stunt.
Calla Strikes a Natural
In “Keeper of the Bees”

Uses Two Bee-hives to Ballyhoo Picture

JOSEPH CALLA, Manager of the Strand Theatre, Canton, Ohio, in conjunction with Louis Geiger, Manager of the F. B. O. Exchange at Cleveland, evolved a clever and inexpensive exploitation stunt for “The Keeper of the Bees” which drew capacity crowds to the theatre not only during its week’s run but for a solid week before the showing.

These smart showmen secured from the A. I. Root Bee Company, of Medina, Ohio, the largest apiary in the world, two cases of live bees, consisting of eight thousand of the insects. These cases of bees were placed in the lobby of the theatre one week before the opening of the picture and attracted enormous crowds. The bees were held over for a second week, during the run of the film, and the managers attribute the capacity business not only to the excellence of the production and the drawing power of Gene Stratton-Porter’s name, but to the unique bee display in the lobby, which aroused curiosity and interest in the passersby.

MR. CALLA also secured the cooperation of all the women’s clubs in Canton. Seventy-five percent of Mrs. Porter’s readers are women and are, of their own accord, willing to act as unpaid exploiters whenever and wherever a picture of hers is shown.

Savings Bank Publicity
on “The Gold Rush”

THREE savings banks in Canton, Ohio, went into large newspaper space to tie up with the run of Charlie Chaplin in “The Gold Rush” when this United Artists Corporation release was showing at the Valentine theatre. The effect was to give the engagement of the Chaplin comedy an unusual send-off.

All three of the banks took large newspaper space on the opening Sunday, averaging a quarter of a page each. In this the banks featured the picture, the theatre, and matched the space used by the Valentine. In two of the ads the theatre was given as much prominence as the banks, and in one a Chaplin cartoon dominated the display.

In connection with the advertising angle of the banks, the Dime Savings copy said: “His interpretation of this epic scramble for fortune by its very hilarity on top of tears emphasizes a truth dear-bought by the many—that for every fortune laid on a basis of luck there are hundreds of thousands based on simple and savings bank deposits.” The First Trust and Savings Bank argues this up, “Proving that to one fortune based on a ‘get rich quick’ stroke, hundreds of thousands have gained wealth in safety and comfort through the way of the wise.”

Tom F. McDonald, manager of the Florence Theatre in Pasadena, one of the West Coast Langley Circuit, secured these two racing cars which were used in making “California Straight Ahead,” Reginald Denny’s latest Universal Jewel, to ballyhoo the Denny picture for him. Car No. 7 is driven by A. Kansas, a stunt driver, and No. 3, by Bud Lyon, another stunt driver. Mr. McDonald is standing behind No. 7 and Assistant Manager Spurr is behind No. 3. The sign on the marquee is 6 feet square and revolves, being driven by an ½ hp. motor.
Flivvers Exploit “Zander the Great”
For Granada Theatre, Santa Barbara

CONCENTRATION on the Ford automobile angle was the highlight of the exploitation of “Zander the Great,” when this Cosmopolitan production recently played the Granada theatre in Santa Barbara.

Through an arrangement with E. M. Fillmore, Ford distributor, a Ford Assembly Contest was held on the Granada stage in conjunction with the showing of the picture. This not only proved good entertainment, but was an added advertising angle, the Ford dealer sending out 2,000 letters to Ford owners, calling attention to the stunt, the picture, and, of course, his car.

A world's record of one minute and seventeen seconds was established during the engagement, with G. A. Martin, managing editor of the Santa Barbara Morning Press acting as official time-keeper. This brought on a national challenge to any Ford Assembly team in the United States, resulting in much excellent local publicity.

A parade, composed entirely of Ford automobiles, properly banneled, paraded the down-town streets. The banners called attention to the fact that Marion Davies crossed the country in a Ford in “Zander the Great,” while other slogans, such as “Don't Miss Zander—it's Great,” were also used to good advantage.

Five twenty-four sheets; 15 three sheets, 200 tack cards, 4,000 heralds and liberal newspaper advertising completed the campaign, which was conducted by J. F. Churchill, Managing Director of the Granada, and H. D. McBride, publicity chief of the California Theatre Co., operators of the Granada.

Boston Telegram
Springs a New One

A LMOST every kind of contest under the sun has been worked up by newspapers to assist some motion picture production on its way to box-office glory, but it has remained for the Boston Telegram to let us in on something new in the way of contests.

For several weeks of late, the above named newspaper has been running a box at the top of one of their news pages, across the top of which appeared the line—“Their Hero Son.” Then followed a few lines explaining that the three words of the title comprised a new kind of contest, in which all boys and girls were invited to participate, stating further—“The heading above this little story is composed of three words. When the letters are transposed they form the title of what many critics call the world’s greatest picture now playing in Boston to big audiences.

“[To give boys and girls a chance to show their brightness, The Telegram makes this proposition: Take the letters forming ‘Their Hero Son’ and transpose them so as to spell the title of the great picture.

“Every boy and girl correctly naming the picture will be given a free ticket to see the picture during its present run. There is only one condition—the boy or girl must come with parent or guardian with their ticket of admission. Send replies to Movie Editor,” etc.

For the benefit of anybody’s boy or girl who happens to be “stuck” trying to solve the title, we merely state that the contest took place during the run in Boston of a picture called “The Iron Horse.”

Greatest Publicity Free

There is no better conveyer of word-of-mouth advertising than a child.

On this premise, the Best Theatre, Parsons, Kan., in cooperation with the Parsons Daily Sun, gave a free morning matinee to the children of the city during the run of Paramount’s “The Lucky Devil.”

This valuable stunt drew hundreds of kiddies to the Best and was given generous notice in the press. Preceding the matinee, the Sun published a full page advertisement announcing the performance. A coupon clipped from the paper admitted every child under 12.
The Big Little Feature

REVIEWED IN THIS ISSUE
Fire Away
Educational
Amundsen Polar Flight
Pathé
Voice of the Nightingale
Educational
More Mice Than Brains
Pathé
The Adventures of Mazie No. 4
F. B. O.
Hot Doggie
Educational
Hot Feet
Educational
Cleaning Up
Educational
The Uneasy Three
Pathé
Sweet and Pretty
Educational
Pathé Review No. 46
In Tulip Land Cranfield and Clark
Ko-Ko Song Car-Tune
Red Seal
Out-of-the-Inkwell
Red Seal
The Scarlet Streak
Universal
International News Reel No. 91
Kinograms No. 5132 Educational

“Fire Away”
Educational
2 reels
At Fresno, a mining engineer, on his way West, meets Lolo Links, who is returning to her father's ranch. Al Pulls the train box to draw Lolo's chair toward him. Lolo notices this and time to change seats with the girl beside her, and when Al pulls the chair, he is very much disappointed to find a colored girl perched on his lap. The fat man, climbing to the upper berth with difficulty, some chauvinism, some chauvinism, etc., white people look on. But they always produce laughter.

Play up Al St. John.

“The Amundsen Polar Flight”
Pathé
2 reels
Should prove a very interesting news presentation. This is the authentic motion-picture log of the Amundsen polar expedition in the first attempt to reach the North Pole by airplane. It depicts the hardships endured by Capt. Roald Amundsen, discoverer of the South Pole, and Lincoln Ellsworth and their crew, in their valiant battle against adverse conditions. It shows their departure and their return home. Having been given up as lost, their welcome home is most touching, and they are honored by the King of Norway.

Due to the interest which this flight aroused, this will undoubtedly go with the average audience.

“The Voice of a Nightingale”
Educational
1 reel
(“The Voice of a Nightingale” was awarded the Reisenfeld Medal, presented annually to the most novel short subject of the year. There could hardly be any choice in the matter of award this year, for “The Voice of the Nightingale” seemed almost in a class by itself. Not that the competitive subjects were lacking; on the contrary, they were far better than ever before.—Editor.)

A charming little story that could be run as an added feature. It is virtually a fairy tale, done in natural color, that will delight the children, and will prove no less delightful to the grown-ups. The beauty of the life of two birds is vividly portrayed, and is truly inspiring.

“The Voice of a Nightingale” is the story of a little girl who keeps a as a plaything a little nightingale, who is a fairy bird, charming the child's dreams. As she slumbers, he takes her through the Kingdom of Flowers, giving her an insight into his life, and showing her how by holding him captive, she is breaking the heart of his mate. On waking, she immediately sets the nightingale free, and as a reward for her kindness, the nightingale loans the little girl his voice. She goes about the fields, singing beautiful, the happier for the kindness she did the nightingale.

That grown-ups are interested in these beautiful fairy tales is proven by the popularity which the introduction of Oscar Wilde's “The Nightingale and the Rose” and “The Unhappy Prince” met when introduced in one of Broadway's most successful musicals.

Being a beautiful fairy tale with a moral, you should have no difficulty tying up with the schools.

“More Mice Than Brains”
Pathé
2/3 reel
This edition of “Aesop’s Film Fables” does not measure up to the high standard of entertainment value previously established, but is, nevertheless, pleasing.

The farmer is greatly grieved by the antics of the multitude of mice on his farm. The cat offers to get rid of them for which the farmer is very grateful. The mice follow the cat into the lake and it is supposed that they are drowned. When, however, the farmer opens the faucet to take a drink, all the mice run out, and the farmer's troubles start anew.

EXHIBITORS TRADE REVIEW and Exhibitors DAILY REVIEW readers’ losses are small indeed when they follow our reviews on pictures and buy accordingly, because our reviews are fearless, honest and impartial reviews of pictures. Exhibitors who have not done so in the past and will do so from now, can reduce by 90 per cent of the poor pictures they have run.

What we do in the Reviewing Department is to furnish a guide to the exhibitor when he books his picture and makes up his program.

“The Adventures of Mazie”
No. 4 or “Mazies Won't Tell”
F. B. O.
2 reels
Mazie St. Clair is interested in her employer, George Dorsey, who, however, is pledged to another. Through a misunderstanding, Dorsey accuses Mazie of being aggressive and Mazie, offended, quits. She becomes associated with her friends, Tripp and Fall, private detectives, and attends a party in that capacity where she finds Dorsey and his betrothed among the guests. The latter, jealous of Mazie, “plants” her jewels in Mazie's room and announces their loss. Mazie is, however, exonerated, the other being shown up in her true colors, and Mazie and George become friends.

Another edition of “The Adventures of Mazie” series which will please. This series is bound to make friends and be of actual box-office value. It is done in the usual fast tempo and the high calibre of the previous ones. There is sufficient plot and action to hold the interest throughout, and Alberta Vaughn's vivacity is still refreshing.

Flash advance announcements on your screen for they won't want to miss any of this series. Advertise it along with your feature.

“Hot Doggie”
Educational
2 reels
Walter, a poor but well-meaning soul, is in love with Dianne, whose father strenuously opposes the match. When, however, he learns that Walter's uncle wrote stating that on his arrival, if he found Walter married, he would give him a million dollars, Walter's attitude changes. The wedding preparations are made and the ceremony takes place immediately.

A cocking good comedy, crammed full of laughs.

Buddy, the dog, almost steals away the honors from Walter. Hirs, He's a real buddy to Walter, sharing his every joy and sorrow. His intelligence and understanding within the hearts of some time.

When Walter makes preparations for his role of bridegroom, Buddy, in the true spirit, discards his everyday collar and takes from the cupboard, another, altogether with a big white bow.

(The continued on next page)
“Hot Doggie”  
(Continued from Preceding Page)  
which he does. His expression of joy  
quelled the urge of部門 to cry from  
Walter tells him that doggies can’t go to  
church. He removes his be-ribboned collar  
and as a matter of figure as he sadly  
waives the departure of his master.  
Walter Hiers furnishes all the comedy, of  
course. His wedding day is a very hectic  
one for him, and the ceremony is finally  
perfected with the bather, with the shower  
curtain as his only protection, his clothes  
having been stolen by burglars.  
Duane Thompson is very sweet and pretty  
as the flapper.  
Play this one up as being one of Walter  
Hiers’ best; and Buddy will offer many sug-  
gestions for exploitation. You might effect  
a tie-up with a dog show.  
* * *  
“Hot Feet”  
Educational  
Here’s another good one-reeler as one-  
reelers go.  
It’s the old story of the hick aunt and  
cousin from the country come to visit the  
hotel, situations and they certainly are  
the greenhorns.  
Cliff Bowes, as the sophisticated city chap,  
has to act his part, so his contribution toward  
the comedy is not very genuine.  
The Charleston is the rage, and there’s no  
 denying it. They all do it—the hosts, the  
guests, the butler and his little picture  
maid. Therefore, a Charleston contest  
would be most appropriate to run in conjunc-  
tion with the showing of “Hot Feet.”  
* * *  
“Cleaning Up”  
Educational  
Wiley becomes interested because hubby  
is always belittling her duties as housewife. When he is  
for coming late, he laments the fact that he hasn’t  
the easy life of a housewife. Wiley, in indignation,  
goes to mother and hubby assumes the duties of  
the household, with the result that his home  
is nearly ruined.  
This one will please. It is not screamingly  
funny, but the plot is woven of such stuff as  
will hold the interest. The helplessness of  
newly married people always is a source of  
amusement.  
Johnny Arthur as the husband gets into  
every conceivable predicament, but he never  
for a moment becomes nonsensical, and  
his pliability and failure to become aroused in  
the midst of terrible situations, only adds to  
his humor.  
Helen Foster is very cute as the wife, and  
George Davis deserves special mention as her  
“sap” brother.  
* * *  
“The Uneasy Three”  
Pathe  
Charlie Chase, Katherine Grant and Bull  
Montana aspire to be society crooks. As their first job they  
decide to rob the Kard brooch which they have  
been given by Mrs. Van Courtland to her daugh-  
ter, in order to save the Van Courtland  
home and collie with an auto carrying the Metrop-  
olitan Trio, who are to entertain at a dance at  
the Van Courtland home. The crooks persuade  
them that they have been called off and proceed to  
the party, announcing themselves as the performers.  
They do steal the brooch, but reform before the  
final fadeout.  
An interest-holding two-reeler that will  
prove satisfactory on any program.  
The casting is essentially melodramatic,  
Katherine’s tenderly holding the Van Court-  
land baby being conducive to their reforma-  
tion.  
As the entertainers the three are particu-  
larly funny. Charlie, the pianist pro tem,  
finds it convenient to complain of an injured  
hand, pretending to be unable to play, when  
in truth the baby has only pulled out the  
plug which connects the electric player  
piano. In the midst of his complaining,  
when the baby connects it again, he is com-  
 replaced to pretend playing, and a repetition  
of this action is good for some big laughs.  
Katherine Grant, Bull Montana and little  
“Husky” Hanes all do their bit with the re-  
sult that “The Uneasy Three” is an altogether  
entertaining two-reeler.  
* * *  
“Sweet and Pretty”  
Educational  
Good fast entertainment. “Walking on the  
Water,” one of the “Magic Eye” series is a microscopi-  
c view of that classic—“Belle of the Black Forest,”  
a fashion show in fourteenth century style, makes our present-day  
styles seem quite same in comparison. The  
new series of American Old-Fellas in Pathcolor deals  
with the “Brown-Eyed Susan.”  
* * *  
“In Tulip Land”  
Cranfield & Clark  
This is the first of the series of 3 pictures  
which Cranfield & Clark produced in Hol-  
lant. The primary subject embraced in the  
filming of the first annual Dutch Film  
Show to be held in fifteen years, and its  
secondary purpose is to produce a film  
that would help to beautify the parks and  
homes of America, through the best exam-  
 ples of horticulture, afforded by Holland.  
Col. Cranfield became interested in the produc-  
tion while Abe Meyer directed the actual  
filming. Various types of tulips and hy-  
acinths of Dutch gardens, narcissus, wind- 
 breakers, blooms of Boss-  
koop, the city of Middachten built in 1200  
A.D.; the castle of Weadam and the  
estates and gardens of Count William Ben-  
tinck and De Goeyen were all shown in a  
most fascinating manner.  
This noteworthy little picture should find a  
wide range of interest, for aside from the  
love of flowers which every woman patron  
of the motion picture has, both men and  
women of every community in the country  
have some interest in gardens of some sort  
or other. Pictorially the film is all that  
could be desired.  
* * *  
“Ko-Ko Steps Out”  
Red Seal  
Up to standard is this “Out-of-the-Iakwell”  
series.  
Ko-Ko has taken to dancing, and dissatis- 
 fied with the dancing master he draws him-  
 self a charming dancing mistress who goes into  
the vaudeville, which arouses the query, “What’s that  
a comedy without the Charleston?” The girl’s  
up is quick and they all start a-doin’ it—Max Fleischer himself, Ko-Ko, the dog,  
the cat, even the shoes on the floor, the chairs  
and the table.  
* * *  
The Adventures of Mazie No. 5  
“So’s Your Old Man”  
F. B. O.  
Mazie tries to interest her employer into investi- 
gation of a fake model that she has in- 
invited her friend into parting with some of her  
money for the sake of the school, or to buy a set of  
the building. Mazie is rescued by her good-looking  
employer, and they become friends again.  
* * *  
“Dixie—Ko-Ko Song Cartune”  
Red Seal  
This edition is of unusual merit. If they  
have any sense of rhythm at all, “Dixie”  
makes them.  
The clever introduction, the novel presenta- 
tion, the ball bearing time over the syllables  
which is bound to set them off, supplemented  
by the unique invention had to carry out  
the thought, makes for a most entertaining  
feature.  
News Reels In Brief  
International News Reel No. 91  
GALAPAGOS, PACIFIC OCEAN—Queer  
galapagos natives cordial visitors. NEW  
YORK CITY—Introducing the champion  
beauty of right sprints—FLOYD, ORE,—Thousands of turkeys join the  
great migration of holid- 
day boards in American homes. CAL- 
CUITTA, INDIANA,—Farmers in Benin- 
gium cheered by thousands on tour of  
WILSON, D. C.—The new Red  
Crissmas drive opens with Mrs. Coolidge signing up the President. WASH-  
INGTON, D. C.—Mrs. Coolidge meets  
sturdy Joe Hefin, picked as the “typical  
Washington boy” from a host of Capital  
boys. MADRID, SPAIN—The young Prince  
of Asturias presided over the ceremonies  
which marked a dormant celebration in honor of Spanish  
American friendship. Unhappily Mother Moore voices this nation’s good wishes.  
FORT COTES, INDIA.—It is reported  
that the first flight test for new “rappier” of the air. Few batteries are known.  
O.F. G. and the machine crashed, WADURST,  
ENG.-  
G. When a young European lady who has  
landed in London, eyes the American  
tourist meets disasters in fog, PHILLA-  
DELPHIA, PA.—Omit Chicago takes the  
olies, Milwaukee, Detroit, Atlanta, India-  
apolis, Chicago, Albany, Rochester and  
Syracuse. “It’s a strange, wonder man  
of gridiron thrillers vast crowd with sensa- 
tional runs as Illinois team conquers  
Penn. NEW YORK CITY (New York City  
only) Election of the New Mayor  
which was held—Mayor elect and Mrs. Walker at the polls,  
SALEM, N. H.—Omit Boston and New  
Orleans—Compares the six months in death-defying race. Peter De Paolo  
Ditch SS. May Bell championship by shattering  
previous mark.  
Kinogrom No. 5132  
NEW YORK — Walker Wins — Former  
State Senator and regular Democratic can-  
didate in the state, H. V. Walker, New York  
NEW HAVEN-Mid-Season Classics Thrill Patrons—  
A Real King Going Back Home—Chief Amos  
of the Iroquois shows that he says good-bye to U. S. SAN FRANCISCO,  
Cater to Modern Barbarism.—With his pol-  
lot of the time, people go to cinema to  
see some sort of a series. They are sup- 
posed to remember the adventures of MAZIE—UN-  
known Soldier is Honored by Italian- 
Patriots—At the fair in Rome they have a  
tomb dedicated to America’s hero dead.  
PARI—She Shows You How to Keep Fren-  
ch Growing Old—Mile. Andreu Peyre, who is  
still a flapper, would rather flirt with  
death than mere man.
THE DAY OF THE SHORT SUBJECT HAS ARRIVED

Cooperative Movement Planned by Producing Companies
To Put Over National Laugh Month Assured

THE BIG BUSINESS OF LITTLE FEATURES

By R. T. Cranfield

Our business in this line of product is daily becoming more important and, as shadows our feature movements, in fact, now we devote most of our time to our "Gems of the Screen" and other single reels.

Two years ago, we invited a conference of important business interests at a luncheon on board one of the big Transatlantic liners. There was a big flower show being held in Europe, and thousands of garden lovers and others wanted to see it. So we were commissioned to go to Holland and bring back this Flower Show!

On our return, a National magazine told its readers of our three Flower show pictures, and interested all the Garden Clubs in the country. We have been flooded with letters and telegrams from theatres in every section of the United States and Canada calling for dates to book "Tulip Land" and its companion pictures.

In every case the Women's Club or Garden club had asked their neighbourhood theatre to show the pictures. When one realizes that a large proportion of these people are not "movie fans", one can visualize the growing influence of short subjects in the industry. Since then, we have been consulted by other influential persons interested in hobbies or units that they believe should be screened and distributed for the benefit of everybody.

A widespread interest is growing in this phase of the motion picture, and with it, a return to the picture theatre of many patrons who were dropping the habit of visiting their local house because they were not interested in the average feature which is sometimes given by their theatre as a "box office attraction."

I was in a theatre in my home town one night last week, and noticed that the audience applauded the news reel and the scenic, but the feature left them cold, and it was not a bad feature at all!
Hotel Menu Teaches
"Short Product" a Lesson

By FRED J. McCONNELL
Short Product Manager Universal

While at lunch yesterday, in glancing over the menu card, my companion, a well known film man, remarked:

"McConnell, you are always hopping us up on Short Product. The way you tell it, there is nothing else like it in the world. Take a look at this menu, and you will find a corking sales talk for Short Product." and here's what he pointed out in detail: "I'll not try to use his language, but will give you the gist of it:

"Entertaining people is like feeding them. It's an appeal to the senses. A menu gives as an "entree," a nice roast, a fowl, or a well-tossed fish, but no one ever thinks of making an entire meal out of the entree. Neither does anybody going to a picture theatre consider they have gotten their entertainment out of a feature, unless it's not by you means. The "menu" tells you that the coffee, dessert and soup are very important parts of that meal. Many a wonderful meal is spoiled by poor coffee and dessert, and many a mediocre meal sends a person away happy if they have a nice dessert and something happens at the dinner table happens in the theatre.

"A knockout comedy has saved many a feature director's reputation, even the News Weekly has become in itself a business builder, and you should hear the yells at the box-office if it is left off the program for any reason.

"There is no use taking, you've got to recognize Short Product. You can't take it as a matter of course, or a necessary evil. You've got to have Short Product because people demand it. If people didn't demand it many exhibitors wouldn't run it.

"Pick your Short Product with as much care and intelligence as the average housewife selects her soup and dessert.

"Remember, that a roast may be tough, but a good cup of coffee is 90 percent of the people happy and compliant.

"Remember, a program must be schemed to appeal to 100 percent of the people. This means that it must have variety. It is a cinch that the feature picture has a varying appeal to different people. Therefore, for those people that don't fall so hard for the feature you must give them a well handled topical review and a comedy with plenty of laughs—a novelty reel.

"Each of these Short Subjects have in themselves a distinct appeal and this appeal satisfies people one way or another.

* * *

'Reeviews' and 'Searchlights',
Two New Series By Urban-Kinetco

Edwin Miles Fadman, President of Red Seal, signed a contract this week with J. M. Bortman, President of Urban-Kinetco, whereby Red Seal will produce two new series being prepared at the Urban-Kinetco studios under the supervision of Max Fleischer.

"Reeviews" will be a film magazine of current topics. Arrangements have been completed so that Fleischer will have a man in almost every part of the globe ready to go out and take needed scenes. In addition, Fleischer is kept informed by cable of just what important events are going on, so that he has his finger on every important event that has film interest.

"Searchlights" is the name given to a series of one-reelers on popular science, edited and filmed by Fleischer in accordance with the standard he himself set with the "Einstein" and "Evolution" films. All of the series will be made with the assistance of experts, and Fleischer's contract gives him scope to engage the best man in his line, regarding where he may be. Through Dr. S. E. Witt the New York physician who introduced the "Anismas" treatment for high blood pressure and arteriosclerosis into this country, Fleischer has already concluded negociations with Dr. H. H. Wirtz, the German scientist who discovered "Anismas," to come to this country and supervise a health film.
Shorts Can Be Made the Biggest Bet in the Industry

Letter from Exhibitor Expresses Belief That Field Is Big? But That Showmen Must Help Along

Dear Editor,

I believe serial pictures can be made into one of the biggest box-office bets in our industry. Believe this can be accomplished, however, the producers have a lesson to learn, that is the average adult, attending motion picture theaters today has an advanced somewhat beyond the mentality of children. Some of the situations in serial pictures to-day are an insult to the intelligence of our patrons. When people are thrown over cliffs four or five hundred feet high and get up walk away with hardly a limp, some thing has pretty nearly reached its limit. Even the children at the matinees have a good laugh at these scenes. I recall screening a serial recently; the same thing happened and the dummy actually landed on its head and the next scene showed the hero, for whom the dummy was used, getting up and mounting his horse and riding away.

I have always used serials when it was possible to get one that I thought I could show without having any of my patrons murder me after the first episode, but I have found that the right kind of serials are as scarce as hen's teeth.

To prove my contention that serials properly made can be made one of our best box-office bets, let me mention two serials which just happen to come to my mind, namely, "Buffalo Bill" and "Into the Net". Both of these serials outdid any feature I ever played, and not only for one or two days, but for ten and fifteen weeks. We could bank on the days these were showing every week, regardless of weather or opposition.

It seems to me that some of the so-called super-productions now being made in twelve or fourteen reels might well be made into serial pictures. People are beginning to protest against sitting through twelve reels of a feature and getting little else with it. I understand that with some of the recent big productions the producers have found it very difficult to eat them down to even twelve reels. If instead of cutting and hacking the pictures, to get them down to the required footage, they were released in serial form the exhibitors could use them and still give his audience a five or six reel feature, a news reel or educational subject, and two reel comedy and stimulate his box-office with a variety of program.

It may be possible that with a little application of common sense and a little less thought of the eternal dollars and cents, we may bring to the box-office some of the millions we, of all branches of the industry, have ourselves driven away, and then blamed the radio and dozens of other agencies for doing it.

The producers are to blame inasmuch as the motion picture public are getting tired of the hopeless drivel that is being ground out day after day and week after week.

We have seen plenty of examples of this in the past few years. For instance one producer made a picture characterizing modern standards and then followed it with a picture which happened to appeal to the public fancy and was an instantaneous hit. Immediately the market was flooded with fifty to a hundred features of the same type and the poor ex-

Sincerely,

(signed) JOSEPH W. WALSH.

There was a prize offered for the best costume appearing at the Grand Theatre, Centralia, Washington. The costumed children were to stage a parade before the showing of "The Fighting Ranger." The returns were bigger than expected.

Christie in Greatest Year

Alternating His Directors

28 Two-_Reel Comedies on Way for Educational Release

The season 1925-26 will mark the greatest in the history of the Christie Comedy Company. Production is well under way on a schedule which calls for twenty-eight two-reel productions, all of which will be released through Educational Film Exchanges. The new schedule, the largest thus far attempted, includes four separate series with Bobby Vernon, Neal Burns, Jimmie Adams, Billy Dooley and Walter Hiers as the stars.

But it is not only in numbers that the Christie program is big. Whatever the Christie stars may have offered during the past year, their new vehicles will be entirely different from anything they have ever attempted. Variety of characterizations in their offerings is the keynote of the new schedule, with one or more pictures released in each series, and thus far, they have adhered strictly to this rule.

This has been made possible partly through an exchange of directors with each production.

Earl Rodney, erstwhile Christie comedian, has been raised to the rank of director, and with William Watson, Robert Thorinby and Harold Baudine, comprises the directorial staff.

Scott Sidney has been loaned to Metropolitan Pictures for one production. This will be "The Million Dollar Handicap."

It is rather a difficult procedure to follow the Christie comedians in their respective efforts. Hiers' last effort was as a policeman; Jimmie Adams' most recent vehicle casts him as an immigrant; Bobby Vernon in his latest is an American doughboy who returns to France four years after the armistice in search of his former sweetheart. Neal Burns has just finished enacting the part of a Swed-

ish maid.

With the plan of alternating directors and a class of stories built around each of the stars, despite the enlarged production schedule each production will be distinctively humorous.

Frank Roland Conklin is editorial supervisor, Sig Herrig and Hal Conklin are also working with Frank Conklin. Norman McLeod is chief gag man at the studio.

Better Comedies

Best Chance for Pretty Newcomer

Hal Roach, Star-Maker, Says "Eligible 1/2" Are Knocking at Wrong Door

A paradoxical situation confronts motion picture comedy makers in regard to the employment and retention of pretty leading women, according to Hal Roach, producer of fun films who, at thirty-three years of age, is enjoying his makers' experience in the role of film producer.

Here it is: Comedy producers want pretty girls, need them badly in their work, yet, thousands apply for work who can't be used, while at the same time the girls these producers really want may be seen every day riding past the comedy studios and getting off the busses or street cars, or out of their flivvers, to apply for a chance at the gates of the dramatic studios.

The fault is that in the minds of practically all of the "one out of a hundred" type of girls, whose chances in pictures is good, is
Patheserial "Wild West" Greets Return of Old Star

Virginia Warwick, former Mack Sennett player, returns to the screen in an important role in the thrilling Patheserial production "Wild West," which features Jack Mulhall and Helen Ferguson.

Miss Warwick, who plays the second feminine lead in the Patheserial chapter, gives a highly commendable characterization as Elsie Warwick, a young girl who is engaged to be married, but seeks to defend the show's beautiful star, portrayed by Helen Ferguson.

Miss Warwick is accompanied by her parents, left St. Louis and settled in Los Angeles. Virginia began her motion picture career as many celebrities before, with Mack Sennett. She was one of the beauty backgrounds, which then included Betty Compton, Phyllis Haver and Gloria Swanson, and at that time was the youngest girl playing in Sennett productions. With the completion of her Sennett contract, Virginia signed to appear in Century comedy offerings, at which time she met and married Jimmie Adams, the comedy star.

Displaying unusual dramatic ability, Miss Warwick was chosen to enact important parts in the Richard Talmadge picture, "The Speed King" and "Hans Off," with Tom Mix. She then worked her way up to a leading role with Rudolph Valentino in "The Four Horsemen."

Miss Warwick is said to have given the best portrayal of her career in "Wild West," which, in addition to being a serial production, is also released as a feature to theaters throughout the country. The first chapter of the serial version was launched on September 27, and is enjoying tremendous popularity among picture fans wherever shown.

Big Month for Universal

Julius and Abe Stern, officials of the Century Film Corporation, announce an unusual schedule of releases for the month of November. Five two-reelers will be released in all, including a new Buster Brown comedy and a Century Special entitled "Little Red Riding Hood."

"Red Riding Hood" is a screen adaptation of the famous fairy story and was made with an all-star cast. Included in those who took part in this production are Arthur Trimble, now popular as Buster Brown, Baby Peggy, Louise Lorraine, and Peter the Great, the famous dog-star. Peter the Great, not to be confused with Pete the dog comedian, now playing Tige in the Buster Brown comedies, is seen in "Red Riding Hood" as the Wolf.

The Century release schedule includes comedies by Edna Marian, Wanda Wiley and Eddie Gordon, in addition to the two afore-mentioned.

The first release for the month will be "Nursery Troubles," an Edna Marian Century comedy directed by William Watson. It depicts Edna as a nurse-maid in a baby-checking establishment. Besides containing several amusing and entertaining baby sequences, in which a dozen or more of lusty infants provide sentiment and comedy, "Nursery Troubles" shows Edna in a delightful role, filled with humor and laughable escapades. It is scheduled for release November 1st.

The next Century release, on November 11th, will be "A Taxi War," in which Eddie Gordon is seen as a belligerent taxi-driver, whose chief rival is played by Larry Richard.

Exhibitors Trade Review

"COMEDIES FOR NEW-COMERS" SAYS ROACH

(Continued from page 39)

the conviction that only dramatic studies can help them to win fame and fortune, and that work on comedies is inferior to work in the big features.

The other girls, the 99 out of 100, whose chances are doubtful, simply are sent away because there isn't enough "extra work" and "bits" to keep them busy. They aren't needed. The entire country floods Hollywood with them constantly.

There are perhaps 200 girls in Hollywood at any one time who have a "chance," and yet are unknown and just seeking that chance. They have the qualifications, but with them they have a conviction that the difference between two reels and five reels means the difference between inferior and unrecognized work and big work that people will notice. This conviction in newcomers is unexplainable, because it is well known that of the biggest stars of today the great majority got their chance in the comedies.

In Culver City, where the Hal Roach studios, the DeMille studios and the Metro-Goldwyn-Mayer studios are located on one block, there are two blocks of studio where the girls will go past the Hal Roach studios to the other two, with visions of being a dramatic star in gorgeous settings.

As a matter of fact, here is the actual truth regarding their chances. Evva in the days of ordinary slapstick, hokum comedies, a girl "in stock" in a comedy studio would make fifty appearances on the screen in one year, perhaps more. This screen contrast with perhaps, six, eight or ten roles in dramatic features—with good fortune—at the most, something up. The screen contrast not only is a radical difference in experience and valuable training, of which comedies give several times as much as features within a definite period, but an important difference in how well the public will know the girls' faces at the end of the period. The comedy girl will have a better chance to a wider and more diversified audience.

Today, with Hal Roach and other comedy producers hiring the same big players who play in their two red comedies, an innovation which gained its biggest impetus within the past three months, although it has been formulating for a year or two, if comedies give a girl opportunity to "break in" it is a better opportunity than dramatic work. Today the difference between comedies and features in quality, aside from those features which are still running but were produced many months ago, clearly the same difference as between a high class vaudeville act and a high class full length play—a difference in length, only. The casts and quality of production are on a par, Hal Roach himself has adopted a concise slogan to go over all production, declaring that it must be worthy of being called "half program."?

Katherine Grant, Martha Sleeper and Suz O'Neill are three girls under contract with Hal Roach. Their contracts are for a period of years and at their conclusion these three, practically newcomers, will be getting the same graduation of salary that extremely lucky dramatic actresses would achieve in the same period of time. They have the added certainty of being under contract and having the "star maker" of comedies, who has trained Jackie Coogan, Lloyd Lloyd and Bebe Daniels, as their guide.

* * *

LANGDON THREE REELER

Harry Langdon's first three-reel special comedy made by Mack Sennett, entitled, "There He Goes," will be released by Pathe on November 29th.
Colored Poster for Newsreel
Meets With Exhibitor Approval

International's Innovation Sure to Become Permanent

Edwin Miles Fadman, president of Red Seal Pictures Corporation, has just had prepared in connection with his feature, "Evolution," what he believes is one of the most unusual press sheets ever offered.

The publicity stories therein have all met the test of breaking into the metropolitan dailies of those cities where the film was pre-released. A tremendous number of publicity stories were prepared well in advance of the first showings of "Evolution." Only those that got by the film editors of the New York, Los Angeles and other first run towns have been retained for the press sheet.

Similarly, with the advertisements, the heralds, the teaser campaigns, the advance stories and the press reviews. Only those that the big showmen used have been retained. This means that every single item in the sheet from the first page to the last has met and passed the most critical scrutiny and that every bit of publicity therein should pass the film editor.

It is Mr. Fadman's belief that this is the first press book to be compiled under such circumstances. He is convinced that the exhibitor will hail such a press sheet and may demand one with each feature.

* * *

Exploits First of Serial
By Half Price Admission

An exploitation idea that gets the children was put across recently very profitably by Reuben Spivack, of the Lowell Theatre, St. Louis. To induce the children to attend the opening of "The Great Circus Mystery," a Universal serial, he reduced the admission charge for the first episode from a dime to five cents.

Handbills telling of the show and of the five cent admission charge, were distributed at the three schools in the neighborhood of the theatre. Results are stated in figures. Over 300 children attended the opening in stead of the usual fifty or sixty at ten cents. The number of youngsters played to an subsequent episode at the regular ten cent price greatly exceeded his regular house.

This special one sheet was prepared by the International Newsreel for the exploitation of its two reel thriller, "Life's Greatest Thrills," saying the ground work for the furtherance of the idea of getting up a regular line of poster accessories for newsreels in general.

Right along with the other "Headliners" on the boards at B. F. Keith's Riverside house in New York is the Title of the "Our Gang" Pathé Comedy of the week. It is a regular feature in many theatres.
Many Additions to Fox Comedy Players
O. HENRY UNIT STARTS WORK

Among the latest comedy players to be signed to play various roles by Fox Films are:

Florence Gilbert, the “Van Bibber Girl,” Carroll Nyce, William Colvin and Maine Geary will be seen in featured roles in Daniel Keefe’s latest Fox O. Henry comedy, “Cupid a la Carte.” Production will start immediately.

Kathryn Perry and Hallam Cooley as “Helen and Warren” in the fifth of the new Married Life Series with Grace Goodall.

Grace Darmond, Sidney Bracey and Merry McBan in support have been chosen by Director Tom Bickingham, who will wield the megaphone over this production. Director Bickingham and Albert Ray will alternate in the direction of the “Helen and Warren” series, under the personal supervision of Comedy director general George F. Kent, at the William Fox West Coast Studios.

* * *

THREE DIRECTORS AT WORK IN ONE COMEDY

Two directors are being put through their paces by a third in Joe Rock’s Blue Ribbon comedy, “A Peaceful Riot,” which is now being filmed.

Tweedly, known to millions as a comic of rare ability, is handling the megaphone, while his cast includes Slim Summerville and Leon Kent, who are directors as well as actors.

* * *

“OUR GANG” RECOGNIZED

Long recognized in the world of motion pictures as one of the most amusing and entertaining companies in the profession, “Our Gang” is the Pathé comedy juveniles sponsored by Hal Roach who recently achieved the distinction of having their talents appreciated in three of America’s foremost national publications, including the Saturday Evening Post and the Woman’s Home Companion.

* * *

UNIVERSAL CONTEST PROVES TO SHOWMEN EXPLOITATION PAYS

That exploitation on serials pays in increased returns at the box office has been proved to showmen by the $5,000,000 Serial Exploitation Contest recently conducted by Carl Laemmle. For 20 weeks he starstruck prizes ranging from $10 to $100, for clever campaigns on Universal serials. That the prize checks were only one of the benefits derived from these campaigns is many letters he has received from the 110 showmen who won prizes.

Here is what two have written:

Fahmey Bridges, Arcturk Theatre, Franklin, Ind.: “I certainly want to thank you for the prize and to say that what I did in exploiting the serial has benefited me greatly in added revenue at the box office. Everyone enjoys the picture (The Fighting Rangers) and it has brought much added business.”

Jed Buell, Del Lince Theatre, Los Angeles: “I personally believe that your contest is one of the greatest ideas ever conceived for the proper exploitation of this sort of picture and thereby securing the ‘full box office value’ out of the picture.”

“Felix, the Cat” Crashes Sunday Supplement Section

“Felix” imitates the fly that parked on a king’s nose, and becomes a beauty spot on Miss d’Avril’s pretty face.

“Fighting Hearts” to Start Upon “Mazie” Completion

With work on the E. F. O. “Mazie” series by Neil Martin, spoiling toward completion, plans are under way for a new two reel series by Sam Heiman called “Fighting Hearts,” at the same lot, according to an announcement by B. P. Fiedman, general manager of production.

F. B. O. promises to take a leading part among independent concerns in the two reel field. Following “Fighting Hearts” it will run “Till Grimm’s Progress,” by H. C. Witwer.

More persons than usual, 33,000 more in fact, had an opportunity to laugh at the antics of “Felix the Cat,” the comical feline star appearing in Educational Pictures, when the fifth page section of the Herald-Tribune on Sunday, October 25, featured a series of “Felix” photo caricatures.

Felix “crashed” his way into the picture pages of this great metropolitan Sunday newspaper in the manner that would do justice to Tommany Young himself. Not only did Felix “crash in” but also “strutted in,” in his own inimitable feline way—via “The Charleston.”

On the Sunday afore-mentioned, the famous Pat Sullivan character dominated one of the picture pages with four views of his version of the dance as taught him by Virginia Vance, leading lady of Educational-Mermaid Comedies.

Not to be outdone by the “thousand and one” celebrities who have been breaking into print these days, by showing pictorially the “Helen and Warren” series, how they do the “Charleston” and having himself a few new ones up his sleeve, Felix decides to broadcast evidence of his skill to the world.

That he does this satisfaction is born out by the fact that following the use of this pictorial feature by the Sunday Herald-Tribune, another great newspaper organization, King Features Syndicate, requested the use of the pictures for distribution to about fifty of the principal newspapers throughout the country subscribing to this Hearst feature service, a most decided publicity “hut” for Felix.

This and many other Felix publicity ideas may be looked to advantage by Exhibitors who have booked the Felix cartoon series. For instance, the photo of a pretty local girl could have a small cut-out of the cat pasted on her cheek—call it a new beauty spot for if what you will. A prominent boxer could be posed boxing and Felix afterward inserted in the scene of boxing. Felix directing traffic could be inserted in place of the regular officer over a photo of the busiest corner in your town.

Think up a few of these trick photographic stunts yourself, Mr. Exhibitor. Send any print you desire Felix inserted into, to the exploitation editor of this publication and they will be returned promptly with a quaint figure of the cat carefully inked in. This is the sort of picture material that your local newspaper is usually willing to print—it has humor and local interest, a most ideal combination.

An Exhibitor’s Opinion

EXHIBITORS TRADE REVIEW:

Dear Editor:

In answer to your recent letter regarding my opinion of short subjects, I wish to confirm the following:

My frank opinion, through my experience as an exhibitor is that short subjects are of great aid to the box office.

For instance, as an experiment, I have advertised a two reel comedy to a far greater extent than usual and have not only that proven a box office attraction, but has pleased my patrons, who now look forward to the short subjects with keen interest.

I will advise you later, as to other means of advertising short subjects, which I found to be successful.

Very truly yours,

(Signed) Harry F. Nairn, Mgr.
Newsreels Chosen with Same Care That Is Given to Features

PROMINENT exhibitors throughout the country consider the news reel to be just as important in their programs as the feature is the report brought back by Mr. Harvey Day, general sales manager for Kinograms, whose news reel was released by Educational, on his return from a six weeks' tour of Educational exchanges.

"The position of the news reel on every exhibitor's program has been established and now it will continue to remain so as long as there are motion pictures. This has come about in two ways, first, through the wonderful strides made in the last couple of years, making it possible for news reels themselves in quality of production, speed in getting the news on the screen and higher entertainment value, and, second, because the public has created a demand for news reels by increasing interest, which has been brought to the attention of the exhibitors."

In Iowa, talked with Tom Saxe, of the Saxe Amusement Co., and in Philadelphia with Frank Buhrer, managing director of the Stanley Co., both of whom have devised valuable systems whereby they are in constant touch with their customers.

"In every report received from patrons there's a picture of the news reel, showing that this portion of the program remained in their minds as vividly as the feature. Both Mr. Saxe and Mr. Buhrer told me that their selection of news reels was given exactly as much care as that of their features, which is as high a compliment to the progress of this branch of the industry as one could expect."

Mr. Day reported that business contracted for making it certain that the coming season would be one number one for Kinograms. He brought back with him a report of renewed contracts amounting to virtually 98 per cent of those in the 1924-25 season, and a report of news reels released during 1925 and 40 per cent more than last year during a similar period.

Fleischer’s Daughter Makes Her Screen Debut

Ruth Fleischer, the young and talented daughter of Max Fleischer, the famous film cartoonist, makes her film debut in the new “Out-of-the-Inkwell” release, “Ko-Ko Steps Out,” issued by Red Seal.

Although Miss Fleischer made an entrance over one for Kinograms, she has never before appeared on the screen. “Ko-Ko Steps Out,” incidentally will capitalize on her vaudeville success.

She jumped into spotlight almost immediately on taking this stage debut, being recognized at once as a unique dancer. Her beauty and charm have been commented on by raving.Mr. Magazine. "Ko-Ko Steps Out," Miss Fleischer is seen doing the Charleston, together with her own variations of it. In addition, further comedy touches are secured when she is seen teaching it to her brother, who, after steps out of the inkwell to the screen, to a dog end to that great film clown, Ko-Ko himself.

Max Fleischer promises that the film will be the liveliest and funniest ever turned out by his studios. That would seem to be a hard task, but with his own daughter in it, the likelihood of it is probably increased. Work in on the conception of this picture than even the best of his other efforts. Dave Fleischer, Max’s brother, will do the camerawork, so that the film promises to be a family affair.

Advance Slides for Shorts

In considering all the helps that will tend to make your patron exhibit use your news reel in their favorite short subjects, do not overlook the use of house darling light. Trailers put together by producers and distributors of shorts are just the thing, but where trailers are not available, slides are the next best thing.

You use slides profusely to advertise the coming of features and special serials. Why not use them liberally to advertise the coming of a novelty subject, or a comedy, a news-reel, fun-films, scenic or adventure short. There are favorites in showmanship which will make your slides cost you less, therefore they should be exploited most, to increase the natural return from them. Features can better take care of themselves, than shorts.

Wholesome Two Reelers in Demand, Says Rock

A greater demand for entertaining short film subjects exists today than ever before in the history of the motion picture business. Exhibitors throughout the country are clamoring for wholesale two reel comedies that can be featured on their program for 40 cents each, and at the same time there is no demand for ordinary fillers.

This is the contention of Joe Rock, producer of Standard, and Blue Ribbon comedies, who recently completed a survey of the short subject market.

"Such two reelers as are now producing are extremely popular with showmen everywhere, as they are clean and entertaining and have a genuine appeal with adults and children alike," says Rock. "No longer will the producer of suggestive comedies find a market for his product, as exhibitors have found out that this class of so-called entertainment is neither profitable nor appealing." Rock recently mailed a questionnaire on the subject of comedy films to his patrons in the United States, and he bases his conclusions on the replies he received from this campaign.

Sam Bischoff Short Subject Schedule Ready for Start Action

In the production of short reel comedies, Samuel Bischoff, president of The Bischoff Inc., and the California Studios, has turned to the front rapidly among the producers in Hollywood because of the quality and excellence of his offerings. He has displayed a picture genius in forming his organization and getting the rights to such notable stories as H. C. Wolfenson, "The Office." This was considered a masterstroke in view of the fact that a dozen other producers were after the same series. Bischoff is an organization man and believes in placing each producing unit on its own responsibility.

Since Bischoff got his units in operation he has produced, a total of seventeen comedies. At present Bischoff has completed another Witwer "Classic in Slang," "Account of Monte Cristo," a Clove of Monte Cristo, Ed Laddy, one of the best comedy directors, handled the megaphone.

Another comedy for the Bischoff organization already finished the Birf funmakers is called, "Hollywood." Johnny Sinclair and Jimmy Jones are the chief funmakers with Charlie Ring and Dorothy Doer alding. This is a real thrill comedy in which Sinclair and Jones actually are safely on the roof of the thirteen story Taft Building in Hollywood where a crowd of 20,000 watched their Aerial comedy. "Spooky Spooks" also is ready with Jack Cooper and Jack Richmond furnishing the comedy. Betty Hay, John Singleton, Ted Ross and Gilbert Roland are in the cast. Other comedies already finished are: "Working for the Rest," a Biff comedy, "The Starvation Hutter," Biff comedy, "Cured Hams," Bischoff has arranged to produce at least thirty-six comedies this year. He now has an organization that can capitalize turning out twice that number. He is meeting with such success he is thinking of increasing his output.

"Mazie" Carves a Niche

The series of "Adventures of Mazie," released through the Film Booking Offices, are making a name for themselves in the field of fame, Alberta Vaughn, who plays the part of Mazie, and her male co-star, Larry Kent, have shown a way towards clean comedy with hardly a trace of slapstick, and at the same time, are capable of providing a great deal of recommendation from audiences wherever they are shown, and exhibitors, quick to note the good reception, are playing them up to the limit.

Saenger Books Century

The Saenger Amusement Company, Inc., owners and operators of one of the biggest chains of the South, have completed a deal with W. M. Richardson, manager of Universal’s New Orleans office, and Ned E. Depinet, "U" Film’s sales director, for the 1925-1926 Century Company product over the entire circuit.

Sixty from New Company

Tenniel Film Corporation has been formed to produce approximately sixty short subjects. The prime mover of the new organization is Kenneth J. Bishop, of California. Bishop is an experienced producer of shorts and features, having made productions for Chaplin, Selig and others.
BABS COMET, a "poor, but not so proud" type of telephone operator, dreams of the day when a "Prince Charming" will lift her out of her coined beef and cabbage existence to a life of jewels and pearls to which she aspires. She goes through a variety of experiments and frequently baffles the girl "who thinks she can take care of herself," and finally is involved in an imprudent situation with a designing millionaire. At the very moment when it seems she must succumb to the strategy of the villain, her good sense and natural chastity come to her aid. She escapes, glad to accept the proposal of a wholesome hard-working member of her own class.

By Michael L. Simmons

THERE is no doubt in my mind but that this picture will be heartily received by most audiences. Corinne Griffith's contribution alone would go a great way to put the picture over if it had nothing else to recommend it; but as it is rather fortunately endowed with other virtues, the whole may be summed up as a good box-office bet.

Al Santell has wielded his megaphone well, assisted by a cool, calculating eye for smooth effects. The title, "Classified," is intended to convey the symbol that each person's station in life is pigeon-holed, and that it is futile to attempt to change from one hole to another. Nevertheless, Babs Comet, telephone girl in a classified ad office, makes a determined, if unsuccessful stab at it. Unsuccessful it is, so far as the story has it; but successful to a charm as Corinne Griffith does it, and a delight at all times.

There are excellent character bits contributed by Charles Murray, as the father who wants to see his girl land on Fifth Avenue, so that he can wear a white collar three times a week, and George Sidney, an aspirant for "butter and egg" honors. The titles for the most part are humorous and diverting. Jack Mulhall brightens the picture with his knowing smile and snappy wooing.

The supporting cast does its bit with convincing sincerity.

An exploitation stunt that immediately suggests itself is a tie-up with a newspaper. Free tickets for readers finding typographical errors among the classified ads would seem to be the logical basis of a co-operative merchandising effort between newspaper and exhibitor. Radio dealers will also find subject matter that might induce them to capitalize the presence of the film in the neighborhood.

**BOX OFFICE REVIEWS**

**CLASSIFIED**

First National Photoplay. From the story by Edna Ferber. Directed by Al Santell. Length, six reels.

**CAST AND SYNOPSIS**

Babs Comet ................ Corinne Griffith
Lloyd Whiting ............... Jack Mulhall
Sangster .................... Wade Crane
Jeanette Comet .............. Charles Murray
Marty Comet ................ Charles Murray

Babs Comet, Jack Mulhall, and Charles Murray. (Photoplay)

**SEVEN KEYS TO BALDPATE**

Paramount Photoplay. Adapted from George M. Cohan's Stage Play of Earl Derr Biggers' Novel of the Same Name. Directed by Fred Newmeyer. Length, six reels.

**CAST AND SYNOPSIS**

William Halowell Mapes .... Douglas MacLean
Mary Norton .................. J.K. Norton
Anders Randell ............. Crawford Kent
Bland ....................... Neil Sparks
The Hermit .................. William Orlando
Cargan ...................... Wade Boteler
Lou Max ..................... Edwin Sturgis
Mrs. Thorne .................. Maym Kelso
Mrs. Rhodes .................. Fred Kelby
Quimby ........................ Fred Lockney
Mrs. Quimby               ....... Edith Bone

A young author in love with his publisher's daughter is due on an ocean liner with a completed manuscript of a novel that the publisher has advertised as a deadly love story. His mind is so saturated with thoughts of his beloved that he forgets to write the book. On learning this, the publisher forbids the marriage to his daughter unless the author can write the story in 24 hours. This the latter attempts to do at Baldpate Inn, reputed to be haunted, with an amazing success, during which the mental task of the book furnishes the basis of many grotesque adventures.

By Michael L. Simmons

**DOUGLAS MACLEAN rides his initial vehicle for Famous with a good grip on the comedy wheel and a fast-moving performance that will probably find favor everywhere. It is a picture that elicits many smiles and titterings, never the kind of laughter that makes you double up. For all that, it is consistently entertaining.**

Fred Newmeyer, who has directed most of Harold Lloyd's successes, was the gag merchant behind the scenes. His fine hand is evident throughout, and as a consequence, smooth, uninterrupted teamwork reaps its just rewards. Newmeyer's direction takes at an original twist, never borrowing from the bag of tricks he used so successfully with Lloyd.

In the main, of course, it is McLean who is the "works." He can be best described in the simile of a sound advertisement. He unflaggingly attracts the attention, holds the interest, and sells himself decisively on entertainment appeal.

The settings are all that could be desired and the rest of the cast hold up their end in a thoroughly workman-like fashion.

There has been one departure from the original play, in the addition of a real girl and a real romance, which, if anything, gives the screen version the best of it, if I know anything about audience psychology.

You can strike an exploitation note kindred with the theme of the story by shrouding your lobby in green, ghastly lights, and other fixtures savoring of mystery and midnight. A "key" tie-up with hardware stores and locksmiths offers good opportunities.

**PROUD HEART**


**CAST AND SYNOPSIS**

David Cominsky ............... Rudolph Schildkraut
Rose Cominsky .............. Rose Rosanova
Sammy Cominsky ............ George Lewis
Morris Cominsky ............. Arthur Lubin
Mamie Shannon .............. Blanche MehaFFey
Kate Shannon .................. Kate Price
Buth Stein .................... Virginia Brown Fare
Judge Nathan Stein .......... Nor Cat

The Cominsky family struggle to live an upright life in the Ghetto and raise their two sons to become worthy citizens. The father is a devoted student of Talmudic learning, but a business failure. He endeavors to instill his love of learning in both sons, Morris and Sammy, and constantly in conflict with his plans. Only Morris achieves success in that direction, through his legal profession, while Sammy becomes a prize fighter. Eventually, Papa Cominsky leaves for a stronger force in Russia, and for it is not Morris who reveres and honors his parents, but Sammy, who comes across as a true son.

He demonstrates, as David puts it, that even "Box Fighting may mean Success in America." Morris, who is about to marry a judge's daughter, is ashamed of his parentage, and denies his father publicly.

Sammy finally brings him to his full senses, and everything ends well.

By A. Bernstein

**EDWARD SLOMAN achieved his principal purpose, that of making a human-heart-interest drama with laughs following upon the tears, joys following upon the sorrows.**

He has taken for his emotional portrayal the life of an average East Side family in New York's Ghetto, bringing out their standing righteousness and love for the educational uplift of their children as his theme.

The dominating force in the picture is Rudolph Schildkraut, the internationally celebrated dramatic actor. He runs through every gamut of human emotions, from burlesque to tragedy. His is a delicately shaded performance at all times, and not the least overreacted.

Of the remaining cast, the best work was done by Rose Rosanova, Blanche MehaFFey and Kate Price. Arthur Lubin, depicting the unsuccessful son, made himself thoroughly hated, while George Lewis, playing Sammy, the prize fighter, was not allowed to rise to his opportunities.

For the most part Slooman's direction has produced suspense and poignancy, but the exter-ior scenes of New York Ghetto were rather artificial and poorly lighted. Laugh producing titles were numerous, but on the other hand, many were inane. Any house, short of those catering to Western and straight adventure pictures, can make money with this film. Its basic emotions, though placed in a Ghetto setting, will have a universal appeal. Exploit Schildkraut, and play up the appeal to the family.
BOBBED HAIR

Warner Brothers Photoplay. Adapted from the novel of the same name by twenty famous authors. Directed by Alan Crosland. Length, six reels.

CAST AND SYNOPSIS

Connemara Moore ...................................... Marie Prevost
David Brown ........................................... Kenneth Urban
Sweetie ................................................... Louise Fazenda
Singh .................................................. Sean O'Keefe
Aunt Celina Moore .................................... Emily Fitzroy
Bingham Carrington ("Bing") .......................... Noel Howes
The "Swede" ............................................. Warner Oland
Pouch .................................................... Francis McDonald
Mr. Faulk ............................................. George K. Arthur
Pal ..................................................... Joseph Calleia
The Dog ..................................................

Connemara Moore, heiress to millions, is in a dilemma about getting married. She wants her with bobbed hair, the other, with the full length of her silky tresses. Her own wishes in the matter are modified by the thought that if she bob her locks she will be left out of her rich aunt's will. To be eligible as a beneficiary in the will she must be married no later than 12 midnight of that day. To bob or not to bob is her problem, which is finally decided by Lady Fate, who with the sudden instrument of adventure brings a new cavalry across her path. At the showdown it is discovered that Connemara has bobbed clue by her hair, which allows the other side to remain unshorn. This is a symbol that both of the original authors have lost, while the newcomer wins the prize,

By Michael L. Simmons

If those who like smashing bangs, dashing auto chases, and splashing water fights, accept these devices of the action builder, regardless of story form, continuity and coherence of plot, then "Bobbled Hair" is going to give them a whole of a time. Otherwise there will be much blinking of the mind's eye, and cudgeling of wits as to what all the shooting (and, oh! there's loads of it) is about.

The original story was a collaboration by twenty famous authors, with obvious intent to produce a satirical symposium on the American novel. Whether this intent has been transferred to the screen with the analogous object of satirizing film fames, each author giving a new twist as the story advanced, or whether the plot simply went awry under too many cooks, is something that I.—and the rest of the audience, as | couldn't help observing,—was never sure of. As the story goes, the anti-climaxes fairly swarming all over the story, and action so crowded with incident and detail as to bewild the ordinary mind.

Probably there are some who like this sort of thing. The customers on Broadway seemed to give it a fifty-fifty break in comprehension and interest, judging by the usual manifestations of audience response.

There are gags enough for occasional laughter. The good looks help a lot, and the antics of Louise Fazenda with her slab-stick bag of tricks help make the going somewhat diverting. The dog, "Pal," contributes a wonderful performance.

The most striking selling point in this picture is its great possibilities for tie-ups, and its natural attributes for getting free newspaper advertising. Such names as Carolyn Wells, Alexander Woollcott, Elsie Janis, George S. Kaufman, Dorothy Parker, H. C. Witwer, Sophie Kerr, Kermit Roosevelt, Wallace Irwin, Rube Goldberg, John V. A. Weaver and George Agnew Chamberlain figure in the authorship. What a "natural" for a tie-up with libraries, book-shops and news agents.

LIGHTS OF OLD BROADWAY


CAST AND SYNOPSIS

Fely i .................................................... Marion Davies
Anne ..................................................... Marlon Nagel
Dirk De Rhondo ........................................ Lamberto De Rosnho
Conrad Nagel ........................................ Frank Currier
Andy ...................................................... George K. Arthur
Shamus ................................................... Charles McGough

Fely, daughter of O'Tandy, squatter on the De Rhondo's property around 24th Street and Fifth Avenue, is going to give them a whole of a time. Otherwise there will be much blinking of the mind's eye, and cudgeling of wits as to what all the shooting (and, oh! there's loads of it) is about.

The original story was a collaboration by twenty famous authors, with obvious intent to produce a satirical symposium on the American novel. Whether this intent has been transferred to the screen with the analogous object of satirizing film fames, each author giving a new twist as the story advanced, or whether the plot simply went awry under too many cooks, is something that I.—and the rest of the audience, as | couldn't help observing,—was never sure of. As the story goes, the anti-climaxes fairly swarming all over the story, and action so crowded with incident and detail as to bewild the ordinary mind.

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GO WEST

Metro-Goldwyn-Mayer Photoplay. Story, scenario and direction by Buster Keaton. Length, 6,256 feet.

CAST AND SYNOPSIS

The Drifter ............................................ Buster Keaton
Ranch Owner ......................................... His Daughter
The Cow .................................................. Louise
Brown Eyes .............................................

The (orborn Buster drifts West to the Diamond Bar Ranch. The only creature with whom he can make friends is Brown Eyes, a kind faced cow. He does lots of favors for the animal, and she in turn reciprocates by saving his life. She is included in a big cattle shipment to the stock yards. Buster learns to lose her and journeys along. A rival ranch owner intercepts the train to prevent the sale of the cattle. Buster thwart's the villain and alone conveys the shipment safely to its destination. The faithful Brown Eyes, is always at his heels. The ranch owner, his daughter, Buster and Brown Eyes drive away in an automobile.

By Herb Cruikshank

THIS time Buster is a screamingly funny cowboy in a picture that should prove as big a box-office success as any of his previous efforts.

Co-starring with Buster is "Brown Eyes," a Jersey cow who contributes much to the hilarity of the story. She is the one creature who gives the pathetic Buster a kind look. They become inseparable pals. Wherever the sad comedian goes, the faithful "Brown Eyes" trots patiently at his heel.

In one funny sequence the director makes use of Buster's reputation of never smiling. Our hero with his pancake hat enters a poker game to win the cash necessary to purchase his cow. In the course of the game an argument arises. One of Buster's hard-boiled opponents confronts him with a gun and the demand, "When you say that, smile!" Buster tries but can't. Finally he effects a compromise by lifting the corners of his mouth with thumb and forefinger. Of course he loses in the poker game.

Buster's colossal ignorance of everything a cowpuncher should know is played up in this film for maximum laughter with a series of laughable gags. For instance, his armament consists of a twenty-two calibre pearl-handled revolver. This he carries suspended on a string in a regulation forty-four holster. His mount is a mule. He gains the saddle by means of a rope ladder. But his seat is never sure, and generally he slips over the animal's haunches to the ground.

There are some ridiculously funny things happen when Buster attempts to lead his thousand head of steers through city streets to the stock yards. The animals enter shops of various kinds and create havoc. Buster, unaware of the commotion he is causing, calmly marches ahead, and with "Brown Eyes" finally brings the herd to harbor in time to save the day.

Keaton carries the burden of the production on his own shoulders. The remainder of the cast has little to do. This excepts "Brown Eyes," who seems a real screen find.
## Short Subjects Chart

### AMBASSADOR PICTURES CO.

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<td>12 Tense Moments of Opera</td>
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<td>The Poor Millionaire</td>
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### BISCHOFF, INC.

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### CUMBERLAND PRODUCTIONS

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<td>On the Go</td>
<td>Billy West</td>
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<tr>
<td>Believe Me</td>
<td>Bobby Dunn</td>
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<tr>
<td>So Simple</td>
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<tr>
<td>Hard Hearted Husband</td>
<td>Bobby Dunn</td>
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</tr>
<tr>
<td>Stick Around</td>
<td>Billy West, Mck.</td>
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</tr>
<tr>
<td>Rio Grande</td>
<td></td>
<td></td>
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<td>Hey Taxi</td>
<td>Billy West</td>
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<tr>
<td>Brass Button</td>
<td>Billy West</td>
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<tr>
<td>Dog on It.</td>
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<td>West Is West</td>
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### DAVIS DISTRIBUTING DIVISION, INC.

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<tbody>
<tr>
<td>Saturday</td>
<td>&quot;Hey Fellas&quot;</td>
<td>2000 ft.</td>
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<tr>
<td>Peacock and Lamp</td>
<td>&quot;Hey Fellas&quot;</td>
<td></td>
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<tr>
<td>Furties</td>
<td>&quot;Hey Fellas&quot;</td>
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<tr>
<td>Peacock and Spear</td>
<td>&quot;Hey Fellas&quot;</td>
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<tr>
<td>Tim Hess</td>
<td>&quot;Hey Fellas&quot;</td>
<td></td>
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<tr>
<td>Shekels and Shebas</td>
<td>&quot;Hey Fellas&quot;</td>
<td></td>
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<tr>
<td>What Price Orphans</td>
<td>&quot;Shekels and Shebas&quot;</td>
<td></td>
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<tr>
<td>Peggy's Fink</td>
<td>&quot;Shekels and Shebas&quot;</td>
<td></td>
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<tr>
<td>The Kuylick</td>
<td>&quot;Hey Fellas&quot;</td>
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<tr>
<td>Peggy's Heroes</td>
<td>&quot;Shekels and Shebas&quot;</td>
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<tr>
<td>Fair Warning</td>
<td>&quot;Shekels and Shebas&quot;</td>
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<td>Peggy's Helpers</td>
<td>&quot;Shekels and Shebas&quot;</td>
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<tr>
<td>Riding Rails</td>
<td>&quot;Shekels and Shebas&quot;</td>
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<td>Leggy's Reward</td>
<td>&quot;Shekels and Shebas&quot;</td>
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<tr>
<td>It Might Happen to You</td>
<td>A Tale Told Without Titles</td>
<td>2000 ft.</td>
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<tr>
<td>The Mystery Box</td>
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<td>The Mystery</td>
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<td>The Invention</td>
<td>A Tale Told Without Titles</td>
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<td>The Valiant Skipper</td>
<td>A Tale Told Without Titles</td>
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<tr>
<td>The Power God</td>
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### EDUCATIONAL FILM EXCHANGES, INC.

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<td>Early Humor Cartoon Comedy</td>
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<tr>
<td>King Cotton</td>
<td>Hamilton Comedy</td>
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<tr>
<td>Dragnet Comedy</td>
<td>Novelties</td>
<td>May 20</td>
<td></td>
</tr>
<tr>
<td>Judge's Crossword Puzzle</td>
<td>Novelties</td>
<td>May 20</td>
<td></td>
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<tr>
<td>Riddle Room Comedy</td>
<td>Fables in Color</td>
<td>May 20</td>
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<tr>
<td>Only a Country Lass</td>
<td>Mermaid Comedy</td>
<td>May 20</td>
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<tr>
<td>Fares Please</td>
<td>Mermaid Comedy</td>
<td>May 20</td>
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<tr>
<td>Judge's Crossword Puzzle</td>
<td>Novelties</td>
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<tr>
<td>Judge's Right</td>
<td>Mermaid Comedy</td>
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<tr>
<td>Judge's Crossword Puzzle, Jr.</td>
<td>Mermaid Comedy</td>
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<tr>
<td>Hoy Goodbye</td>
<td>Mermaid Comedy</td>
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<tr>
<td>The Tale of the Fish Man</td>
<td>Mermaid Comedy</td>
<td>May 20</td>
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<tr>
<td>Sit Tight</td>
<td>Christie Comedy</td>
<td>May 20</td>
<td></td>
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<tr>
<td>Judge's Crossword Puzzle</td>
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<td>The Breadthopper</td>
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<tr>
<td>Judge-Podge</td>
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<td>Wake Up</td>
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<td>Opening Night</td>
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<td>Baby Blue</td>
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<td>Prop's Dash for Cash</td>
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<td>The Worried Whale</td>
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<td>Bad News</td>
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<td>Felix at Trifles With Time</td>
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<td>Felix's Wife</td>
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<td>Felix and the Penguins</td>
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<td>Soup and Nuts</td>
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<td>Prongs and the Spirits</td>
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<tr>
<td>Felix the Cat in Business</td>
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<td>Heart of a Business</td>
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<td>Needles</td>
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<td>Pleasure Bound</td>
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<tr>
<td>In Off His Best</td>
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<tr>
<td>Felix Cat Thrue Toyland</td>
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<td>May 20</td>
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<tr>
<td>Who's Who</td>
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<td>Re Careful</td>
<td>Christie Comedy</td>
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<tr>
<td>A Man's Sanitationer</td>
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<tr>
<td>A Misfit Sailor</td>
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<tr>
<td>Felix the Cat on the Farm</td>
<td>Christie Comedy</td>
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<tr>
<td>The Movies</td>
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<tr>
<td>Dog Days</td>
<td>Christie Comedy</td>
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<tr>
<td>Baby Re Good</td>
<td>Christie Comedy</td>
<td>May 20</td>
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</tr>
<tr>
<td>Knicknacks of Knowledge</td>
<td>Christie Comedy</td>
<td>May 20</td>
<td></td>
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<tr>
<td>Scraped Eggs</td>
<td>Christie Comedy</td>
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<tr>
<td>Sweep Light</td>
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<tr>
<td>Felix the Cat is Gold Rush</td>
<td>Christie Comedy</td>
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<tr>
<td>Mystery Feet</td>
<td>Christie Comedy</td>
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<tr>
<td>Sweet and Pretty</td>
<td>Christie Comedy</td>
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<tr>
<td>A Goofy Cob</td>
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<tr>
<td>Fellow Members</td>
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<tr>
<td>Felix Cat in East are West</td>
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<tr>
<td>Hot Feet</td>
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<tr>
<td>Cleaning Up</td>
<td>Christie Comedy</td>
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<tr>
<td>Manx Cat in Cartoon Comedies</td>
<td>Christie Comedy</td>
<td>May 20</td>
<td></td>
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<tr>
<td>Felix Cat tries the Trades on Edg</td>
<td>Christie Comedy</td>
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### FILM BOOKING OFFICES

<table>
<thead>
<tr>
<th>Title</th>
<th>Subject</th>
<th>Length</th>
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<tbody>
<tr>
<td>Monsieur Don't Care</td>
<td>Stan Laurel Comedy</td>
<td>Dec. 20</td>
<td></td>
</tr>
<tr>
<td>Red Rider</td>
<td>Stan Laurel Comedy</td>
<td>Dec. 20</td>
<td></td>
</tr>
<tr>
<td>Vanishing Almanacs No. 8</td>
<td>Stan Laurel Comedy</td>
<td>Dec. 20</td>
<td></td>
</tr>
<tr>
<td>Helie Jeezie</td>
<td>Aubrey Comedy</td>
<td>Dec. 20</td>
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<tr>
<td>Hoss and Wags</td>
<td>Aubrey Comedy</td>
<td>Dec. 20</td>
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<tr>
<td>Red Riding Hood</td>
<td>Aubrey Comedy</td>
<td>Dec. 20</td>
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<tr>
<td>Screen Almanacs No. 7</td>
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<tr>
<td>Hypnotized</td>
<td>Aubrey Comedy</td>
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<td></td>
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<tr>
<td>Somewhere in Wrong</td>
<td>Aubrey Comedy</td>
<td>Dec. 20</td>
<td></td>
</tr>
<tr>
<td>Slim</td>
<td>Stan Laurel Comedy</td>
<td>Dec. 20</td>
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**Exhibitors Trade Review**
### Production Chart of Short Subjects—Continued

#### FILM BOOKING OFFICES—Continued

<table>
<thead>
<tr>
<th>Title</th>
<th>Subject</th>
<th>Length</th>
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<tbody>
<tr>
<td>The Big Game Hunter</td>
<td>Van Bitters</td>
<td>2 reels</td>
<td>Aug. 16</td>
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<tr>
<td>On the Go</td>
<td>Imperial</td>
<td>3 reels</td>
<td>Aug. 13</td>
</tr>
<tr>
<td>The West Wind</td>
<td>Farm, Life, Helen &amp; Warren</td>
<td>3 reels</td>
<td>Aug. 9</td>
</tr>
<tr>
<td>A Business Engagement</td>
<td>Farm, Life, Helen &amp; Warren</td>
<td>3 reels</td>
<td>Aug. 9</td>
</tr>
<tr>
<td>Shanghai</td>
<td>Imperial</td>
<td>2 reels</td>
<td>Sep. 6</td>
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<tr>
<td>In A China Shop</td>
<td>Variety</td>
<td>2 reels</td>
<td>Sep. 6</td>
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<tr>
<td>The Sky Jumper</td>
<td>Imperial</td>
<td>2 reels</td>
<td>Sep. 6</td>
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<tr>
<td>Love and Lines</td>
<td>Imperial</td>
<td>2 reels</td>
<td>Sep. 9</td>
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<tr>
<td>Multifaceted Misses</td>
<td>Variety</td>
<td>2 reels</td>
<td>Sep. 9</td>
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<tr>
<td>Cloudy Rosasco</td>
<td>Imperial</td>
<td>2 reels</td>
<td>Oct. 4</td>
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<tr>
<td>With Pencil &amp; Brush</td>
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<tr>
<td>All Aboard</td>
<td>Farm, Life, Helen &amp; Warren</td>
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<td>Oct. 11</td>
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<tr>
<td>Bubbles in Arcadia</td>
<td>Variety</td>
<td>1 reel</td>
<td>Oct. 18</td>
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<tr>
<td>The Heart Breaker</td>
<td>Imperial</td>
<td>2 reels</td>
<td>Nov. 15</td>
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<tr>
<td>Cabin of Outlaws</td>
<td>Imperial</td>
<td>2 reels</td>
<td>Nov. 18</td>
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<tr>
<td>The Wrestler</td>
<td>Van Bitters</td>
<td>2 reels</td>
<td>Nov. 25</td>
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<tr>
<td>Strong For Love</td>
<td>Imperial</td>
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<td>Nov. 25</td>
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<tr>
<td>The Sky Tribe</td>
<td>Variety</td>
<td>1 reel</td>
<td>Nov. 29</td>
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<tr>
<td>White Paper</td>
<td>Variety</td>
<td>1 reel</td>
<td>Dec. 13</td>
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<tr>
<td>Heavy Swells</td>
<td>Imperial</td>
<td>2 reels</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>The Peacemakers</td>
<td>Farm, Life, Helen &amp; Warren</td>
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<td>Nov. 20</td>
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<tr>
<td>Father &amp; Child</td>
<td>Imperial</td>
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<td>Nov. 21</td>
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<td>The River Nile</td>
<td>Variety</td>
<td>1 reel</td>
<td>Nov. 29</td>
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<tr>
<td>A Summer Night</td>
<td>Imperial</td>
<td>2 reels</td>
<td>Dec. 13</td>
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<tr>
<td>Iron Trail Around</td>
<td>Variety</td>
<td>1 reel</td>
<td>Dec. 27</td>
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<tr>
<td>The Whirlpool</td>
<td>Variety</td>
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#### LEE-BRADFORD CORPORATION

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<thead>
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<tbody>
<tr>
<td>His Week-End</td>
<td>The Lightning Comedies</td>
<td>2 reels</td>
<td>Oct. 31</td>
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<tr>
<td>See Here!</td>
<td>The Lightning Comedies</td>
<td>2 reels</td>
<td>Nov. 2</td>
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<tr>
<td>Two Too Many</td>
<td>The Lightning Comedies</td>
<td>2 reels</td>
<td>Nov. 9</td>
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<tr>
<td>Horrible Hollywood</td>
<td>The Lightning Comedies</td>
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#### IRIS NOVELTY EXCHANGE

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<tbody>
<tr>
<td>Plans anddreams</td>
<td>Iris</td>
<td>2 reels</td>
<td>Aug. 31</td>
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<tr>
<td>In a Dream</td>
<td>Iris</td>
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<td>Aug. 31</td>
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<tr>
<td>Dream of a dream</td>
<td>Iris</td>
<td>2 reels</td>
<td>Aug. 31</td>
</tr>
<tr>
<td>A Visit To The Moon</td>
<td>Iris</td>
<td>2 reels</td>
<td>Aug. 31</td>
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<tr>
<td>A dream in the night</td>
<td>Iris</td>
<td>2 reels</td>
<td>Aug. 31</td>
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#### FITZPATRICK PICTURES, INC.

<table>
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<tbody>
<tr>
<td>Son of Satan</td>
<td>Famous Musicians</td>
<td>1 reel</td>
<td>Apr. 20</td>
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<tr>
<td>The Darkside of the Moon</td>
<td>Famous Musicians</td>
<td>1 reel</td>
<td>Apr. 20</td>
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<tr>
<td>The Whistler</td>
<td>Famous Musicians</td>
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<td>Oct. 15</td>
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#### FOX

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<tbody>
<tr>
<td>Fox Features</td>
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<td>May 10</td>
<td>Aug. 31</td>
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<tr>
<td>A Yarn About Yarn</td>
<td>Fables Inc.</td>
<td>1 reel</td>
<td>Aug. 2</td>
</tr>
<tr>
<td>The Peacemakers</td>
<td>Farm, Life, Helen &amp; Warren</td>
<td>2 reels</td>
<td>Aug. 16</td>
</tr>
<tr>
<td>Peacemakers in Foreign Lands</td>
<td>Farm, Life, Helen &amp; Warren</td>
<td>2 reels</td>
<td>Aug. 31</td>
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<tr>
<td>Peacemakers in Foreign Lands</td>
<td>Farm, Life, Helen &amp; Warren</td>
<td>2 reels</td>
<td>Aug. 31</td>
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<tr>
<td>The Peacemakers</td>
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<td>Farm, Life, Helen &amp; Warren</td>
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**Production Chart of Short Subjects—Continued**

**PATHE—Continued**

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**RED SEAL PICTURES CORP.—Continued**

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<td>Good Bye My Love</td>
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<td>Come Take A Trip In My Old Car</td>
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<td>Has Any Body Here Seen</td>
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<td>Daffy Dell</td>
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**RAYART PICTURES CORPORATION**

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**SHORT FILMS SYNDICATE**

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<td>Where Am I</td>
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**SYNCHRONIZED FILM SONGS**

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<td>Will You Remember Me</td>
<td>Leo Feist</td>
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<tr>
<td>Honor and Truth</td>
<td>Leo Feist</td>
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<tr>
<td>Marnie</td>
<td>Watson &amp; Snyder</td>
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<td>If You See That Girl, etc.</td>
<td>Watson &amp; Snyder</td>
<td>350 feet</td>
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<td>Wonder If We’ll Meet Again</td>
<td>Watson &amp; Snyder</td>
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<td>Save Your Salary</td>
<td>Watson &amp; Snyder</td>
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**UNIVERSAL**

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<tr>
<td>Great Circus Mystery No. 10</td>
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<td>Queen of Aces</td>
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<tr>
<td>Roaring Waters</td>
<td>Mustang Western</td>
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<td>1926</td>
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<td>Fighting Ranger No. 1</td>
<td>Adventure Picture</td>
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<td>Nobody Wins</td>
<td>Arthur Lake</td>
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<td>In Fighting Ranger, No. 2</td>
<td>Jack Daughtry</td>
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<td>Love Sick</td>
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<td>The Lone Call</td>
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<tr>
<td>Andy in Hollywood</td>
<td>&quot;The Gum di Kigs&quot;</td>
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<td>1926</td>
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<tr>
<td>Stell Articles</td>
<td>Century</td>
<td>18 reels</td>
<td>1926</td>
</tr>
<tr>
<td>The Sigma Rangers</td>
<td>Jack Daughtry</td>
<td>18 reels</td>
<td>1926</td>
</tr>
<tr>
<td>The Fighting Ranger, No. 4</td>
<td>Jack Daughtry</td>
<td>18 reels</td>
<td>1926</td>
</tr>
<tr>
<td>Speak Freely</td>
<td>Edna Maynard</td>
<td>18 reels</td>
<td>1926</td>
</tr>
<tr>
<td>Queen of the Round Up</td>
<td>&quot;The Gum di Kigs&quot;</td>
<td>18 reels</td>
<td>1926</td>
</tr>
<tr>
<td>The Fighting Ranger No. 5</td>
<td>Jack Daughtry</td>
<td>18 reels</td>
<td>1926</td>
</tr>
<tr>
<td>Risked Again</td>
<td>Jack Perrin</td>
<td>18 reels</td>
<td>1926</td>
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<tr>
<td>The Outlaw</td>
<td>Century Comedy</td>
<td>18 reels</td>
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<tr>
<td>The Fighting Ranger</td>
<td>&quot;The Gum di Kigs&quot;</td>
<td>18 reels</td>
<td>1926</td>
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<tr>
<td>Grindon Gertie</td>
<td>Century Comedy</td>
<td>18 reels</td>
<td>1926</td>
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<tr>
<td>The Super Kid</td>
<td>&quot;The Gum di Kigs&quot;</td>
<td>18 reels</td>
<td>1926</td>
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<tr>
<td>The Fighting Ranger No. 7</td>
<td>Serial</td>
<td>20 reels</td>
<td>1926</td>
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<tr>
<td>Many Men</td>
<td>&quot;The Gum di Kigs&quot;</td>
<td>18 reels</td>
<td>1926</td>
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<tr>
<td>Beauty and the Bandit</td>
<td>Wengston</td>
<td>18 reels</td>
<td>1926</td>
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<td>The Fighting Ranger Series</td>
<td>&quot;The Gum di Kigs&quot;</td>
<td>18 reels</td>
<td>1926</td>
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<tr>
<td>Plenty of Nerve</td>
<td>Century</td>
<td>18 reels</td>
<td>1926</td>
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<tr>
<td>The Flying Vents</td>
<td>&quot;The Gum di Kigs&quot;</td>
<td>18 reels</td>
<td>1926</td>
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<td>The Luck Accident</td>
<td>&quot;The Gum di Kigs&quot;</td>
<td>18 reels</td>
<td>1926</td>
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<td>The Fighting Ranger No. 9</td>
<td>Serial</td>
<td>20 reels</td>
<td>1926</td>
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<tr>
<td>A Rough Party</td>
<td>Century</td>
<td>18 reels</td>
<td>1926</td>
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<tr>
<td>The Secret Mail</td>
<td>&quot;The Gum di Kigs&quot;</td>
<td>18 reels</td>
<td>1926</td>
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<tr>
<td>Discour in &quot;A&quot; Flat</td>
<td>&quot;The Gum di Kigs&quot;</td>
<td>18 reels</td>
<td>1926</td>
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<tr>
<td>The Fighting Ranger No. 10</td>
<td>Serial</td>
<td>20 reels</td>
<td>1926</td>
</tr>
<tr>
<td>Just In Time</td>
<td>Century</td>
<td>18 reels</td>
<td>1926</td>
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Production Chart of Short Subjects—Continued

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<thead>
<tr>
<th>Subject</th>
<th>Length</th>
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<tbody>
<tr>
<td>Mustang-Fred Homes</td>
<td></td>
<td>Oct. 31</td>
</tr>
<tr>
<td>Blue-Bird-Charles Puffy</td>
<td>2 reels</td>
<td>Nov. 2</td>
</tr>
<tr>
<td>Century-Edna Marian</td>
<td>2 reels</td>
<td>Nov. 4</td>
</tr>
<tr>
<td>Mustang-Edward Cobb</td>
<td>2 reels</td>
<td>Nov. 7</td>
</tr>
<tr>
<td>Blue-Bird-Edward</td>
<td>1 reel</td>
<td>Nov. 9</td>
</tr>
<tr>
<td>Century-Edna Gordon</td>
<td>2 reels</td>
<td>Nov. 11</td>
</tr>
<tr>
<td>Blue-Bird-Lake</td>
<td>1 reel</td>
<td>Nov. 16</td>
</tr>
<tr>
<td>Century-Wanda Wesley</td>
<td>2 reels</td>
<td>Nov. 16</td>
</tr>
<tr>
<td>Ace of Spades No. 6</td>
<td>2 reels</td>
<td>Nov. 23</td>
</tr>
<tr>
<td>Blue-Bird-Puffy</td>
<td>2 reels</td>
<td>Dec. 6</td>
</tr>
<tr>
<td>Mustang-Corbett-Holmes</td>
<td>2 reels</td>
<td>Dec. 6</td>
</tr>
<tr>
<td>Century-Edna Marian</td>
<td>2 reels</td>
<td>Dec. 9</td>
</tr>
<tr>
<td>Mustang-Fred Homes</td>
<td>2 reels</td>
<td>Dec. 12</td>
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</table>

SERING D. WILSON

<table>
<thead>
<tr>
<th>Title</th>
<th>Subject</th>
<th>Length</th>
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<tbody>
<tr>
<td>The Goldfish's Pyjamas</td>
<td>Kid Noah</td>
<td></td>
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</tr>
<tr>
<td>In a Cottage Garden</td>
<td>Color Shorts</td>
<td>1000</td>
<td></td>
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<tr>
<td>The World in Color</td>
<td>Color Shorts</td>
<td>1000</td>
<td></td>
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<tr>
<td>Thundering Waters</td>
<td>Color Shorts</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>A Floral Feast</td>
<td>Color Shorts</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Divertissement</td>
<td>Color Shorts</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Wonder Book</td>
<td>Volume 2</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Wonder Book</td>
<td>Volume 2</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Nero's Jazz Band</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Why, Sir! &amp; Bull Head</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Columbus Discovers Whirl</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
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<tr>
<td>Bandits Discovers Hollywood</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
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<tr>
<td>Rip Without a Wink</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
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<tr>
<td>The James Boy's Sister</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
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<tr>
<td>Napoleon's Not So Great</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Cooper &amp; Easy Mark</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Tracer Band</td>
<td>Special Century-Baby Puppet</td>
<td>2000</td>
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<tr>
<td>Cruise Returns on Friday</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Six Wale &amp; Lizzie</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Kidding Captain Kidd</td>
<td>New Head Satires</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Heavenly Heaven</td>
<td>Karlo Kolor Komics</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Love's Tragedy</td>
<td>Karlo Kolor Komics</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>A Ripe Old Man</td>
<td>Karlo Kolor Komics</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>The Flying Elephant</td>
<td>Ebony Comedies</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>As I Lay</td>
<td>Ebony Comedies</td>
<td>1000</td>
<td></td>
</tr>
</tbody>
</table>

YOU can't take a few people, a typewriter and some printing machinery and turn out a Great Newspaper.

News is one of the most elusive things in the world. It crops up where and when you least expect it.

If you are going to run a newspaper, you must be where the news is when it happens.

That takes organization.

Exhibitors DAILY REVIEW has the organization, the resources, to cover motion picture news throughout America and Europe.

One of the reasons why it is a Great Newspaper.
Theatre Owners Recognize Value of Floor Coverings

Floor Coverings play an important part in helping to create an atmosphere of luxury and quiet that is much desired in the theatre. Nothing is more conductive to the proper frame of mind for the theatre patron than to walk over thick and soft floor covering as he enters the theatre. Theatre owners everywhere have recognized this fact and are continually spending large sums of money for expensive carpets for their theatres so that they may have the advantage of atmosphere to help them please their patrons.

It is for this reason that OZITE Carpet and Rug Cushion is of such vital importance to the theatre owner for it saves him money in many ways. A cushion of felted hair laid under either carpets and rugs, actually doubles their life and their softness. This is due to the fact that it cushions the tread and prevents the destructive friction between the grinding heels above and the unyielding floor beneath. It makes inexpensive floor coverings seem as thick and soft as the most expensive carpets or rugs. It really feels like walking on velvet when carpets are underlaid.

OZITE is an underlay made from pure hair that has been thoroughly cleansed, sterilized and ozonized by a special process. It is absolutely odorless and sanitary. It is even specially treated against moths and is absolutely guaranteed against moth damage. The hair after it has been so care-

(Continued on page 47)

** New Theatres Reported **

** CHICAGO, ILL. **
Archt.: Levine & Rupert, 822 W. 70th St. Plans to be started on theatre, stores (7) & Art Bldg. at S. E. Cor. Nova & Grand. Owners: Montclair Bldg. Corp., c/o Archt.

** EVANSTON, ILL. **
Archt.: J. E. O. Frithmore, 38 S. Dearborn St., Chicago. Plans will be completed on theatre at Church & Sherman Aves., about Dec. 15. Owners: withheld, c/o Archt.

** GLEN ELYN, ILL. **
Archt.: Betts & Holcombe, 153 N. Clark St., Chicago. Ill. Finishing plans on theatre and stores at Glen Elyn. Owners: Hoy, V. S, Bailey, Main St., Glen Elyn.

** KANSAS CITY, MO. **

** TOPEKA, KANSAS **

** DETROIT, MICH. **
Archt.: C. W. Brandt, 1114 Kresge Bldg. Finishing plans on theatre at Michigan (Continued on p. 47)

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

** Four New Theatres For Lower East Side **

Four new theatres with a combined seating capacity for 8,900 will be erected in the lower East Side of New York, Eugene De Rosa is the architect. His plans will be worked on by the Longacre Engineering Construction Co. for the Delaware-Clement Realty Co.

These theatres will be located at the southeast corner of Avenue B and 12th Street; one at the southwest corner of Delaney Street; another at No. 11 Clinton Street and the last at 105 Riverview Street. Completion is expected by July, 1926.

** Enlarge House **

SALT LAKE CITY, Utah—The Star Theatre, opposite the old Salt Lake Theatre, is being enlarged to twice its present size. The Star was re-opened as a motion picture house of the popular type a year ago.

** Penny Strong for M. & C. **

Pennsylvania bids fair to become a Marr & Colton stronghold. The Marr & Colton Company, of Warsaw, reports the installation of four more organs for this state, namely:

Witmer & Vincent, the well-known exhibitors, have recently installed a large 3-manual Marr & Colton Organ in their New State Theatre at Altoona, Pa. This instrument will be one of the feature attractions at this theatre.

3. Mabonay City, Pa., the company is installing a 2-manual organ in the Elks Theatre and Messrs. Oppenheimer and Sweet are installing a 2-manual Marr & Colton organ in their theatre at Shenandoah, Pa.

** Exhibitors! **

"T H E HOLLYWOOD" changeable letter sign will ADVERTISE YOUR PROGRAMS in locations where you cannot get a poster or can't afford the type daily, (carries 8 x 10 still if desired), The store (location) gets their advertisement free, sign carries 9 lines, letters celluloid covered. Letters changed in a jiffy. A cut-out figure of a Hollywood beauty is seated on top of sign. Real silk hand on head, tassell on cushion (SEE ILLUSTRATION). One sample, $1.50, 6 for $8.00; 12 for $16.00, including letters. We letter the merchant's ad free, also theatre name on sign FREE. Entire sign 14 x 22 inches.

Hollywood Film Co., Box 1536
Los Angeles, California

Dealers and Supply Houses Write for Quantity Prices.

Here is the Place ~ for your next convention ~

C A N'T you just picture the wonderful time you would have at world famous French Lick Springs Hotel? Beautifully located in the semi-Southern Black Adirondacks of Indiana, French Lick Springs knows no real severity of temperature. The two fine 18-hole golf courses can be played when weather interferes with play elsewhere.

Only 40 miles from the center of population of the United States. The recently completed new wing of the fire-proof, modern French Lick Springs Hotel building includes a well-equipped ground floor, daylight convention auditorium of 1500 seating capacity, giving this hotel first place among America's convention sites. And, for those who wish, the health-giving waters of the Pluto, Bowles and Proserpine Springs.

Today, get full particulars. Write for illustrated booklet with detailed convention information. Address Convention Secretary, French Lick Springs Hotel Company, French Lick, Indiana.

FRENCH LICK SPRINGS HOTEL
“Home of Pluto Water”
Factors Entering Into
Satisfactory Programs

Next to the type of attractions and programs offered, nothing goes so far to set the stamp of true character on a theatre as the size and capacity of the seating with which it is equipped. There can be no gainsaying that comfortable, substantial, handsome theatre chairs are fundamental to a theatre's real and lasting business success. The consideration thus shown for the comfort and well-being of your audience will pay extra dividends in good will and loyalty to your house for years to come. It is the tribute the public in the long run always pays to checking up and revising.

Fifty years of actual experience in seating problems is the background of the success of the American Seating Company of Chicago in supplying the largest theatres in the world with equipment. The American theatre chairs are at one time comfortable, durable and beautiful, designed by architects to fit the particular requirements of each theatre. A theatre chair, unlike seating in the home, is a built-in and integral part of the theatre structure. It is therefore both an engineering and architectural problem, not one merely of chair design and structure. The American is always at the service of the architect, without obligation to him.

Extensive manufacturing resources, a high order of engineering in producing a quality product in mass quantity and an organization geared to give 100 per cent service to theatres, are responsible for the pre-eminence of the American in the seating field.

*C * *

$300,000 House for Wawatosa

Wawatosa, Wis.—Plans have been filed for the erection of a $300,000 theatre with a seating capacity of 1,200. The building will also house a recreation center, apartments, and a pool. The plans were drawn by John Toppan, architect, and the financing company was formed by C. C. Giles of that city.

*C * *

Hertner Business Booming

Orders for installations by the Hertner Electric Company were received this week from Portland, Ore.; Gettysburg Theatre, Gettysburg, Pa.; Wolverton, Newark, O.; Aldine Theatre, Wilminton, Del.; Fraternal Order of Eagles, Buffalo, N. Y.; Phillips Theatre, Springfield, Mass. Checking up on these orders the Hertner Transmitters incidentally show the rapid improvement of the industry, both East and West.

*C * *

Recognize Cover Value

(Continued from Page 46)

fully prepared is compressed under tons of pressure to the desired thickness and is re-inforced through the center with a webbing of strong burlap. It will never mat down, creep, bunch up or tear when handled.

OZITE is used throughout the country in the leading theatres, hotels, clubs, stores, offices, churches, steamships, and railcars.

Some idea of the leading theatre operators' confidence in OZITE is shown by the following theatre chains that are now using OZITE in their theatres—Keith Circuit, Orpheum Circuit, Balaban & Katz Theatres, Loew's Theatres, West Coast Theatres, Sanger Theatres, Saxe Theatres, Betterfield Theatres, Lubliner and Trinz Theatre Theatres and hundreds of other theatres throughout the country.

Wurlitzer Sales Reported

Philadelphia.—Old Style H, Unit No. 0027, to Victoria Theatre, Stanley Co., 913 Market street, Philadelphia.


San Francisco.—Sold Style 235, Unit No. 1182, to West Coast Theatre, Inc., Grand and Lake streets, Oakland, Cal.

Cleveland.—Sold Style F, Unit No. 1153, to Loew's Ohio Theatre, Inc., Alhambra Theatre, East 105th and Euclid avenue, Cleveland, O.

*C * *

Howell's Cine Sales

Grand Theatre, Hartford, Conn., purchased a Hertner generator from Joe Horstein.

Capitol Theatre, Haverstraw, recently being purchased by Irving Lesser, has purchased complete equipment consisting of two Simplex projectors, one Hertner generator, two Peerless lamps and one Gold Filbre screen from Howells Cine Equipment Co., Inc. Will have the opening on Nov. 6.

Greenwich Theatre, Greenwich, Conn., purchased two Peerless lamps and Hertner generator.

*T * *

Tivoli Theatre, Newark, N. J., one of the Dave Hennessy chain, purchased a high intensity screen.

*T * *

Sam Baker, Hollis Theatre, Hollis, L. I., has been under construction and will be ready on December 1st. Capacity is 1,500 seats and will have the Howells Cine Equipment.

New Theatres Reported

(Continued from page 46)

gan bet. Clete & Gilbert. Owners withheld, c/o Arch.


DEARBORN, MICH.


BUFFALO, N. Y.


MINEOLA, N. Y.


ARCADE, N. Y.


JERSEY CITY, N. J.

Arch.: Hyman Rosensohn, 188 Market St., Jersey City, N. J. Plans drawn on theatre, stores and offices at 71-72 Newark Avenue, Jersey City. Owner: Alfred Gottschman, Exchange P., Jersey City.

Seeburg Distributors Open New Organ House

Going in for Dallas market representation, Herbert Bros. & Wolf, factory distributors for Seeburg organs, orchestras and electric pianos in Texas, New Mexico and California, have just opened a large display room on Film Row at 313 South Harwood street. The Seeburg line consists of fourteen different styles of instruments, ranging from the smallest cabinet piano to the large organ.

*A * *

A Big Throw

Boasting the longest throw for reflector lamps in the southwest, officials of the new State Fair Auditorium, Chicago, have installed Peerless reflector lamps to handle the 200-foot problem in that big house.

* * *

America's Theatre

Hippodrome, Buffalo, N. Y. John Lannen & Sons built this 2,500 seat theatre according to the plans of architect Leon Lempert. It is constructed of brick and cement, while the interior decoration is marble, scagliola and ornamental plaster. A mechanical ventilating apparatus supplies and exhausts the air, heated by both direct and indirect radiation, with a direct lighting system. Music furnished by Wurlitzer organ and an orchestra of 35 men. A Simplex projector is used. The program calls for full weeks.

HOTEL
LORRAINE
CHICAGO

Wabash Ave and Van Buren St.

Leonard Hicks
Manager-Director

THINK IN COLORS
SEE IN COLORS

Lilly's
Symphonic Color Guide

DO IN COLORS
WIN WITH COLORS

HERALDS

SHIPPED SAME DAY ORDER IS RECEIVED
Guaranteed Service, Good Work—Popular Prices—Send for Trial Order

FILMACK COMPANY
736 S. WABASH AVE., CHICAGO

Mr. Exhibitor: Ask at the Film Exchanges for the

Romatic Music in One Sheet

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.
Classified Opportunities
Rate 2 Cents a Word—Cash With Copy

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit Bankrupt machines. R., Box 1439, Scranton, Pa.


2 MOTIOGRAPHIC COMPLETES with motor-drive. $4 good 3-ply veneer chairs. 3 by 10 inch blue-white enamel changeable letter sign. Rewind machines. Complete box office. Very cheap if taken at once. Mrs. LeVitt, 6201 Woodlawn Ave., Chicago, Ill.

USED THEATRE CHAIRS: Picture Machines. Low prices. C. G. Demel, 805 South State, Chicago, Ill.

FOR SALE—Organ, machines, fans, booths, new and used chairs. Western Pennsylvania Amusement Company, 1012 Forbes Street, Pittsburgh, Pa. c-t-f

FOR SALE: 1 SEEBUG ORGAN, 225 chairs, 3 power machines, 4 16-in. A. C. fans—$100 Y., 60 cycles, 1 Lyric sign and several motors. F. H. Stamp, Capitol Theatre, Delphos, Ohio.

FOR SALE: Pulsar camera; good as new; with new Bell Howdell tripod, complete $150.00. Also new 200 foot Universal Camera with 7 magazines; $250.00. Or both outfits for $600.00. H. Berger, 197 Hamilton St., Dorchester, Mass.

MARCHANT CALCULATING MACHINE—A-1 condition; late model. Don't miss this chance to get a real machine for $75.00. Box M. O., Exhibitors Trade Review, New York City.

FOR SALE—UNDERWOOD TYPEWRITER; 16-inch carriage, perfect condition. Can be used for Billing and Making Out Reports. Price $65. Box H. S., Exhibitors Trade Review, New York City.

INTERNATIONAL ADDING MACHINE. Recent Model. First class condition. A real bargain at $75.00. Act quickly. Box R. R., Exhibitors Trade Review, New York City.

Wanted

CHINESE FILMS WANTED. Crewe Studios, Box 1439, Honolulu.

THEATRE WANTED in thriving town within 150 miles of Toledo, Ohio, preferred. Will buy, lease or rent. Waid Zeis, 1350 Elmwood Avenue, Toledo, Ohio.

WANTED—GRAFLEX CAMERA, 5x7 or 4x5, with or without lens, or can use English Reflex. Must be in good working condition. State price. Address, Graphics, Exhibitors DAILY REVIEW.

WANTED—6 Powers 685 machines. State serial number and condition. White, 24 Sixth St., Bristol, Tenn.

HIGHEST CASH PRICES PAID for Picture Machines. C. G. Demel, 805 South State, Chicago, Ill.

For Rent


Hotel Knickerbocker
120-128 West 45th St.
Just East of Broadway,
Times Square

New York's Newest Hotel
A location unsurpassed. A few seconds to all leading shops and theatres. Away from the noise and hustle and still convenient to everything. Between Grand Central and Pennsylvania Terminals.

RATES
$3 to $6 per Day
400 Rooms—400 Baths

At Liberty


TWO BROTHERS in theatre business whose lease expires shortly will be at liberty about December 1st. Position wanted in theatre or circuit. If there is an opening for two young fellows who grew up in the theatre business it would be worth your time to investigate. Address: Box R. T., Exhibitors Trade Review.

EXPERIENCED PHOTOGRAPHER desires opportunity to demonstrate in moving picture studio. Phone California 2446.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 25¢ per foot. Ruby Film Company, 727 Seventh Avenue, N. Y.


CINEMA

The Motion Picture Review of the Orient
Manager: E. ATHANASSOPOULOU
Editor-in-Chief: JACQUES COHEN-TOUSSIE
"CINEMA" is the only picture publication circulating throughout the Orient.

Address:
"CINEMA," 8 RUE DE L'EGLISE DEBANE, ALEXANDRIA, EGYPT
Screen Brilliance

For brilliancy on the screen make sure you have Eastman Positive Film in the projector. It is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

Eastman is the film that is unrivaled for carrying the quality of the negative through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
MACK SENNETT
presents
ALICE DAY
in
"The Soapsuds Lady"

A tale of wooden shoes—and heads; of soft hearts and sappy domes; of an inn where anything might happen between midnight and dawn, and it all did.

Another fast one from Alice Day that goes around the end for a touchdown. As bubbly, bright and sparkling as 'its titiz, floating like a cake of soap on the tides of laughter.
THE KING ON MAIN STREET

Here is the comedy box office
wow of the Famous program thus
far this year. It is going to clean up.
The women are going to love it and
they are going to like Adolphe Men-
jou all the more for it. This is one
wrong on for it is sure to mop.
It is a sophisticated comedy, or
rather was as a play, and with Leo
Diirichstein in the title role just
about suited the better classes, but
with the adaptation has broadened
to such an extent that the high, the
low and the in between are all bound
to fall for it.

But, all in all, it is Menjou. The
manner in which he plays the role of
the king is going to stir the hearts
and pull the laughs.
This is a picture bet that shouldn't
be overlooked anywhere. Fred.

STARRING ADOLPHE MENJOU

IN A MONTA BELL PRODUCTION
WITH GRETNA NISSEN
BESSIE LOVE

FROM 'THE KING,' ADAPTED BY
LEO DITTENSTEIN, FROM THE
PLAY BY G.A. DE CAILLAVET,
ROBERT BEFLER, SAMUEL CREWE
SCREEN PLAY BY DOUGLAS DITTY

Presented by ADOLPH ZUKOR JESSE L. LASKY

A Paramount Picture

Nov. 14, 1925

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and Tully Marshall
Directed by WEBSTER CAMPBELL
Produced under the supervision of EARL HUDSON

Scenarios by RAYMOND MARRIS
Photographed by W. B. McDOUGAL
Art Director - MILTON MENANO
Film Editor - ARTHUR TAVARES
External Affairs - MARION MARSH
Supervised by EARL HUDSON

A First National Picture

Members of Motion Picture Producers and Distributors of America Inc. — Will Hays President
LAST summer, when Carl Laemmle’s high pressure sales organization went out with the so-called “Complete Service” idea, I asked a good many exhibitors what they thought of it. The majority reply was distinctly unfavorable, as the letters I printed at that time showed. And I am prepared to admit that after seeing the Laemmle gesture at Milwaukee, where he gave $50,000 in support of the “cause of independence,” I was rather doubtful of the merit of the “Complete Service” plan and of the sincerity of the Laemmle policy, as far as the independents were concerned.

A good deal of film history has been made since then, affording tangible opportunities to check up on Laemmle.

For example, the $50,000 he offered the exhibitors at Milwaukee proved to be real money. The records do not show that any other distributing organization or group of distributors has done as much. So, if we are to take the $50,000 episode as a gesture, we must admit that it had something of magnificence about it. And there is no denying either, the fact that financial support was what the exhibitors needed more than pleasant words. So on this score, Laemmle has made good.

As to the “Complete Service” idea, it still has its opponents, but I have met up with a good many small exhibitors who say it is keeping them in business. Its objectors say it is merely a selling dodge, whereby Universal manages to get more money out of a lot of product that wouldn’t produce that additional money otherwise. Well, if that is the case; if Universal can get more money out of its product by supplying a service that is really helpful to the small exhibitors of the country, I am inclined to think it will be a good thing to let Universal go ahead and get that money.

Now, a word about the theatres Universal has bought. The latest story deals with a first-run house in Dallas, about which certain recollections are pertinent. The owners of the Capital, last summer, found themselves in serious difficulties because of inability to get product. They had been forced, for some time, to book most of their pictures through the office of Harold Franklin, of Famous. According to the story that came to me, they had the temerity to go after and secure some pictures through one of their local exchanges, which brought a threat from New York to cancel virtually everything they had under contract. This brought one of the owners to New York in a hurry. He knew he had to placate the powers or go out of business. So he boarded the train and on arrival in New York went to see Mr. Franklin. His card was returned to him by that gentleman’s secretary with the statement that “Mr. Franklin is too busy to see you.” So he went home to Dallas.

Now it’s nothing more than surmise, but I have the suspicion that when Carl Laemmle steps in and buys the Capital Theatre, of Dallas, he is really helping an independent exhibitor out of a rather tight hole. And, again, we can’t charge Laemmle with anything very shameful.

We have had a good deal of shouting about “independence” since that epochal meeting in June. But most of it has meant exactly nothing. And, of the relatively few organizations that have given evidence, by their performance, that they are entitled to be regarded as “independents,” I am inclined to believe, today, Universal stands first. So I think it’s time to give Laemmle the credit that is coming to him, strictly on performance.

* Reprinted at the Request of a Prominent Independent Exhibitor.
"Talk About Excitement"

BY MIKE NEWMAN

Who Made the Recordbreaking Trip Across the Continent and Back in Christie’s "Seven Day Car"

"SEVEN DAYS"—from Hollywood to New York, in seven days—and now the whole bloomin’ world knows about it!

A great feat in the eyes of some people, but to me just a jaunt over the boulevards of America; a trip made somewhat irritating by the fact I was not able to use all the speed and power available in the Studebaker standard six coach. Otherwise, the trip might just as well have been made in four days, with plenty of time to spare. For in just 96 hours and 15 minutes of running time after leaving Hollywood, the old car carried me up Broadway with a roar—and the deed was done.

It all began when Al Christie transferred the character Mayor Arthur Fraser from his famous story and stage play, "Seven Days," to the screen talkie. Even before the seventh day of production had expired its setting sun, a fuse had let loose on an idea, and even before the dust settled, Pat Dowling, Christie’s publicity director, had laid out a program of exploitation that blanketed the United States.

Through that invisible intelligence bureau variety shows have at their command, Director Dowling was informed that a certain chap who could lay a publicity blanket so that all corners might be caught. Imagine his surprise when he found that Mayor Fraser was the man. Known each other for years. So there were no formalities. Just this from Pat: "Get a film here, ‘Seven Days.’" In exactly seven days from the day you leave Hollywood, Mike, you shall deliver to the Moss Colony Theatre at Broadway and 52nd Street in New York a print of ‘Seven Days.’ Can it be done?"

"ORDERS ARE ORDERS"

"Orders is orders," says I, grabbing a gold inlaid pen and asking for the necessary documents. With these signed, other arrangements were immediately completed. Studebaker turned over the car. Pat included all the stars. Mayor Cryer consented to leave his desk long enough so the honorable editors were given a legitimate excuse for running a picture.

The Studebaker was parked in front of the Los Angeles City Hall on August 20th and every celebrity worth while in the city was gathered to wish "yours truly" God Speed. Al Christie, who tried to stay away from the camera, came reluctantly forward, handed the Mayor a gun and with an admonishing warning said, "Don’t shoot yourself." The Mayor gently fingered the instrument of warfare, closed his eyes, turned his head, and fired the shot that officially started the "Seven Days" Car on its merry way.

I was given a driver, an extra special "iron man" known as "Endurance Charley" who had trained for three weeks in advance to get himself into perfect physical form to stand the "terrible strain" that was to be endured on the successful making of the trip.

Charley had plenty of endurance—but he wasted most of it in calling on "yours truly" to take the wheel so he could take a little "shut eye," in the back seat. Between his "sleep for myself" and other duties I had to perform, I really forgot that seventy-two hours had elapsed and I had failed to take any sleep for myself, but we arrived in Kansas City, and were escorted by motorcycle police through the fair city, were feted by the Mayor and Chief of Police (why the latter I haven’t found out) and all in all we were given a very royal reception. Twelve hours

and with only one thought in mind and that was that I was instructed by Pat Dowling to deliver this print to Moss Colony Theatre in New York at a given date from the time I left Los Angeles. I stepped into the car, opened the throttle wide, and trusted to God and good luck.

AHEAD OF SCHEDULE

Leaving Kansas City two hours late, I arrived at St. Louis two hours ahead of time and this, the first of my experience, gave me courage. So I took the liberty of resting and left St. Louis five hours behind time. Although late and behind, I had recouped my strength. I figured to trust to luck, step on the accelerator and make up as much as possible the lost time and I am frank to state I was doing wonders and was just within a stone’s throw of Indianapolis (to be exact 15 miles) and to let you in on my confidence the name of the place was Plainfield, Indiana—as I was rolling through the town I was headed off by a state traffic policeman driving an opposition car, who halted me and said that he had been chasing me for twenty miles and if I were to tell you the make of car he was driving it would not be good advertising for the other car. He demanded that I turn and go back for the heavy sentence that would hang over my head when I would appear before the village Judge. After arguing with him for all the spare moments I thought I had and all this being of no avail I turned my Studebaker back towards town and prepared myself for the hanging I feared was coming. When the home of the Judge was found he appeared at the door with a kerosene lamp in one hand and the train of an old fashioned night gown in the other.

$5.00 AND COSTS

After judicial perusal of the charges, I was fined $5.00 and costs, the latter amounting to $8.50, which made my total fine of $13.50. This over with, I proceeded to break all Indiana speed laws so I arrived at Indianapolis and after late luncheon with my dear friends Constantine Balanditoff, the Director of the Circle Theatre Orchestra, and Fritzid Ridgeway, his wife, a former well known Hollywood motion picture star, I was prepared to get myself some much needed rest which I did at the Lincoln Hotel. Arising at six the next morning I was on my way again to New York and with the determination to make it in "seven days." That afternoon I reached Columbus, Ohio, and in just time to grant the request of a Studebaker Agent to visit the official opening of the Ohio State Fair, and to say that the car created a sensation would be putting it mildly. Three hours were spent at the fair grounds and I was again on my way. Another night’s rest at Cumberland, Md., and I proceeded to Baltimore where I

(Continued on page 25)
UNIVERSAL GETS

‘LES MISERABLES’

Domestic and English Territory
Purchased on New French Film

Carl Laemmle has purchased the rights for the United States, Canada, Great Britain and other territories of the negative of “Les Miserables,” recently produced in France, probably the most famous of Victor Hugo’s thrilling romances. “Les Miserables” will be the third of this great master’s works to be released by Universal, Mr. Laemmle’s tremendous success with “The Hunchback of Notre Dame” impelled him to produce “The Man Who Laughs” and to distribute “Les Miserables.”

Continental authorities have appraised the current film version of “Les Miserables” as “one of the most valuable, outstanding productions of modern times,” according to E. H. Goldstein, treasurer of Universal. The picture was produced by Les Films de France, a subsidiary of La Societe de Cine-romans, under the direction of Henri Fescourt.

Sandra Milovanoff, the noted Russian stage and screen star, enacts the role of Fantine, while Gabriel Gabrio, one of the most brilliant of Continental artists, is cast as Jean Valjean.

It is of interest that Albert Capellani, one of the first European directors to be brought to the United States, obtained his first American contract on the strength of his direction of the original French production of “Les Miserables” many years ago. The picture has been made since by several companies, always proving a decided success wherever shown.

Valentino Sails

Rudolph Valentino sails today from the Levia- than. His first stop will be London where he will witness the premiere of his first United Artists’ picture “The Eagle.” Subsequently he will visit Italy where he will see his brother. He will not return to the United States for several weeks. His next picture will be directed by George Fitzmaurice according to current report. The nature of it has not yet been announced.

Incidentally “The Eagle” has attracted such crowds to the Mark Strand here that the picture will be held over for a second week beginning tomorrow.

WOODY RESIGNS

From Associated

John S. Woody, general manager of Associated Exhibitors, stated yesterday that he had resigned from that organization, the resignation to take effect immediately. He will announce his future plans shortly.

Woody was president of Associated up until the time that Oscar Price and P. A. Powers assumed control of the company. Woody stated then that he wanted Woody to remain as general manager of the company.

Robertson Quits

Meador Company

John S. Robertson, well known director, who has produced many outstanding film productions in the past few years and who also directed several of the recent Richard Bar- thelmess photoplays, has withdrawn from all connection with the Meador-Robertson Pictures Corporation, according to an announcement by Joseph P. Bickerton, Jr., his attorney and personal representative. The latter returned from England on the Majestic on Wednesday, following conferences in London with Mr. Robertson and the American British and Australian financiers and film magnates. Mr. Bickerton also has withdrawn from the Meador-Robertson organization.

All plans for the proposed filming of “Queen Califia,” the Blasco Ibanez novel, in Nice, France, and in Spain, have been called off in so far as Messrs. Robertson and Bickerton are concerned. Mr. Robertson will return to New York within the next few weeks.

Pro-Dis-Co. Heads on Tour to Urge Bookings

H. O. Duke, assistant secretary of Producers Distributing Corporation and James Finn, manager of the booking department, are on tour of the company branches in the eastern and mid-western sections for the purpose of setting play dates on all Pro-Dis-Co. releases now under contract.

Duke will visit the mid-western branches while Finn will cover those in the east. This is probably the first instance in which home office department heads have gone into the field especially on play date business. This departure from the customary routine of leaving play dates to the branch bookers, is caused by the extensive plans, perfected by Producers Distributing Corporation for the special exploitation of its pictures, direct to the public through fan magazine and newspaper advertising and publicity.

OHIO GOVERNOR

AT CONVENTION

Donahey to Make Address of Welcome at Columbus on Dec. 8

Columbus, Ohio—Governor Vic A. Donahey, of Ohio, was selected to give the opening welcome address of the M.P.T.O.O. annual convention in Columbus December 8 and 9, by the executive committee of the organization which met this week.

As the first step in arranging the program William M. James, and P. J. Wood, president and business manager of the group respectively who have been acting as the temporary committee were made the members of the permanent organization.

Headquarters for the conclave will be established at the Neil House. All meetings, banquets and dances will be conducted there.

Invitations to the meeting have been extended to Will Hays and all directors and officials of the M.P.T.O.O.

Only members in good standing will be allowed to participate in the business meeting.

Features for the program will be secured from the Columbus theatres, according to Wood.

Thirteen new directors of the organization will be chosen at the December meet. Instead of the entire convention selecting the president, vice-president and secretary-treasurer, the new board of directors will be in charge with this power.

About 300 of the 500 members are expected for the occasion. The membership has doubled since its reorganization, under P. J. Wood, last January.

The executive committee will hold its next meeting on the evening of December 7.

Barstyn Arrives

A. G. Barstyn, largest film operator in Holland, arrived yesterday on the Berengaria. He has had much success with United Artists pictures in his territory.

Every Exhibitor in the country is welcome to apply to the EXHIBITORS TRADE REVIEW or Exhibitors DAILY REVIEW for advice or information. Whatever your problems or difficulties, they will have the attention of seasoned, successful exhibitors, men who have met and surmounted the problems of the theatre themselves.
CANADIANS SEE PICTURE BOOM

English Quota Proposals Looked on as Stimulus to Picture-Making There

OTTAWA.—Various moving picture men of Canada are worked up to a high state of interest over the proposal in Great Britain for the adoption of the Kommission Plan to encourage British production of pictures and to erect a restriction against a percentage of American moving pictures which become predominant in the British Isles.

Canadian officials are very much interested because they see in the British development an immediate prospect for the making of many productions on Canadian soil by United States companies in order to qualify the pictures under British tax arrangements. The opinion is expressed by a number, including R. S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, who has studied tax arrangements with particular care because of the Government's interest in the matter, that the moment that Great Britain adopts a Kommission Plan quite a number of important U. S. producers will immediately turn to Canada for a broadening out of industrial activities. This would enable the province to take advantage, as well, of British Empire preferential tariff with other British Dominions and colonies and would provide the opportunity of employing the advantageous trade relations between Canada and France, British Canada, and The Netherlands, and other countries.

The establishment of producing facilities in Canada would not require extensive investment beyond what is already maintained in the way of equipment and the short distance between New York and Eastern Canada and between California and the Canadian Rockies would enable the U. S. companies to keep in close personal touch with working organizations in the Dominion.

Reference is made to the manner in which the Canadian industry here has been built up, Canada being the second most important automobile producing country. Excise requirements encouraged the U. S. makers to open Canadian factories and in these cars are made which are shipped to scores of countries, largely through tariff preferential treaties laid down by Canada and other factors. To be called Canadian, an automobile must have 65 per cent Canadian construction. Some such plan would undoubtedly be worked out for Made-in-Canada pictures to enjoy special entree into Great Britain, Germany, France and other countries. A considerable number of important film executives and directors have visited Canada in recent weeks to look over the possibilities, it is pointed out.

Universal May Produce Swedish Prince's Story

Prince Wilhelm, of Sweden, one of the most versatile members of Sweden's talented Royal family, is a keen art and literary enthusiast, who has written a novel, which he has just published in Sweden, for English. He has also been a frequent contributor to the Swedish film, his African romance, "Kinangozi." In submitting the script to Universal, Arild Paulsen declares that Swedish industry has been built up, and his picture enthusiasm, expressed his admiration of Carl Linnem's ability as a producer, and voiced a hope that Universal would be the company to produce his story.

"Kinangozi" scored instantaneous success when played on the Swedish stage, and ran for several months at the Royal Theatre, Stockholm. In book form it proved the most popular of the many books published by Prince Wilhelm.

Calendar of Coming Events

Nov. 14.—Hotel Plaza, N. Y., dinner in celebration of 15th anniversary of Pathé News.


Nov. 19.—Paterson, N. J., meeting Board of Directors N. J. M. P. T. O., as guests of Peter Adams.

Dec. 8-9.—Columbus, Ohio, annual meet ing M. P. T. O. of Ohio.

Lloyd Dearth Succeeds

Bostick in Seattle

SEATTLE.—Appointment of J. Lloyd Dearth, as personal representative of Alexander Pantages and manager of the Seattle Pantages Theatre, was announced here this week when Dearth arrived to assume his new duties. He is widely known throughout the South and East, having been associated with the chain interests in Philadelphia, the Car- Bailey Amusement Company, operating a chain of theatres in Texas towns, and coming direct from five years as manager of Pantages Theatre, in Memphis, Tenn. Mr. Dearth has just completed a tour of inspection in the East.

G. H. Bostick success E. C. Bostick, who resigned to accept an executive position with the Loew interests in New York, involving the management of a chain of twenty-five houses. This is one of the biggest executive offers that has ever been made to a Pacific Coast theatrical man. During his stay in Seattle, Bostick put into effect many improvements, and it was under his capable management that the house was recently completely remodeled and redecorated. He is one of the first of the policy of feature play-ops in addition to the complete vaudeville program.

Kerr Gets Elco in Charleston, S. C.

CHARLESTON, S. C.—The Elco Theatre on upper King Street has been purchased by Basil R. Kerr, and will be operated under the management of John M. Kerr, who for many years has been connected with the Bijou Theatre, of Brooklyn, N. Y.

Last February Mr. Kerr acquired the three story brick building housing the theatre and recently he added to this the purchase of the theatre holdings. The theatre has been completely remodeled and improved, with new decorations and an entirely changed seating arrangement.

William Goldman, Latest To Branch Out in St. Louis

ST. LOUIS.—William Goldman, owner of the Kings, Rivoli and Queens theatres, St. Louis, Mo., announced November 11 that he had secured twenty-five years leases on the Kingsland Theatre, 6457 Gravois avenue, and the World's Fair, 6455 Gravois avenue, owned by Freund Brothers.

Goldman will assume charge on November 21.

He plans to construct a 1,500-seat air conditioned adjoining the Kingsland at a cost of $30,000. He also announced plans for a 2,000-seat house on West Alington avenue, and also stated that he will start construction shortly on a 1,500-seat house on Union boulevard near St. Louis avenue. The Hodiamont avenue house will cost $175,000 to $200,000 and the Union boulevard theatre about $150,000.

Goldman secured a lease on the Union Theatre property at Union and East Avenue, where he plans to erect a 2,000 seat air conditioned house. Goldman also stated he has a half-interest in the Congress Theatre.

He is negotiating for other second-run houses in St. Louis and vicinity and contem plates building in district in which he cannot secure a suitable house.

The new distribution facilities he is setting up will not disturb his first-run booking arrangements with Skouras Brothers.

SAX STOPPING AT EXCHANGES

Will Announce Season's Program on Arrival in New York

Sam Sax left Los Angeles last week en route to New York to prepare the ground work for the Gotham Production program for 1926-27.

Mr. Sax will stop over at various exchange conventions on his way East to get the cooperation of various distributors and exhibitors in each territory as to exactly the type and quantity of pictures desired.

The final four pictures on the current sea son's schedule of twelve Gothsams will be in production work and before the formulation of future plans will complete a director's re port from the men on the firing line will be carefully checked over and the consensus of opinion will decide the new production schedule.

Mr. Sax has a very definite program in mind and this will be submitted, with actual titles of pictures to be made, to the people most concerned, exchangesmen and exhibitors. At the New York office of Lumas Film Corp., distributors of Gotham Productions it was announced that a wealth of story ma terial had been carefully reviewed in the past two months and that a large number of prospective stories were still under consideration. It was stated that the exact amount of pictures to be released next season under this trademark would be announced upon the return of Mr. Sax.

Pawley Back From Europe

Raymond Pawley, first vice president and treasurer of Producers Distributing Corporation, returned to America yesterday after an absence of almost two months in Europe.

Mr. Pawley made an extensive tour of all of the continental countries as well as England, and while the trip was really a honeymoon tour, he took time to study the foreign film market and make a general inspection of the new distributing machinery recently set up to handle the Producers Distributing releases in England, Scotland and Wales.

Day and Date

The Rivoli, Rialto and Strand Theatres here will run "Koko's Thanksgiving," the week of November 22nd. This is a Red Seal product. Ninety-five other first run houses throughout the country have already contracted for the specialty.
SCHROCK STAYS AT "U" CITY

ZEHNER HIS ASSISTANT

British National Plans Eight Studios

Pincus With Short Films

F-P-L Challenges Trade Commission

GREAT BRITAIN'S QUOTA PLAN

Proportion Begins at 10 and Rises to Twenty-five Per Cent

OCTOBER 1, 1926, IS DATE

LONDON.—The sub-committee, appointed by the committee representing the various branches of the film business in the United Kingdom, has reached the following conclusions on the film quota plan to be adopted by England:

1.—On and after October 1, 1926, no renter can rent foreign films unless he acquires and exploits a quota of British films.

2.—On and after January 1, 1927, every exhibitor must exhibit a quota of British films in his programs, which shall be computed at intervals of three months.

3.—The following quotas shall apply:

   For every foot of British film exploited by renters or shown by exhibitors, not more than the following number of feet of foreign film may be exploited or shown.

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   Thus the quota begins with 10 per cent and rises to 25 per cent in 1929.

THE HIT OF THE SEASON . . . . READY NOW!

LUMAS FILM CORPORATION
SAM SAX, Pres., 1650 Broadway, N. Y. City
CONN. EXCHANGES RESUME TRADE

Moved Back Into State Last Thursday and Are Now Operating

Final details for the resumption of business relations and film deliveries in the State of Connecticut were settled at the meeting of producers, exhibitors and state officials at the offices of the Motion Picture Producers and Distributors of America.

All film exchanges opened for business last Thursday, November 12th. Joseph W. Walsh, president of the Connecticut M. F. T. O., will continue with the Hays organization and will announce the arrangements that have been made with the State of Connecticut.

Great satisfaction was expressed by film distributors generally at this quick resumption of business in Connecticut, and by theatre owners likewise.

NEW ST. LOUIS CHAIN OF 25 IS HINTED

ST. LOUIS.—St. Louis is to have another large chain of neighborhood houses to work in conjunction with a local picture palace, according to gossip along Picture Row.

During the week two men from the East arrived in town to study the local motion picture situation. One is a financier and the other a builder. They let it be known the interests they represent are ready to buy or build 25 or 35 theatres in St. Louis and vicinity.

The exact identity of the interests they represent has not been revealed. Gossip has it, however, that they are the advance men for a very prominent producer and distributor of motion pictures who has not a desirable first-run location in St. Louis.

It is known that the visitors inspected a number of the more prominent independently operated neighborhood houses of the city. Whether negotiations have been opened looking to the purchase of any of them has not been disclosed.

Men in the know say that St. Louis will be the center of some gigantic moves on the film chess board during the next six months. Apparently, the forces are lining up for a real-life or death struggle.

Pivar Replaces Lawrence

At Universal City

Morris Pivar, formerly of the Universal home office, who was awarded a trip to the coast to join the title editing department at Universal City for his good work in cutting "The Phantom of the Opera," has stepped into the shoes of Frank Lawrence as editor in chief of productions at Universal City.

M-G-M Buys 3

Three new stories have been purchased by Metro-Goldwyn-Mayer for early production. They are "The Strolling Saint," by Raphael Salanini, "The Little Journey," by Rachel Crothers, and "Frenco Sal," by Alfred A. Cohn.

Theda Bara Signs With Hal Roach

LOS ANGELES.—Hal Roach announces that he has signed Theda Bara, the famous vampire of the screen, to play in the Hal Roach Two-Reel Comedies, which are playing over the Keith Circuit. According to the Roach announcement, Miss Bara will make a hasty trip to New York and return to Los Angeles to start work early in December.

In signing Miss Bara for two-reel comedy work, Roach is continuing his recently established policy of engaging popular dramatic favorites for his productions. Among the dramatic players recently engaged for Roach comedies are Eileen Percy, Mildred Harris, Stuart Holmes, Walter Long, Gertrude Astor, George Siegman, Cesare Gravina and Lucien Littlefield.

Paul Lazarus Rejoins United Artists Sales

Paul Lazarus, formerly one of the heads of distribution with United Artists, has rejoined that organization in an executive capacity. Lazarus is most capable and admired executives in the business.

Lazarus has been absent from the film business for about a year, devoting his time to the publishing business in San Francisco.

Grimm Succeeds Morris

George Morris has resigned as publicity director of Warner's Theatre to take up new interests with the Fox Film Corporation. Future activities will be concerned with theatre radio. Morris is succeeded by Ben H. Grimm.

FAMOUS STICKS TO ARBITRATION

Minneapolis Exchange Ordered to Stand by Decision in Legeros Case

MINNEAPOLIS, Minn.—The case of Legeros vs. Famous Players-Lasky Corporation, which was decided upon last week by the Arbitration Board of Minneapolis, in which Legeros, an exhibitor, was awarded $2,200 by the failure of Famous to supply him with certain pictures contracted for, has come to a satisfactory conclusion.

Instructions received here by the local Paramount exchange make it clear that the Paramount organization will abide by the ruling of the arbitration board as handed down.

Part of the instructions in this matter received by Leak from the home office executive division were as follows:

"We have carefully considered both sides of the Legeros arbitration matter and after considering the matter, we have decided that regardless of whether or not the award of the arbitration board was just or regardless of amount possibly in the case, we must abide fully by the decision the arbitration board made. Our previous and present attitude toward arbitration has not changed. Therefore any other stand than that of abiding by the arbitration board decision would be inconsistent and wrong."

FILM EXPORTS TO BRITAIN SHOW MARKED DECLINE

WASHINGTON, D. C.—Preliminary figures just released by the American Theatre Showmen's Association show that while United States exports of negatives for September, 1925, have fallen from about 645,000 linear feet in September, 1924, to 590,000 linear feet with a corresponding decrease in value of from $115,000 to $95,000, American exports of positives have increased from about 16,000,000 feet valued at $525,000 in September, 1924, to about 18,100,000 feet valued at $142,000 in September, 1925. With respect to national markets, the most noteworthy feature of these figures is the large drop in our exports of films to the United Kingdom, this drop being from about 3,700,000 linear feet in September of last year to only a little over 600,000 feet in September of this year. France, on the other hand, while taking about 750,000 feet of film in September, 1924, from us, boosted this total to over 2,000,000 feet in September, 1925.

For the first nine months of the calendar year 1925 there has been a substantial increase in our exports, both of negatives and positives, over the same period last year. The figures for the first nine months of 1925 being approximately positives valued at about $1,500,000, and 170,000,000 feet of positives valued at a little over $5,000,000, as against about 6,300,000 feet of negatives valued at $1,000,000, and 121,000,000 feet of positives valued at about $4,500,000 for the first nine months of 1924.

In spite of the fact that exports of motion pictures to England dropped off during September, she still remains by far our largest market for these as reflected in the figures for the first nine months of this year. Her total for this period of over 35,000,000 feet exceeds her total for the same period last year by about 15,000,000 feet. Australia, with 17,000,000 feet for the first nine months of this year, is against about 5,000,000 feet for the same period in 1924, comes second. Canada is third with exports for these two periods of about 16,000,000 feet and about 14,000,000 feet respectively. France, finally, stands in fifth place as the only other foreign country which has taken over 10,000,000 feet of film, her total standing at about this amount as against as low as 5,000,000 feet for the first nine months of last year.

Barthelmess' Contract

With reference to rumors that are being circulated to the effect that Richad Barthelmess is to go with Famous Players, Inspiration Pictures announce that his contract with them does not expire until next September. Mr. Barthelmess assures them that there is no foundation for the rumor and it is expected that he will renew his contract with Inspiration for two more years.
A.M.P.A. Hears
Joe Seider

The following is the address of Joseph M. Seider, business manager of the Motion Picture Theatres of America, given at the luncheon of the Associated Motion Picture Advertisers, Thursday, November 12th, 1925, at the New Hoffman:

As Business Manager it will be our policy to conduct the affairs of the organization along strictly business lines.

The moment has come. The time is right. The country must have and must support its theatre. Legislative problems will be worked out and the mass of detail necessary will be properly handled.

And although there naturally, must result from this undertaking a certain measure of hope and confidence to the theatre owner, yet, he wants to know that he will be permitted to remain in business and enjoy the opportunity to carry on in his chosen field of endeavor. He wants to be sure of his future in this industry.

It is argued that the building of theatres cannot be stopped because the "wheels of progress" cannot be blocked.

Is it progress to overbuild and overseat? Especially where the purpose is to eliminate the small competitor and the weight of myriad financial resources. Is it progress to threaten a small operator with opposition unless he purchases a certain product?

Shall companies attempt to make it possible for a small operator to purchase quality product when he has for a competitor a large influential purchaser? Should a theatre owner who has purchased for a number of years the product of a particular distributor lose that particular product without opportunity with the arrival of a more influential purchaser? Or will the product be allocated so that he with "clean hands" may live?

These are the problems confronting and disheartening the theatre owner and these are the problems we have presented to Mr. Hays, and these are the problems received most sympathetically by Mr. Hays.

Columbia Picture
Outstanding Success

"When Husbands Flirt," the latest comedy to be released by Columbia Pictures Corp., is repeating the success of their previous feature length comedy, "Steppin' Out." Telegrams of the coming weeks are daily telling of the receptions accorded this production.

Independents Have Chance to Get Stars

"What is one man's loss is another man's gain" is an old adage that is now being exemplified for the benefit of Arthur F. Beck, who is producing a number of pictures which will be released as part of the twenty-four Golden Arrow first releases for 1926-27, in the matter of securing unusually well-known screen personalities for his productions.

The sudden announcement by a number of the large national producing companies that they were cutting down the list of features they were releasing for 1926-27, has resulted in some well-known and important screen personalities being out of work. In consequence, artists who otherwise would not have been able to accept engagements from Independent producers are now scurrying to get jobs wherever they can.

First National's new-Sales Cabinet. Left to Right: A. W. Smith, Jr., Ned Martin, Ned Depinet, Secretary-Treasurer of First National, who also functions as Chairman of the Sales Cabinet.

Under the new sales plan adopted by First National Pictures, providing for a sales cabinet of three executives, the country has been divided into three territories, Eastern, Southern and Western, with one of the sales council directly in charge of each, and all subject to the supervision of general manager Richard A. Rowland and Samuel Spring, secretary-treasurer.

According to a statement from Mr. Rowland, the districts will be managed as follows: Ned Martin, sales manager Western territory; A. W. Smith, Jr., sales manager Eastern territory; Ned Depinet, sales manager Southern territory.

Following are the First National branches under the present territorial division:

Western territory: Chicago, Denver, Des Moines, Detroit, Los Angeles, Milwaukee, Minneapolis, Omaha, Portland, Salt Lake City, San Francisco, Seattle, Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg.

Southern territory: Atlanta, Charlotte, Cincinnati, Cleveland, Dallas, Indianapolis, Kansas City, Louisville, New Orleans, Oklahoma City, Pittsburgh and St. Louis.


Hutchinson, Producer Talks On Comedy

An analysis of comedy in the abstract is not an easy task and it is perhaps not often attempted. Producing, be it said, is to be apt to go by a sort of "sense of feel" in their estimates of the value of comedy and comedy scenes. What appeals to one sense of humor, of course, does not necessarily appeal to all.

But Samuel S. Hutchinson, veteran showman, who has just returned to production activity as head of the Hutchinson Film Corporation, believes that all humor can be grouped broadly under five heads, with various subdivisions. Mr. Hutchinson is producing "The Nuthacker," starring Edward Everett Horton, and as this is the first of a big series of feature comedies for Associated Exhibitor release, his views are very interesting, particularly in view of his fifteen years of experience in the film and theatre world.

"It seems to me, that all comedy elements can be classified as falling under one of the following units: Repetition, Exaggeration, Incongruity, Anachronism and Misery," says Mr. Hutchinson. "If a producer, director or writer will keep those four divisions in mind, he can help to create true amusement in the literal meaning of the word. And it is not only a question of analysis. In his ability to tell why a thing is funny, or to see clearly where it will be funny, lies much of the success of comedy production. "Repetition is one of the greatest of comedy values. That is particularly noticeable on the speaking stage, or in subtitle comedy. It is not quite so important in situation comedy, although it has its merits there, too, of course. The mere repetition of a line or a title, even though it is not intrinsically amusing, will get a laugh the third or fourth time it occurs. I recall particularly a line from Don Marquis' play, 'The Old Soak'—the catchline, so to speak, of the production. It was simply, 'A's here!' Yet that line, in repetition, became hilariously funny. The same thing applies with great force to title humor in pictures. "Transposing people or customs away from their natural orbit and putting them several centuries in advance of, or behind, their times, always makes for laughter," Mr. Hutchinson avers. "Such Anachronism is what gives most of the comedy to a picture like 'A Yankee in King Arthur's Court,' a gent who is dressed in a Crusader's suit of tin B. V. D.'s, who exclaims 'Odds Bodkins!' and who then goes out and leaps on a motorcycle, for instance, is typical of what might be called anachronistic humor. "The pretenses of common, everyday people in their ludicrous attempts to ape their superiors or be something that they are not is all a part of the Humor of Exaggeration. Falstaff, with his bluff and boastfulness, is a fine example. Scores and hundreds of characterizations and situations in our modern pictures can be classified in this category."
Your Tax Problem

By M. L. SEIDMAN

This is the second of a series of articles by Mr. Seidman of Seidman & Seidman, certified public accountants, that has been to prepare income tax returns, that will appear regularly in these columns. Mr. Seidman is a well known tax expert and has written and lectured widely on all income and estate tax questions that might be directed to him by our readers. Questions should be directed to Mr. Seidman, Seidman & Seidman, 41 Park Row, New York City. All communications must be signed by the inquirer, but no names will be disclosed in the answer.

The previous article outlined the persons who were liable to the income tax. It was there intimated that while a person may be subject to the tax, it does not follow that he need file an income tax return. The principles governing whether a return must be filed, and the income logically up for discussion at this time.

First let us take the case of the individual. For this purpose, individuals are divided into two classes: married and unmarried. So far as the unmarried individual is concerned, a tax return must be filed by him only if his gross income is $500 or more, or his net income is $100 or more. If his gross and net income are less than these respective amounts, no returns need be filed by him.

When to File

Let us examine these requirements a bit more closely. An unmarried individual having a gross income of $500 or over, a return must be filed, irrespective of the amount of his net income. The case of an individual whose only income is a salary of $10,000 a year. It might be that during the year he paid out for interest and taxes and sustained bad debts, etc., amounts aggregating over $15,000, so that in fact the individual had a net loss of $5000 for the year. Yet, an income tax return would have to be filed by him since his gross income, his total income before considering deductions, exceeded $5000.

On the other hand, an individual might have a gross income of less than $5000, and still be required to file a return. That would be the case if his net income were in excess of $100. The unmarried individual whose only income is a salary of $3000 a year and whose deductions amounted to $500, has a net income being in excess of $100, it would be necessary for him to file a return.

Now let us take up the case of married individuals. To begin with, in determining whether a return is due from married individuals, the income of the husband and wife must be considered together. The combined gross income of husband and wife is $5000 or over, their combined net income is $2500 or over, a return is due. It makes no difference whether the husband alone or the wife alone would have a gross income less than $5000 or a net income less than $2500. Their combined gross income or their combined net income, at least at the respective amounts, a return must be filed.

Single and Joint Returns

Another characteristic of the returns of married individuals is the flexibility of filing one in or two ways. Husband and wife can either file a single joint return on which is shown their combined incomes, or they can file separate returns. The return shows his net income and the wife hers, and the tax computed on these separate incomes.

Because of the different tax rates depending on the size of the income, it is obvious that under certain conditions it would be advisable to file joint returns and under others it would be more advisable to file separate returns. That particular phase of the subject will be made the basis for a separate article later.

It will be noted that the rules with respect to returns have been made simpler. There are two factors in this, the age of the individuals. A minor must file a return in the same manner as an adult, and unmarried, for the same rules that apply otherwise, however, that should be observed. The income of an unmarried minor child who lives with a parent legally belongs to the parent and is to be reported by the parent, and not by the minor, except where the income is derived from property belonging to the minor. For instance, suppose an 18 year old boy, living with his parent would have to be employed at a salary of $1500 a year. This $1500 would be reported in the parent's tax return, because as a matter of law the parent is entitled to the boy's earnings. On the other hand, if the minor had inherited $1000 from his grandfather in his own name, or from any funds held in trust for him, such income belonging to the minor in his own right would be reportable by him, and if the net amount is $1000 a year or over, or the gross amount $5000 or over, he would have to file a return.

Beyond the income of the individual's returns, another point might be made. Two classes of individuals have been mentioned—married and unmarried. To come now, "married" is defined for the husband and wife to live together. If they do not live together, each spouse is required to file a return, either as unmarried for this purpose, and are governed by the rules with respect to unmarried persons.

Let us now proceed to consider the case of a corporation. The rule here is simple. Every corporation subject to the tax must file a return, irrespective of amount of its gross or net income. Whether a corporation makes a profit or a loss is immaterial. All corporations (unless exempt) are required to file a return.

So far as partnerships are concerned, it was pointed out that they were not liable to the tax. However, a return is due from every partnership, no matter what its gross or net income. A partnership return is undoubtedly required so that the government might have before it a means of checking up the income from partnerships reported by the partners.

It will also be recalled from the previous article that estates and trusts are regarded as taxable persons under the law. Returns are required from them under the same rules as apply to unmarried individuals, that is, if the gross income of the trust is $5000 or over, or the net income is $1000 or over, a return is due.

The next article will discuss the question of exemptions allowed by the law in computing the tax.

GINSBERG GETS PARIS OUTLET

Jeffrey Bernerd, representing the Henry Ginsberg Distributing Corporation in handling Banner and Royal pictures in Great Britain, has been appointed office in charge of Mr. T. G. Creighton Turnbull.

With Ward and Brother's good work in the distribution of Banner and Royal pictures in Great Britain, Mr. Bernerd can now give the greater part of his attention to the Continent and through his new office keep in closer contact and give better service to continental buyers.
Big Coast Premiere
For "Big Parade"

The most sensational premiere ever accorded any picture in the history of the motion picture presentation, a premiere celebrated by the holding of a parade a mile long containing seven bands, innumerable floats, artillery, fire-fighting apparatus, militia men, police, illuminated by blazing red torches at every street corner and escorted by a fleet of airplanes overhead, has celebrated the opening of King Vidor's "The Big Parade," starring John Gilbert, at Sid Grauman's Egyptian Theatre in Hollywood. This new Metro-Goldwyn-Mayer film is a new and sensational triumph for the screen. It has won instant and dazzling recognition as the first truly great film dealing with the war to reach the screen, at its first presentation. All Hollywood was there, including visiting notables in every field of activity.

One of the biggest feats achieved in connection with the opening was the broadcasting of the entire proceedings over KXX in a tie-up with the Kellogg-Dixon chain of some twenty-two newspapers throughout Southern California. Five microphones were placed inside the theatre and several outside. Lew Cody and professional radio announcers gave a word picture of all that was going on and described the silent part of the entertainment. Misses Kay and Marsh, Metro-Goldwyn-Mayer fashion designers, described gowns worn by stars as they entered the theatre. Musical numbers were broadcast from the orchestra pit together with the ceremony of introducing stars by Fred Niblo.

Music by bands on the roof of the theatre was also broadcast together with a minute description of the military maneuvers which took place in front of the theatre.

The mile long parade staged by the military and civic organizations of the city was headed by Major Chambers of Fort McArthur as Grand Marshal. The entire line of march was under a blaze of red fire torches at each street corner. Floats from the M-G-M studio and from various civic societies were in line as well as soldiers from every branch of the army, including flying squadrons, Third Coast artillery, the One Hundred and Sixtieth Regiment of the California National Guard, fire department apparatus, police and six brass bands.

Upon reaching the theatre the soldiers acted as a special guard lining the entire block in front of the Egyptian. Fifty red, white and blue searchlights stationed on and in front of the theatre made a spectacular electrical display.

A loud speaking system told the crowds outside the theatre, which covered the area of a square block, of the arrival of various notables.

The most spectacular prologue ever staged by Sid Grauman with one hundred and fifty people in the cast was greeted with prolonged applause.

"The Big Parade" itself brought cheer after cheer throughout its presentation. All Hollywood agrees with Grauman's advertising on billboards and in newspapers stating that "The Big Parade" is the greatest picture he has ever seen. Fred Niblo's introduction of King Vidor, the director, and John Gilbert the star, and of Renee Adoree and Tom O'Brien, who play prominent roles in the Lawrence Stallings story, which has been adapted to the screen by Harry Behn, brought roar after roar of applause. The conclusion of the picture was a signal for another thunderous demonstration and Louis B. Mayer, executive in chief for M-G-M, Harry Rapf and Hunt Stromberg, associate executives, were cheered enthusiastically by the crowded house when they made their appearance before the screen. Associate Executive Irving G. Thalberg, who is recovering from a recent illness, was unable to be present but heard the premiere over the radio at his home and heard the demonstration when his name was mentioned by Fred Niblo.

Never has Hollywood seen such an opening. Everyone from Mary Pickford to Ball Montana was there. With the start of the parade at seven o'clock until one in the morning excitement ran high for local filmdom. Hollywood's entire police force was unable to handle the crowds and a hurry call to Los Angeles for additional men was necessary before traffic could be adjusted.

Grauman's Egyptian was sold out for the next two weeks in advance on the day of the opening.

Harry Cohn Will Take Trip Abroad

Having completed production on this year's entire Columbia program Harry Cohn, Vice-President of Columbia Pictures Corporation, will take his first vacation in five years. With Mrs. Cohn he will leave on the Leviathan to make a delayed honeymoon trip to Europe. Should he find conditions favorable he will make one picture before returning about January 1st.

In completing this year's output ahead of schedule Mr. Cohn has accomplished a record as an independent producer. While other independent organizations were curtailing production Mr. Cohn forged ahead and completed the entire program announced to Columbia franchise holders at the beginning of the year.

Mr. Cohn has earned the reputation of being one of the best production men in the industry, and his name was one of the few on the list of independent producers for whom the large producing organizations were negotiating and attempting to lure from the independent field. However, with Columbia Pictures achieving outstanding successes everywhere they are being shown, Mr. Cohn was now being wooed into deserting the independent cause but will continue to produce the same splendid calibre productions for which exhibitors look to him. His productions燃气 in fair competition with the best to be made by the large national producing organizations.

Elaine Hammerstein
In Ginsberg Film

Elaine Hammerstein will have the leading feminine role in the fourth Banner production "The Checkered Flag," the Henry Ginsberg Distributing Corporation made known this week.

In assembling the rest of the cast, which will be announced shortly, care is being taken to secure players as popular with fans as is Miss Hammerstein, whose power as a box-office drawing card is firmly established.

"The Checkered Flag" is based upon the screen adaptation of John Mersereau's novel of the auto speeds. The racing sequences have already been filmed at the Fresno Automobile races in which the foremost west coast speed-demons took part; among them, Fred Comer, winner of the race; Peter de Paola, Benny Hill, Jerry and Leon Duray.

Shooting on the story will be begun within the next week, with John Adolph at the megaphone.

Sheldon Back at Studio

E. Lloyd Sheldon, supervising editor of Gilda Gray's first Paramount picture, "Aloma of the South Seas," will leave on a trip to New York to direct "The South Seas," the film in which Gail Patrick stars, for which John Mersereau wrote the story.

Arlen Added

Los Angeles—Richard Arlen has been added to the cast of "Behind the Front," it has been announced at the Lasky studio. "Behind the Front," a comedy of the A. E. F., features Wallace Beery, Raymond Hatton and Mary Brian. Edward Sutherland is directing the picture.

At Capitol

PRODUCTION HIGHLIGHTS

EVE UNSELL has been placed under contract as a regular writer on the Fox scenario staff. She wrote the script for "Thunder Mountain," adapted from John Golden's play, "Howdy, Folks," and the scenario for "The Three Godfathers." She is the first Peter B. Kyne story written for Fox Films. Her newest effort is a Tom Mix picture, which is still to be titled.

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DEREK GLYNE, George Henry, Dorothy King and Cliff Worman were added this week to the cast of "Too Much Money," which John Francis Dillon is directing for First National at their New York studios. Lewis Stone and Anna Q. Nilsson have the featured roles and Robert Cain has the "heavy" part.

EMMETT FLYNN, director on the Fox staff, has been elected honored president of the "Irish Cinema," a movie fan club in Dublin. One of Flynn's relatives living in Dublin is responsible for the choice. Flynn has accepted the nomination, with the proviso that he doesn't have to do any work.

THE PRODUCTION of "The Man Upstairs," Warner Bros.' adaptation of Earl Derr Biggers' popular story, "The Agony Column," with Monty Woolley and Dorothy Peterson in the leading roles, was finished this week at the West Coast Studios, according to information from the Warner offices in New York.

HALLAM COOLEY has completed his work on "The Own Lawyer," fifth in the "Heen and Warren" series of Fox comedies based on Mable Herbert Urner's syndicated stories, and is employing his vacation to spend some time on his new home in Beverly Hills.

KATHLEEN MYERS has been cast in a role supporting Buck Jones in "The Gentle Cyclone," which has just gone into production at the Fox Films studio under the direction of W. S. Van Dyke. Rose Blossom will play the feminine lead.

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EIGHT MORE players were added this week to the cast of "Men of Steel," First National's big steel special which was started last week with Milton Sills in the stellar role. Added to Taylor Holmes, Henry West, Harry Lee, Fred Obek, Edward Lawrence, Frank Hanley, Pierre Collode and Nick Thompson.

The "Men of Steel" company is now in Birmingham, Ala., shooting scenes in the steel mills and iron mines of the United States Steel Corporation. About six weeks will be spent in Birmingham, then the company will return to First National's New York studios for the completion of the picture. George Archainbaud is directing under the supervision of Earl Hudon. The completed supporting cast for Sills in addition to the above players includes Doris Kenyon, Mae Adham, Claude Gillingwater, George Fawcett, Victor McGlaglen and John Philip Kolb.

SYLVANO BALBONI, whose aid in producing "The Viennese Medley" won for him the contract to direct "The Far Cry," for First National, has a background to be envied by many of his contemporaries.

Balboni has, of course, had experience in the director's chair, but before he felt qualified to take such a responsibility on his shoulders, he obtained schooling via the route of assistant cameraman, then cameraman.

During his years as an assistant cameraman in Italy, Balboni studied lighting effects, and when he achieved a camera of his own, he won recognition as an expert on lighting. Great care is expected from Balboni in his initial First National effort, "The Far Cry." Blanche Sweet will play the leading feminine role and a cast of quality will be assigned other roles in the picture.

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SEVERAL ADDITIONS have been made on the Metropolitan unit now filming "The Million Dollar Handicap," Iona Poff, well-known character actor, has been added to the cast, Norman McLeod, "comedy constructor," has been loaned by the Christie Comedy Company to supply the ideas for the comedy touches in the production, and Douglas S. Dawson has been assigned as assistant to Mr. Scott Sidney, director. Dawson acted in the same capacity on "Steel Preferred," which picture is now being edited. McLeod was "comedy constructionist" on such well-known successes as "Charlie's Aunt," "Seven Days," and "Madam Behave."

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EDWIN CAREWE, First National producer, has completed all photographic work on "Tumbleweeds," including the titles and inserts, and is now cutting and editing the play-off in New York. In the cast of the production are Dorothy Mackaill, Jack Mulhall, George Fawcett, Paul Nicholson, Yvonne Carewe, Dolores del Rio, and Edward Davis.

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ANTHONY COLDEWAY, who wrote the scripts for such notable play-offs as "Ruggles of Red Gap," "The City That Never Sleeps," "Beggar on Horseback," and other James Cruze productions, has been engaged by First National to write the script of Tiffany Wells' "Shelo." Coldeway has evidenced a brilliant career as a scenarist by turning out play-offs which have a distinct audience appeal. His latest work was "Co- bra," for Rudolph Valentino, which was followed by a James Cruze vehicle, "Coldeway." Coldeway will begin work at once in the department of First National, which is under the supervision of June Maloney.

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LOLA MACKAY has just been added to the cast of "The Golden Strain," the outdoor sequences of which are being filmed at the 10th U. S. Cavalry post in Arizona under the direction of Victor Schertzinger. Kenneth Harlan portrays the role of a dashing young cavalry officer in this story of the old West based on Peter B. Kyne's story "A Rosey Thoroughbred." It is the first of the four Kyne stories to be produced by Fox Films this season. Madge Bellamy is the heroine. Others in the cast, previously announced, are Ann Pennington, Hobart Bosworth and Frank Beal.

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METROPOLITAN PICTURES have signed Ralph Dixon to head their film editorial staff. Dixon is one of the best known film editors in the industry, having been associated with the late Thomas H. Ince for six years, and more recently with Hunt Stromberg. In addition to Ralph Dixon the film editorial staff of Metropolitan Pictures includes Don Hayes, James Morley and Arthur Huffsmith.

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WITH THE ENGAGEMENT of the complete cast, work was launched yesterday by Richard Talmadge on his new production for F. B. O., "So This is Mexico." The story is by James Bell Smith, who has authored many of the recent Talmadge comedy melodramas. The cast includes, besides Mr. Talmadge, Louise Lorraine, Charles Clary, Henry Hebert and Charles Maixier. Noel Smith will direct, Albert Mazetti will assist, and Jack Stevens will handle the cameras.

"TUMBLEWEEDS" is completed. William S. Hart's first production for United Artists Corporation release is now in the cutting room and is being assembled and titled. The picture, say those who have seen parts of it, bids fair to be the superlative among Westerns, the most ambitious of "Bill" Hart's offerings to the screen.

"If the utmost care in production, a perfectly selected cast, and an exceptionally fine story are the essentials for a successful photoplay feature, then 'Tumbleweeds' will be the Western drama par excellence," Hart is quoted as having said when the last shots were made. King Baggot directed the picture and Barbara Bedford has the leading feminine role.

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A DOG'S LIFE," Charlie Chaplin's first Pathé release, was named by Harry Lauer, the well-known Scotch comic.
Members of the Silk Stocking Club, the added zest to the cast of "Sally, Irene and Mary," which Ed Goulding is directing for Metro-Goldwyn-Mayer. Left to right, (or vice-versa, or starting from the fourth from the left) they are Cupid, Sunshine, Sweetie, Honey, Babe, Sis, Darling and Sugar.

Just a child at play is Dolores Costello, who plays the leading woman for John Barrymore for Warner Bros. She is getting ahead so quickly, that her spare time is always in demand when not on the Warner lot.

No, no, no—the conversation is not shocking Colleen Moore, the pleasant little First National star. It is simply that she called a certain number,—and got it the very first crack out of the box. That should surprise anyone.

Dame Fashion decreed that ostrich feathers should be dropped. Therefore Sally Long, one time Follies girl, now playing in "Fifth Avenue" for P. D. C. dropped them—down to her knees. No wonder Sally plays the part of the New York flapper. She must know how.
Close harmony (?). The first public appearance, ladies and gentlemen, of the Paramount laugh quartette, Mack Swain, Wallace Beery, Chester Conklin and Noah Beery (left to right). We like Wallace the best, because he seems to be making the least effort to sing. In fact the chances are that he isn’t uttering a sound. That would make him perfect.

A new and dainty “Mimi,” Lillian Gish, as she appears in “La Boheme” for Metro. John Gilbert plays the male lead.

Inspirational stuff for Bill Hart at work on “Tumbleweeds” for United Artists. This shows how he gets into a mood to commit murder, arson, etc.

Carl Laemmle, president of Universal, presents the $10,000 Laemmle trophy to Ned Marin to be transmitted to the Universal Omaha office, winner of the 1925 trophy in the summer sales contest. H. F. Lefholtz is manager of that office.

Norma Talmadge arrives all ready to start her work on the new picture, “Kiki,” for First National release. (Are your costumes in that bag, Norma?) Connie greets her in the way sisters should greet each other after having been separated by work for a long stretch.
To film fans, the world over, Noah Beery is Paramount's beloved bad, bad man. But to Noah Beery, Jr., of whom we can get just a glimpse in the photo on the fire-place, he is the best dad in the world. Beery is at work at the present time in Irvin Willat's Paramount production, "The Enchanted Hill."

Look out Mary! Miss Pickford seems to be in a very precarious position while William Beaudine, her director, and her manager E. deB. Newman, do their best to weaken her support. But it looks like she will be saved in the nick of time by Wini- fred Dunn, the author of "Scraps," at which Mary is now working for United Artist.

The favorite salad dish of King Rameses provides an interesting topic of conversation for Leatrice Joy and Edmund Burns, who are working under Paul Sloane's direction in "Made for Love," in the Mojave desert. Authentic relics of the Valley of the Kings are used in the picture, for P. D. C. release.

R. H. Cochrane, vice-president of Universal is sworn in as a Major in the Signal Reserve of the U. S. Army. The impressive ceremony was conducted by Gen. Peter E. Traub, who commanded the 35th Division in France during the World War.

Two of the first to inspect the Metro-Goldwyn-Mayer Trackless Train upon its arrival on the coast were Charles Ray and Norma Shearer.
News of Exhibitor Activities

Washington Exhibitors in Successful Year

SEATTLE.—Showing a substantial gain in membership, finances and accomplishment, the Motion Picture Theatre Owners Association of the state of Washington assembled here Nov. 4th, for a one day convention which was marked by enthusiasm on the part of all in attendance. The morning session, which was presided over by Vice President H. W. Bruen in the same hotel from which the convention opened at ten thirty. Routine business was in order, and the comparison made by the reading of the minutes of the last convention, and the financial report, with the accomplishments of the past year, was an interesting one. Twenty-four new members have joined the organization during the year, and five new members were unanimously accepted by the convention. They were: Anzler theatre, Seattle, F. B. Drinkwine, owner; Community theatre, Seattle, J. O. Klavitter, owner; Olympic theatre, Sequim, E. A. Prickett, owner; Grand, Leavenworth, A. C. Barclay, owner; and Legion, Walla Walla, Wash., F. J. Talabare, owner.

Two out-of-town visitors, Bob White, of the Multnomah theatres, Portland, and W. C. Rounds and Seabury and Oregon theaters, Portland, were made welcome, and joined into the spirit of the meeting, discussing exhibitor problems and their solutions with brother exhibitors. The Portland boys have been watching with interest the phenomenal growth of the Washington unit since its beginning two years ago, and Oregon is ripe for a similar organization. In fact it was proposed from the floor of the convention that the four Northwest states of Washington, Oregon, Idaho and Montana might be organized along similar lines, presenting a united front from the Pacific Northwest. This move was left up to the trustees for discussion.

A letter from President Hamrick, regretting his absence in New York, and expressing enthusiastic good wishes and praise of the growth and continuation of the organization, was read by Secretary J. M. Hone. The chairman, in the person of J. W. LaVigne, F. Marcus and St Daux Credentials committee, and Fred Walton, Frank Edwards and L. A. Drinkwine, Audit committee, F. E. Irving was appointed Sergeant-at-Arms.

Secretary Hone reported six district meetings held at Yakima, Spokane, Walla Walla, Centralia and two in Tacoma. These district meetings are for the purpose of drawing the exhibitor over the state, who do not frequently come into Seattle where the organization’s offices are maintained. Partly as a result of bringing the M. P. T. O. to the exhibitor, there are 94 cities in the state represented. Of these 34 are east of the mountains, and 61 throughout the western portion of the state. This number embraces 194 theatres. There are still about 100 exhibitors who are slow to join and it was suggested that the individual could do much to win over members, through a personal effort to interest such non-members as he may encounter.

The exhibitor was reminded that the benefits of this organization, his interests are being looked after by the legislative committees, in regard to the music tax, citing ten adjustments of the latter through the efforts of the organization during the past year, saving the individual exhibitor from $8.00 to $45.00. Eighteen theatre owners were represented by the organization before the arbitration board resulting in 16 decisions favoring the exhibitor. Mr. Bruen stated that he placed his membership in the M. P. T. O. on a par with the various kinds of insurance he carries on his theatres and expressed the belief that it was a lack of knowledge of these benefits, that kept exhibitors out of the organization.

Arbitration Board

J. A. Bradt, secretary of the Arbitration Board which is composed of three exhibitor members and three exchange members, gave a splendid account of the work of the board, stating that it was a liberal education to any exhibitor to serve on this board, and one that should be compulsory, inasmuch as it revealed the equitable and unbiased decisions handed down by the boards. Seventy-four cases were filed before the board during the year. Fifty-eight of these were settled by the exhibitor and 16 by exhibitors. In 12 cases the decision was granted to the exhibitor and 42 favorable to the exchange. Ten were settled before coming to the board for decision. Following the acceptance and voting thanks to Mr. Bradt and his exhibitor associates on the board, election of three new Arbitration board members took place with the following results: Joe Bradt, Seattle, L. A. Drinkwine, Tacoma, and Walter Graham, Shelton.

The following were elected three year trustees: Fred Mercy, Yakima; Walter Graham, Shelton, and H. W. Bruen. Two year trustees continuing in office were: John Hamrick, of the Strand Theatre, Seattle, F. B. Walton, Bellingham. One year trustees: C. E. Swanson, Everett, Ray Grumbacher, Spokane, L. A. Drinkwine, Tacoma. Retiring trustees were: H. T. Moore, Tacoma, J. A. McGill, Port Orchard, and H. W. Bruen, Seattle.

During the noon recess, the trustees met and elected L. A. Drinkwine president, Frank Edwards, first vice president, and C. E. Swanson, second vice president. J. M. Hone, who has served as executive secretary-treasurer since the founding of the organization, was commended for his excellent services and reelected for the forthcoming year.

Afternoon sessions, following the completion of routine business, were occupied with general discussion of exhibitor problems and their solutions. A number of good points were brought out. At 4:30 the convention was adjourned so far as its business session was concerned. A grand banquet and dance in the Olympic Room of the Olympian Hotel completed the day’s activities. In this the exhibitors were joined by exchangemen, who had cooperated in arranging a splendid program of events.
ONE thousand loge seats in the magnificent $9,000,000 theatre which is being erected by S. L. Rothafel (Roxy), at Seventeenth Avenue and Fifty-fifth Street, New York City, will be reserved for subscribers. The most devoted of Roxy fans will thus be assured a comfortabe seat each week, and the list of the various famous persons who have reserved seats will be an index of the aristocracy of the motion picture world. This is in accordance with Roxy's visible policy of adding a new fine art, worthy of the most discriminating patronage and accompanied by all the refinements that are commands in other fields.

"In another ten years the motion picture will parallel grand opera as an artistic production," he said, describing his hopes for the new theatre. "With the finest in music, pictures, song and the drama, at the service of all the people, America should become the most cultured nation in the world. Already the so-called 'common people' appreciate the best in music. I know, for I have heard them applaud the production of the old masterpieces. Anybody who says the American people like novelty, art music doesn't know that, all. I believe that man who puts the whole motion picture business on the same high plane, drama, photography, and housing, will win the applause of the people, and that before many years the community will recognize the motion picture as a great educational force. We shall have state supported motion picture theatres, just as we now have public schools."

Roxy promises for his new theatre the finest theatre and motion picture productions. Free from contracts with any one producer, he will be able to supply his patrons with the selected best of the silent drama. Similarly, the musical portions of his program will be of the highest order, with a symphony orchestra of one hundred and ten, cathedral choirs, a dance orchestra of twenty, a chorus of one hundred, in addition to individual vocalists and instrumentalists.

The main entrance to the Roxy Theatre will be on Seventeenth Avenue, on the site of the old car barns, which are now being demolished. Every device which science can perfect for the comfort of the patrons and the successful operation of the theatre is being installed in the new building. There will be seats for 6,000 persons, with 2,850 in the orchestra, and 2,100 in the balcony. In addition to the loges, most of which will be dedicated to the "diamond horseshoe." The stage will be set in the corner of the auditorium, giving an opportunity for unusual effects, while a grand staircase beside it will afford impressive entrance for the grand chorus on state occasions. Behind the scenes, of course, will be the broadcast studio where "Roxy and the Gang" will talk to their unseen radio audience.

* * *

Mudd and Colley
Take Over Keith House

BIRMINGHAM.—By a merger effected last week, Mudd & Colley Amusement Company, which operates the Keith Lyric Theatre here. The Lyric, which has constituted Birmingham's link in the Keith circuit for years, is the only theatre owned by the Interstate Amusement Company east of the Mississippi, the Interstate's main holdings being in Texas.

Independent Would Buy
Victoria Theatre, Baltimore

BALTIMORE, Md.—Reports are current in the city that the Independent Film Exchange is negotiating for the purchase of the Victoria, a large theatre on East Baltimore Street, owned by the Nixon-Nirdlinger interests.

Harry A. Henkel, manager of Ford's Theatre, is the Nixon-Nirdlinger representative in Baltimore.

It is said that the Independent Film Exchange is considering the construction of a large theatre if one cannot be purchased.

The comparative isolation of the Lyric in this respect suggested the advisability of the formation of a national concern of Mudd & Colley. Under the new plan of operation B. H. Mooney, as general manager, will take over control of the Trianon, the Lyric, and the new Mudd & Colley house now under construction. W. S. Mudd, the financial power back of the concern, will retire from active participation in the operation of the theatres, but will retain his financial interest.

* * *

Cassavine Switches

CHICAGO.—Cassavine, who has been book manager of the Jacob Cym Circuit the past year, has transferred his affiliation to the National Theatres Corporation, owner of the Capitol Theatre and several others in Chicago.

* * *

The Ohio President

(Continued from Preceding Page)

the Vernon, a sizeable theatre in the Panhandle shop district, and the Eastern, an east side house, were added to the string which now comprises six theatres. There is promise of at least three or four new James theatres within the coming year or two in Columbus and, possibly, elsewhere.

James' success, it is reported, lies in his insistence upon getting the best possible attractions for the least money. At no times does he raise his price, which is a "top" of fifty cents. He would rather turn down a picture than to load the extra price on the public. Success in the picture business, from an exhibitors' standpoint, Mr. James contends, is in getting better pictures and giving them to the public at reasonable prices. He believes always that the picture is the thing to be emphasized, not the advertising nor the manner of presentation over the star. "Give them a real attraction on the screen," says Mr. James, "and they will come in.

This principle, carried out in large, airy, well-cared for theatres, has spelled success for James. If one will add also the James attitude toward the public which is always one of fairness, honesty and cheerful service, he has part of the formula. Not a small part of the success won by this man who heads the Ohio exhibitors also is due to his own personality which is the personification of geniality, humor and businesslike methods.

SKOURAS-U
DEAL IS OFF

More Buying Strengthens St.
Louis Operators

ST. LOUIS.—Spyros Skouras, president of Skouras Brothers Enterprises, owners of the Grand Central Theatre, the West End Lyric, Lyric Skydome and Downtown Lyric, and Ambassador, now under construction, upon his return from New York City, announced officially the consummation of the deal. The new downtown theatre, the name of which has been announced in previous columns as the "Skydome", will be a Paramount first-run house under the supervision of a new Skouras Brothers Corporation, to be formed.

Skouras announced also that the deal with Universal Pictures Corporation involving the Grand Central had been called off. Negotiations had been under way for Universal to take over the Grand Central when the Ambassador was completed.

The Missouri-Grand Central-Ambassador deal will not affect Skouras Brothers' affiliation with First National for which they hold the franchise in the St. Louis territory. The Skouras houses will continue to show First National pictures for the present.

The new downtown house will be formed immediately, and plans call for an expenditure of $250,000 to improve the Missouri Theatre. The St. Louis Amusement Company, controlled by Harry Koplar and Skouras Brothers, has completed a deal whereby they acquire all assets of the old Loew's house of St. Louis pass under control of the organization. The deal also includes the new Columbus Theatre, now under construction at Columbus at Broad Avenue.

Two of the houses, the Webster and Montgomery, formerly were operated independently by the individual proprietors of Harry Koplar and Associates. The Montgomery, 2701 North Fifteenth Street, seats 1,424 persons and has an adjoining 1,861-seat air dome. The Webster, 19 North Twelfth, seats 935 seats and also has a 1,750 seat air dome.

The other houses taken over were operated by George Skouras, who has been made a vice-president and director of the St. Louis Amusement Company. Sol Koplar, brother of Harry Koplar, also is now an executive officer of the dominant theatre organization and holds a place in its directorate.

The George Skouras houses that have passed under control of the St. Louis Amusement Company are: Powhattan, Maplewood, Aubert, Chepewa, Congress, King Bee and Columbus.

Announcement of the deal for the houses named was made by Spyros Skouras, president, and Harry Koplar, first vice-president of the St. Louis Amusement Company. They stated that the company was considering the purchase of other houses, and it is probable that several such deals will be completed within the next few days.

Kapp & Kapp, of Chicago, have been retained by the St. Louis Amusement Company to design the new $1,000,000 theatre and apartment building at Hamilton and Easton Avenues, and it is probable that construction of the $1,000,000 theatre will begin in early spring.

* * *

Florence Mills Exhibitor

Florence Mills, Plantation star, who turned $200,000 in Florida real estate, will invest the proceeds in the erection of a 3,200-seat picture theatre in the Harlem black belt. First-run pictures with modern presentations will be offered. U. S. Thompson, colored picture producer, will be impresario.
Rembusch To Seider—

Motion Picture Theatre Owners of Indiana
Affiliated with the M. P. T. O. of America

Mr. Joseph M. Seider,
General Manager, Motion Picture Theatre Owners of America,
745 Seventh Avenue,
New York, N. Y.

Dear Mr. Seider:

The election of yourself as general manager of the Motion Picture Theatre Owners of America is a most progressive and intelligent act on the part of the committee. In my opinion it is the most encouraging step made by the National Organization since the famous Cleveland convention. It should be the means of bringing every faction and individual into the National Organization. You have the capacity, the experience, the ability, and the sincerity of purpose to make for success.

May "Joseph Seider," like the "Joseph of old," be the means of organizing all the brethren to enjoy the years of plenty and keep away years of famine.

We trust that the Uniform Contract and arbitration courts will continue to receive your attention. The Uniform Contract is not the perfect instrument, no good purpose, but it is just a means of arbitration whereby three film men and three exhibitors act and exercise the functions of a duly organized court of justice is wrong. That is not arbitration. That's going back 1,000 years to the days of right and might.

A year ago, when they fined me $60,000 because I refused to play pictures of a group of six because the first three were in terrible condition, I said, "Hays arbitration is the most unnecessary and most stupid contract that was ever proposed in any business transaction."

Let me cite you a recent case: About two months ago an exhibitor appeared before the Chicago Board. He had bought fifty pictures from a small, practically unknown film company. He knew nothing about the pictures business. He lived in a small town near Chicago. He started to run these pictures, the people started to run him out of town. They said "We want standard product and stars, such as we see in Chicago. We do not want to see this blood and thunder." But the little company carried him before the Film Board and they sat the representatives of Adolph Zukor, Carl Laemmle, Robert Lieber, Marcus Loew, and using the Uniform Contract and Hays rules, they said, "This man must first play those fifty pictures and no others." He is only open two nights a week, that means 26 weeks of blood. He was ruined if he played the pictures and if he does not play the pictures he cannot get any other pictures.

Here in a little community, where they are much more particular about the motion pictures and about everything else and where we generally have our most trouble from cranks, a theatre owner is forced to play fifty pictures unsuitable and undesirable, or go out of business.

I have the privilege of knowing Messrs. Zukor, Lieber, Loew, and Laemmle, have met them many a time. They are fine, wonderful men. If they had any idea how stupid this arbitration thing works out they would not be a party to it.

Another thing we found out in these days of independent talk: that the independent producers bring the most cases before the Film Board—at least this has been our experience in Indiana. None of the big producers seem to find it necessary to use the Film Board of Trade. Well it's a strangely contradictory industry.

Again I want to wish you the greatest success and trust that every theatre owner in America will rally around your selection as general manager. I believe that if the Detroit meeting was repeated tomorrow, under yourself, we would have the Theatre Owners of America united at once.

Let's all get back of Seider.

Very cordially yours,
FRANK J. REMBUSCH,
President, Motion Picture Theatre Owners of Indiana.
EXPLOITATION
A Section of Ideas for Big and Little Exhibitors

All Sioux City Tied Up For “Phantom”

NO BETS were overlooked by Jack Edwards, Universal exploiter in Omaha, when “The Phantom of the Opera” opened at the Plaza Theatre in Sioux City, Ia. Everywhere a patron turned out he met a reminder of the “phantom”.

The campaign opened with a “Phantom” face drawing contest in the Sioux City Journal as suggested in the Universal Press Book. The paper gave generous space to the announcement of this contest and for a week before the opening, carried a two column display ad containing a drawing of the “Phantom’s” face with the features blocked out. Three cash prizes and ten tickets were offered for those who could best fill in these features as the Phantom would look in the picture. More than 175 entries were received in this contest, some of them coming from distant points in Iowa, South Dakota and Nebraska.

In order to stimulate matinee business a tie-up was made with a local department store whereby in exchange for a complete window display (Continued on following page)

Savings Bank Tie-up With “The Gold Rush”

AN unusual tie-up with a comedy film by a savings bank marked the first run engagement of Charlie Chaplin in “The Gold Rush” at the Crown theatre, New London, Conn. Part of the exploitation material for this United Artists Corporation feature is a gold coin novelty which bears on one side a stamp of Charlie Chaplin as the Lone Prospector and shows a bag of gold on the other.

In the advance campaign in New London the Mariners Savings Bank became interested in the gold coin feature, and declared itself in on the distribution, and had a special design struck for the obverse side, featuring its Christmas Savings Club. The coin was manufactured with the bank’s imprint by the Grammes Mfg. Company, Allentown, Pa., the result being that the Mariners Savings Bank and the Crown theatre were both tied up.

The distribution was through the bank itself, which issued coins as a premium for new accounts in the Christmas Savings Club. The theatre joined in advertising that the bank was giving out the coin. Between the bank and the theatre it was arranged that at the end of the picture run one of the coins, with a secret mark on it, would be redeemed with $20 in gold when presented at the theatre. The bank also advertised that it was distributing “The Gold Rush” coins.

SELLING THE PICTURE
By HANK LINET

In these days when your prospective audience is given the opportunity to hear the best of music nightly over the radio, it is business suicide to put a tin-pan orchestra to work in your theatre giving its version of what the musical interpretations ought to be.

If you can not afford a good orchestra of twenty men, get one of ten men. A good trio is a thousand times better than a poor quartette. And a good organist is in a class by himself.

At the same time, do not allow your orchestra leader to discount the value of the cue sheets. They are arranged by experts and should be followed as closely as your orchestra’s library permits.

(From Exhibitors DAILY REVIEW)

Shadow Box For “The Lady”

“THE LADY” at the Empress Theatre, Owensboro, Ky., for a three-day run, was exploited by an illuminated banner, or shadow box, the frame having been worked over several times on different pictures, proving an inexpensive method of exploitation. This banner is ten feet long, about three wide, and about eight inches between the sides of the banner, with enough space left for the electrical apparatus inside. The plain part of the banner is covered with a heavy coat of paint, while the lettering is in lighter paint.

In “The Lady” the lettering is in blue and red, with blue trimmings, the ground being white. The head of Norma Talmadge used one on each side of the banner, is a three-sheet, and a one-sheet is used on the other end, reading the same coming and going.

Also the letters “The Lady” were cut from beaver board, thirty inches in size, and painted gold with blue outlines and strung on wires and hung in front of the theatre above the curbing. The lighted billboard on the edge of the marquee carried the billing a half week ahead of the showing. Manager G. M. Pedley arranged these good business getters. The banner and letters were put up Sunday night preceding the showing on Monday for three days.”
All Sioux Tied Up For The “Phantom”

(Continued from preceding page)
the theatre would give each woman who purchased a copy of Leroux’s novel or a “Phantom Red” lipstick between the hours of 8:30 and 11 a.m. on Monday, Tuesday and Wednesday, one complimentary ticket good for the matinee performance of that afternoon. The window display consisted of books and “Phantom Red” lipsticks, together with Harriet Hubbard Ayers cosmetics, with photos of Mary Philbin using the cosmetics, “Phantom Red” lipstick cards, stills, and regulation window cards. The store carried an announcement of the stunt in its Sunday newspaper advertisement.

Through the Home Office “Phantom Red” tie-up, the Fishgal store, an exclusive woman’s specialty shop, put on an elaborate window of “Phantom Red.” The display consisted of “Phantom Red” dresses, gowns, coats and hats with a display of tie-up photos and a card calling attention to the Plaza engagement. The store devoted a portion of its Sunday ad to “Phantom Red” and also induced the Journal to run a news story about the window display.

The “Showing the Making of a Motion Picture” display worked out by the Home Office and used by Scribner’s during the New York “Phantom” campaign, was placed in a kodak store window. The tie-up came through a card announcement that the scenes were “made with an Eastman Graflex Camera. We carry a complete line of Graflex cameras, kodaks, and photographic supplies.” Another department store gave a window for a book display. In fifteen of the books was a complimentary ticket to the Plaza for “The Phantom of the Opera.” A card read: “Fifteen of these copies of ‘The Phantom of the Opera’ contain complimentary tickets to see the Phantom of the Opera” at the Plaza. Come in and take your pick, you may be lucky.” Large art photographs of Mary Philbin, Norman Kerry and a scene from the picture were prominently displayed with the books.

Through an arrangement with the public library, 300 “Phantom” Book Marks were distributed, and another hundred were given out by the book departments of two of the city’s department stores.

Five thousand of the roto Heralds prepared for “The Phantom” were placed in the Chicago Sunday newspapers which were sold in Sioux City on the day “The Phantom” opened.

Other tie-ups included drug stores, radio dealers and the Postal Telegraph. The prologue soloist broadcast the “Spinning Wheel” song from Faust just before the Sunday afternoon performance of the opening day, accompanied by the orchestra leader at the piano. Announcements concerning the “Phantom” engagement was made both before and after the number.

Liberal billing, special prologue and a special lobby display completed the campaign.

Dancers and Artists
In “Don Q” Exploitation

MILWAUKEE, WIS.—A prize “Don Q” cup donated in behalf of the theatre to the city’s champion Charleston strutters. Winning contestants were eligible to compete for representation in the national Charleston contest to be held this winter. Contests were sponsored by a newspaper.

LAWRENCE, MASS.—Art contest conducted by the New England School of Art in large newspaper ads in cooperation with the New Victoria theatre. A sketchy head of Douglas Fairbanks as Don Q taken from United Artists Corporation press book was printed and everybody invited to draw something as good. Prizes were two tickets for each of the best twenty-five. The drawings were sent in to the School of Art. The same stunt was worked in several New England cities.
arrived five hours ahead of time. From there I went to Philadelphia and at this point I awakened to the realization that I had fifteen and one half hours to spare before my arrival in New York. Then came the next morning when I arrived at the Twenty-third street ferry of America's metropolis and the run from there to the Colonial Theatre with a motorcycle policeman (one of New York's finest) to escort me and clear traffic on Broadway, so that I would not be impaired in my speed, and at 55 miles an hour we went from Twenty-third street ferry to Moss' Colonial Theatre. This was one of the great thrills of my life.

SWEET DREAMS

My trip was at an end, I had accomplished what Pat Dowling had requested of me and in true Irish fashion invited me "Go to sleep, boy, you have done your duty" and sleep I did and after a rest of two weeks I was again instructed by Pat to return to Hollywood, covering every important city in the United States. Pat was insistent that I should learn my geography of this country by studying carefully the highways and byways of this good old U. S. A. and it certainly was a lesson, and I would love nothing better than to sit down with our President, Calvin Coolidge, and tell him MY reasons why there should be a boulevard highway between here and the eastern coast (and no lap scare, either).

Then came this hectic trip home, and so many incidents that if they were to be published it would take more paper than the ordinary newspaper carries in stock to get out their daily editions. I must admit by making the fast trip of "Seven Days" I was filled with courage and overlooked many rules of traffic that should have been observed and was admonished for many infractions, but my past reputation of the famous "Seven Days" trip helped, and I was able to talk myself out of most of them.

In many of the larger cities on the return journey I gave demonstrations in cooperation with the police departments on safety driving, making a run across town breaking all speed laws and ignoring traffic signals and then making this same trip over observing all laws and by this demonstration I proved that in a run of four miles through any large city and by ignoring every traffic law, the best time that could be saved was not over two, and one-half minutes which was not sufficient time gained for the risk to life and limb of the pedestrian. This proved a valuable publicity stunt as in most instances it received front page notice and usually with a picture of the car.

I AM REPORTED DEAD

Then came a night in Omaha and for some unknown reason and one that still remains a mystery in my mind, the report was sent out that I had killed and the car was totally wrecked. This incident had its reaction on man's vanity, because all angles of information were taxied to the uppermost associated Press, Police Departments, Studio Representatives, and I really believe everybody in the show business was busy on the long distance telephone reaching Omaha and find out how and why I was killed, and I have found out since that many nice things were said about me. I have no doubt plenty of folks are sorry they said them now since they found out reports of my death were exaggerated. But all this heads to a final climax that will make me from now on never miss saying my prayers every night before going to bed and thank God for my deliverance because I really believe he had something to do with my being alive today.

ALMOST A FATAL REPORT

Saturday, October 23rd, was the day the report was received in Los Angeles, that I had wrecked my car and been killed, and Saturday, October 31st—just one week later—was the day that I REALLY had my accident and wrecked the car, and this on the last lap of my homeward journey, so you see there must have been a great power above who took a guiding hand in this matter because I believe he wanted me to continue to live and have something to do with the production of pictures and help tell the public which pictures they should or should not see. So here I am, and with a knowledge that I wish every exhibitor of America could share, and if he did, I know that his first thought would be to book every picture distributed by the Producers Distributing Corporation for the years 1925 and 20 as well as book other independent product that he was sure he was making good. As a matter of closing may I quote from Shakespeare: "He who dies pays all debts"—and I still owe plenty.

If You Don't Cry "Wolf" Too Often—Try This.

(Continued from Page 8)

If you are the exhibitor that is always crying out to every body in sight about the greatest picture you ever have shown or will show, etc., then this letter reproduced to the left is not so good. But if you are of the semi-conservative kind, that only blows his horn every now and so often, can you imagine how your prospective audience would flock in upon the receipt of the genuine sales copy that Louis Gans sent out. It would be a wonder. Size yourself up now, in regard to this matter of crying "Wolf." If you haven't made your third call as yet, smash in on this one. You won't need any help when you are through.

Big Toy Tie-Up On "New Toys"

First National Pictures has made a national tie-up on its new Richard Barthelmess picture, "New Toys," with the George Borgfeldt Company on its Bye-lo doll which is shown in that production in and in some scenes substituted for the real baby.

The Borgfeldt Company is advertising "New Toys" along with the doll in a large four-page insert in its own trade papers and is also having special window cards and slides made to advertise the tie-up.

First National is suggesting to exhibitors that one of these Bye-lo dolls, together with passes to the theatre showing "New Toys," be offered as prizes in various contests, such as for the doll best dressed at a cost of not over $2 by any girl under fourteen; for the best newspaper story on the lesson that "New Toys" teaches and others.

Telephone: Tremont 6121
BELMONT THEATRE
Tremont and Belmont Avenues
Bronx

Dear Patron:

I'm going to do something extraordinary.
I'm going to do something I've never done before in all my career as Manager of a motion picture theatre.

Over my own signature I am making a statement here that stands out unparalleled in theatre history.

Here's my statement: "Without equivocation, without any hesitation, and without fear of contradiction I say to you that"

"THE LAST EDITION"

Emory Johnson's latest and greatest photodrama, which will play the Belmont Theatre on Saturday, Sunday and Monday, November 14th, 15th and 16th, is by far the mightiest and most thrilling melodrama that the screens of America have in years.

I examined this huge production privately and in a cold projection room, and there is the proof without the picture, this picture thrilled me like no picture has in years, and I see every big motion picture that comes to the screen.

I put forth extraordinary efforts to secure this great picture. I know our patrons will hugely enjoy it.

I say to you, with my own signature, come to the Belmont Theatre, and bring the entire family to see "THE LAST EDITION"—It is clean, fine, tremendous in theme and mighty in dramatic effects, it is wholesome and pleasant, you will fall in love to the core. Never has this theatre shown a greater entertainment than "THE LAST EDITION." It is wonderful.

Most cordially yours,

Louise Lane
Manager Belmont Theatre
Why Anniversaries?

IN as brief a way as is possible to treat from an exploitation angle the recent sixth anniversary of the Brooklyn (N. Y.) Strand Theatre, we have tried to show the poignant highlights of the event. Of course, the Strand is a fairly large house; but nevertheless, there is no stunt ever pulled that can not be pulled in a manner to meet the budget of any theatre. Keep that in mind.

THE sixth birthday of the Brooklyn Mark Strand Theatre was observed in gala style, Managing Director Edward L. Hyman preparing a big program which was designed to contain a wider diversity of entertaining incidents. It fell to the lot of First National to provide the feature play of the week, Richard Barthelmess, in "Shore Leave." It was personally chosen by Mr. Hyman from among his big list of bookings as the most suitable film story for this important occasion.

With "Shore Leave" was presented a program of six additional incidents, not the least of which was the atmospheric prologues in special setting. P. Dodd Ackermann provided the scenery for this, the back-drop being a transparency showing Brooklyn Bridge and the Navy Yard with some of the battleships in the background. As this drop was a silhouette and lighted mainly from behind, a most stunning effect was secured. Seven people worked in the prologue, as follows: Four girls, as sailors’ sweethearts; ukelele player; harmonica player, and a baritone who sang the selection, "Three for Jack." The lights for the set were light blue from the side and overhead, with a light blue Mestrum flood hitting the whole stage from the dome.

The campaign worked up for the anniversary program was an ambitious one and marked the beginning of Fall activities. As most of the artists appearing in the prologue and other presentations have become favorites of the radio audiences through their appearances weekly from this theatre, a special radio letter was mailed to thousands of Brooklyn people who had previously sent in comments on the radio programs. This letter called attention to the fact that Richard Barthelmess in "Shore Leave" had been chosen with which to celebrate the sixth birthday of the theatre and also informed the reader that the radio artists would be present to do their stuff.

One week before the play date, the Brooklyn Mark Strand Bulletin was published devoting one full page to Richard Barthelmess in "Shore Leave." This bulletin is mailed to a selected list of six thousand and has a reading circulation of at least thirty thousand.

A full page of cooperative advertising was worked up by the Brooklyn Daily Eagle and was published on Tuesday during the run of the engagement, the Brooklyn Mark Strand advertisement in this group playing up Barthelmess and "Shore Leave" prominently. Before the opening special newspaper stories were planted with all of the Brooklyn papers and some of the New York papers. Prominence was also given to the fact that Judge James A. Dunne, one of the most popular men in Brooklyn, was to be the guest of honor on Sunday evening, the day after the opening of "Shore Leave."

Choice Window locations throughout Brooklyn were secured for the display of some of the painted frames on "Shore Leave."

ANNIVERSARIES COME ONLY ONCE A YEAR

That's why they are called "anniversaries." And that is the one day of the year that every exhibitor should reap the largest profits. Anniversary day, or week, should, if handled right, mean a continuous full house till it's all over but the shouting.

Get behind the civic clubs in your town about a month before the anniversary. Show them what your theatre has done to build up the general tone of the town. Find all the merchants in town whose anniversaries hit about the same time, and make a concerted celebration, sort of a jubilee. The more the merrier.

I'll be glad to work with any theatre on such a campaign. Drop a line to me here, tell me your plans and your limitations, and we'll get something started in a hurry.—Hank Linet.

Clever curtain, showing the Brooklyn Bridge, used in the prologue for First National's "Shore Leave"—the picture used for the Anniversary Celebration at the Brooklyn Strand. The spirit of the anniversary is excellently brought out in this idea. The full story of the prologue appears on this page.

On the Sunday night preceding the opening of the picture, prominence was given to the engagement over the radio. The announcer on four different occasions, while announcing the radio program, brought in the fact that Richard Barthelmess in "Shore Leave" would be the feature playtime attraction for the sixth anniversary program of the Brooklyn Mark Strand Theatre.

The results of the exploitation and publicity campaign were most gratifying as business for the sixth anniversary turned out to be exceptionally good.
Exploiting Shorts

TO the right is a photo showing the manner in which B. F. Keith's Riverside Theatre, N. Y., handled a stunt for Pathe's "Our Gang." A mechanical contrivance allowed for Farina to move the fan in her hand. Scene is from the comedy, "Better Movies." Below we have the "Jester," employed by the Egyptian, a first run "Frisco house, as a ballyhoo to carry out all the comedy idea during the showing of the "All Pathecomedy Circus Week."

Big Cities Pitch in on "Gold Rush"

WILMINGTON, DELAWARE — The Arcadia theatre; Chaplin Gold shoes; a pair of old "dogs" gilded up and used as a window display, contrasting with natty footwear in same display. These gold shoes also are useful for lobby display and general attention catchers in a number of different ways.

CLEVELAND, OHIO—Public Library Tie-up. The public library used stills showing Alaskan atmosphere, and put out books relating to Alaska, the Klondike and the Yukon territory. The same thing was done at Columbus.

DES MOINES, IOWA—The A. H. Blank theatres printed a small folder containing $1,000 bond guaranteeing their payment of that sum in case of death by laughter while witnessing "The Gold Rush" at Des Moines theatre. The bond was guaranteed by a big surety company through local insurance specialists, and the folder had all the appearances of a folded bond. It was distributed to all ticket holders of the theatre during the run.

Pathe News Art Poster Broadside Can Be Used for Lobby

Beautiful Colored Poster Proclaiming the 15th Anniversary of Pathe News Makes Corking Display

A huge art-poster broadside proclaiming the 15th anniversary of Pathe News and the big advertising campaign being conducted in the newspapers to aid exhibitors in selling the newsfilm to the public, has been mailed to every theatre in the country.

The center spread of this big broadside is a graphic art depiction reproduced in full color from the original painting by William de Leftwich Dodge, the famous artist whose murals adorn the walls of some of America's greatest public buildings. This painting illustrates the importance of Pathe News and in its symbolism pictures the progress of the news bearer from the days of the ancient Greek, whose fleet feet bore the tidings of distant lands to his king. The pony express, the express train, the airplane and the radio are all shown as disseminators of news. Grouped below the painting by Mr. Dodge are sixteen still pictures showing progressively the greatest news highlights of each year from 1910 to 1925, vividly setting forth the Pathe News' depiction of the world events as exhibited in the theatres.

On the reverse side of the broadside, one-half of the space is devoted to the national newspaper campaign instituted in behalf of Pathe News to aid exhibitors in telling their public of their prestige in the presentation of newsfilms. These newspaper advertisements are of general educational nature relating the history and message of Pathe News, and a number of them are devoted to the local editions which are being prepared in thirty-four exchange centers.

After the exhibitor has read the Pathe News art-poster broadside he can make excellent use of it by placing it in a lobby frame, as his patrons will find it of more than passing interest.

** * * *

LOBBY SHOWS

How do you gather material for your lobby displays? Do you always depend upon what the producing companies send you?

In this article above is one idea. You can apply the same to the International Newsreel by clipping the pictures for framing, and the stories too, right from any of the Hearst newspapers. And why not a "Movie chatter" layout, on which you can paste the pictures and news of actors and actresses, using clippings from newspapers and fan magazines? Or maybe you could use the weekly "Still Life" section that appears in Exhibitors Trade Review? There's an idea.
HEAVY BILLING FOR FUTURE PATRONAGE

Altoona, Pa., Gets Its First Tie-Up

300 Window Cards Turn the Trick for “Excuse Me” Showing

Tags reading “Back Up!” on one side and “Excuse Me” on the other were recently attached to parked automobiles in Altoona, Pa., and created much comment on the showing of Rupert Hughes’ “Excuse Me” at the Capitol Theatre. Several thousand throw-away dodgers also proved effective in exploiting the run. Window displays featuring clothes, leather goods, traveling bags and drugs were achieved by Richard E. Riddick, Metro-Goldwyn exploiter in charge of the campaign. and numerous tie-ups were made with barber shops and shoe and hat cleaning establishments.

The first tie-up ever made by any theatre in Altoona with the leading department store was a feature of this campaign, and resulted in window displays and full page ads in both daily papers. Special stories and cutlines achieved space in the foremost local daily, and half-sheet posters were placed on all public waste paper receptacles by special permission of the municipal authorities. One hundred window cards were placed on exhibition in the downtown section and two hundred more displayed in the suburbs and neighboring towns. G. Anatopolous, enterprising manager of the Capitol, energetically backed up this successful campaign, with the result that excellent business was attracted to the theatre throughout the run.

(Creating interest in a picture over a radius of many miles was the aim of the campaign conducted by Frank W. Purkett, manager of the Kinema Theatre, Fresno, Cal., and Oscar A. Kautner, Paramount exploiter, on “The Pony Express” which played the Kinema during fair week.

The picture was billed in every hamlet and town as far South as Bakersfield and as far north as Tracy and Livermore. Although little or no response was expected from these towns, it was felt that such a comprehensive billing would build patronage for subsequent showings of the picture.

Another thing taken into account in the comprehensive campaign conducted was the fact that during fair week Fresno had 500,000 visitors from all over the state, and especially from the San Joaquin valley.

Used in the campaign were 100 1-sheets, 15 24-sheets, 3 sets of 11 x 14’s, 1 set of mats, 5,000 heralds, 50 publicity photos, 1 slide, 30 insert cards, 2,000 miniatures, and 2,000 fan albums. Supplementing this billing were 25 window displays.

A letter of endorsement from William John Cooper, city superintendent of schools, was influential in getting the support of teachers and pupils and that group of people which seldom attend the motion picture theatre. This letter of endorsement was given excellent play in the daily press.

Five local merchants joined with the theatre in running a two page advertising spread, the merchants using such slogans as “We have been selling shows to pioneers, their children and their grand children.” (Record. Dating from the days of the ‘Pony Express. The pioneer jewelry business of the San Joaquin valley,” etc.

A Wells Fargo Express office stood on the main street at the fair grounds. In charge was an usherette who informed callers about the picture and presented each with miniatures of the featured actors.

As a ballyhoo, an old stage coach was driven about the fair grounds during the day, and through the streets of the city at night.

To interest children in the picture, a fair whistle was given to each child attending. Announcement of this gift was made in each advertisement.

An outstanding feature of the campaign was the 15 illuminated 24-sheet stands.

Another effective campaign on “The Pony Express” in which Mr. Kautner cooperated with the local management was the one conducted by the Senator theatre, Sacramento, a West Coast theatre house. 

GET THE AX!

Thanksgiving is coming. Are you arranging a special program for the day? It’s going to take something of a better than average nature to pull your audience away from their turkey dinners.

How about raffling off a ten pound turkey—with each of the tickets announcing the showing for your Thanksgiving show?

How about organizing a local fund to make up Thanksgiving baskets for the poor?

There’s plenty to be done. Start now!
The Big Little Feature

November 14, 1925

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REVIEWED IN THIS ISSUE

Felix the Cat
On Edge
Fair But Foolish
The Adventures of Mazie F. B. O.
Egged On
Papa Be Good
The Soapsuds Lady
The Great Open Spaces
The Scarlet Streak
Cranfield and Clark
Let's Go Fishing
Kinograms
International Newsreel

Felix the Cat "Eats Are West"

Educational

Here is Felix again who expresses human emotions in a more realistic way than many a full-dressed actor. This latest edition of the Felix comedies promises to emit chuckle after chuckle from the old and young, as the hero goes through his stunts.

Poor Felix is continually being chased: first by hunger, then by the old colored woman of the pancake ad, then cowboys and finally Indians. Miraculously, Felix uses many devices to escape. Punctuation marks are his greatest friend, but after he has succeeded in eating all the grub intended for the cowboys, he calls on his guns, and continues to use these to "shoot-up" the Indians — even a wooden one. Very good.

* * *

"On Edge"

Educational

Egbert Eggleston does his "daily dozen" with his dog before taking up his duties in a sporting-goods store. To get there on time, he arrives in the chauffeur's auto and hat. After having trouble with every available device he handles, he is finally dropped out of the window on to a safe suspended high in the air. A porter meets the same misfortunes and they shiver together in mid-air. A foolish stunt of a foolish man finally brings success and once more they are all safe on solid earth.

"On Edge" features Lige Conley in several precarious positions. The sight of two men swinging on the safe in mid-air will be a thrill enough to make even a sophisticated audience gasp. The probability of the situation must not be taken into account. Titles attributed to the colored porter furnish many of the high-spots in the picture, and the dog appearing in the first shots, although unused, brings his part in the picture to the A-1 grade. Lige Conley's well-known comedy face is an advertisement in itself.

* * *

"Fair But Foolish"

Educational

On board ship, Jimmie makes an assertion that his bags are never examined by the customs officer and saves the salt-shakerist's life, giving him a cigar box and old shoes to put in his trunk. However, his possessions are looked over and as the box and shoes contain jewelry, he is locked up until the arrival of the police. Here he changes clothes in order to escape to a ship leaving for Italy on which his sweetheart and her father are sailing. The immigrant's clothes contain a noted record claiming that the immigrant is to be deported, from which fate Jimmie escapes. After several mishaps he is caught and deported on the very ship carrying his sweetheart. The wedding takes place in the average.

This comedy is a good filler, but should not be used when the feature is of a comedy nature as it is not a strong enough comedy to stand up against it. The gags are rather old. However, Jimmy Adams does his stuff in a way that makes the action good and naughty. Molly Malone looks very appealing throughout her part. The scene wherein Jimmie knocks 'em cold by eating Italian garlic is new and amusing. It seems to take quite some time before Jimmie can call his girl's own, so the happy end is all the more welcome when it arrives.

* * *

"The Adventures of Mazie"

F. B. O.

The fifth episode in Mizzie's hectic life, this time concerned with the recovery of money stolen under false pretenses by two men running a fake movie school. Mizzie with the aid of her ever failing strategy correctly guesses their fair. Going through all the vicissitudes of fire and water, she comes forth victorious, expending a few dollars and saving the job for herself, and the day for the handful of young aspirants.

Four times before in the role of devoted secretary to a budding lawyer Mazie has at the peril of her young life traced guilt to its lair. In this, the fifth of the series, from the moment Mazie goes on the job with her two blundering detective friends the laughs begin and the two reels are alive with action.

In her own picture Mazie comes through a serious skirmish with a man, emerges from a threatening blaze, and though in the end slightly smudged, she is nevertheless armed with sufficient poise and evidence to deal properly with the two offenders. On the whole, Mazie's adventures have good comedy material of the kind that will stimulate public interests in her further flights on the wings of law.

* * *

"Egged On"

Bowers & Muller

Just, for instance, listen to this incident. Our hero goes into some eggs, and for self-transportation, he places them in the radiator of his Ford. Arriving at his destination, he proceeds to remove the eggs. The accepted gag would be to see a lot of little chicks come out. But no; here, in "Egged On" we have an exodus of young, honking Fordlets. And then, when Mama Ford chucks and books, her brood comes back to her and, in a really, motherly fashion, she folds her wheels over them. It got a big laugh.

That is only one of the many unusual gags used in this exceptional short. "Egged On"

What Others Think

EDWARD L. HYMAN
Managing Director Brooklyn Strand

Opening Nov. 14.
These five comedies and Out-of-the-Inkwell subjects have struck a responsive chord in our audiences that spells satisfaction. They are novel and altogether entertaining.

729 7th Ave. N. Y. C.

Edwin Miles Fadman, Pres.

TALKING about reviews being a booking guide, have you seen Mike Simmonds' comment on "Shorts" in the BROADWAY THEATRE columns of Exhibitor's DAILY REVIEW? Here's what it says:

"Shorts" in the BROADWAY THEATRE columns of Exhibitor's DAILY REVIEW. Here's what it says:

is an excellent example of what can be done with trick photography when applied to human sequences. What is most striking is that even all was that even were all these tricks of the camera eliminated, there would still remain a better than ordinary story.

Simmonds says that "Egged On" is laying the groundwork for a new idea in shorts. This particular two-reeler is but one of a series that will soon be released. If it is a fair indication of what these shorts are, exhibitors will have something genuinely interesting to look forward to.

* * *

"Papa, Be Good"

Pathe

This periodical concerns itself with the fluctuations of young couple living in apartments facing each other. When one of the husbands, a joke, tries the other husband for reckless driving, and is about to sentence him to a long term, the wife of the defendant enters the courtroom and commences practicing her wiles, with the result that the case is dismissed.

Glenn Tryton again makes out of a rather ordinary little story a thoroughly entertaining and mirth-provoking comedy.

He is funniest in the courtroom scene when he pulls a bottle out of the pocket of a man standing alongside of him, taking a long draught of the "liquor" which turns out to be benzine. There is no place where he can dispose of the nasty liquid, and since he is unable to speak with it in his mouth, he resorts to facial expression which is the source of many laughs.

Play up Glenn Tryton. He is worthy of special billing.

* * *

"The Soapsuds Lady"

Pathe

Alice is the daughter of a laundress, and a great help to her mother. Her father who "believed in love at first sight" has selected a husband for Alice whom, however, she cannot "see" at all. On the way to deliver some laundry, Alice flirts with a handsome and rich young man who saves her from a runaway horse. He later rescues her again when she is fleeing from her home where preparations are being made for her marriage to the man of her father's choice. Alice and her young friend run off together.

A good fast comedy with Alice Day in the leading role, assisted by Alf Murphy, who is still radiating sunshine. Alice has established a reputation for herself and is living up to it. She is charming, and works with such abandon that there is nothing forced in her acting. There is a good deal of the slapstick in the make-up of "The Soapsuds Lady" which, however, adds to the charm and is not overdone. This is a good opportunity to tie up with washing machine manufacturers, for there are several close-ups of Sunshine Hart at her wash tub.
News Reels In Brief

**Kinograms No. 5134—New York Edition**

**PRINCETON TIGERS CLAW HARVARD TEAM—Princeton, N. J.—99,000 at first of Three Classics see Orange and Black Defeat Yale.**

**1940 KODACHROME**

**THE GOODWILL OFFICE—New Haven—College by-laws give young men show between halves in game with Maryland. PICKS UP OCEAN CITY TIGERS AGAIN—Los Angeles—New fireboat is ready to hurl the Pacific Ocean into place alone and equipped.**

**CHORUS GIRL SINGS HER WAY TO OPERA—New York—Mary Lewis, who was in "Follies," movie extra, and in show, sings her way to opera.**

**MOVE TO SHELTER IS ORDERED ON VIRGINIA—In Norfolk, Va. Fifth annual fox chase is held in all its picturesque rush.**

**HOLDING TO CHECK SOUTHERN CROOKED SHOES—"The Boys of the South," a new picture is ready to go.**

**THE SECOND SIGHT OF THE SOUTH—The Horseman, a new story of the South, is due out this fall.**

**STRIKING FOR PICTURES—The picture "The Great Race," is due out this fall.**

**WIND POSITION IN FLORIDA—The picture "The Florida Story," is due out this fall.**

**HURST HUNT IS ON IN VIRGINIA—Suffolk, Va.—Fifth annual fox chase is held in all its picturesque rush.**

**WHITE NEW CHARTER IN HISTORY OF CATHEDRAL—New York—A noted gathering of students to be foundation stone is placed for one of St. John's.**

**1940 KODACHROME**

**WORST OF SHIPS GO UP IN SMOKE—Mallowe Bay, Md.—Fleet of wooden vessels built during the war burn in huge marine bonfire.**

**THE TWO-REEL COMEDIES, and Blanche Mehaffey go in for athletics between scenes.**

**International News—No. 93**

**MILAN, ITALY—Armed hosts of Fascisti ball Premier Mussolini as assassination plot fails. BROUGH, ENGL.—British tests sea plane flying huge torpedo. Naval battle tactics of tomorrow forecast in stirring demonstration. MILWAUKEE, WIS.—Winston-salem school holds convention. Annual gathering of teachers resembles a beauty contest.**

**PATHE’—**

**Rival elephants light battle in snow. Thousands brave blizzard to see Kansas "Angels" and Marquette in slippery contest. SPokane, Wash.—Hustler, a giant bear, 14 and 15 years old, is to be used to demonstrate the bear's skill.**

**INDIANAPOLIS, IND.—Interesting aspects of prominent Hoosiers.**

**International News—**

**Pathe News—**

**WASHINGTON, D. C.—Tax reduction of other sources proposed for the Federal budget.**

**New Films**

**OUR GANG**

**Making Xmas Comedy**

**Other Roach Units Busy with New Films**

1. "Our Gang" is making a Christmas comedy under the direction of their popular director Robert McGowan, on the Hal Roach lot. The unit will be fun-filled and ready for release, and all the other units are bustling with activity on new pictures.

2. Charlie Chase, directed by Leo McCarey, and Clyde Cole, directed by R. P. Wallace, likewise are working on new pictures, while Glenn Tryon, with Fred Guiol as his director, is preparing a picture for the Hal Roach Two-Reel Comedy unit, an all star idea expressed in two-reel length, is busy under the direction of James W. Horne. "Horse Hanes, My Dear," is being organized by a group of Roach producers, and is to be released in January.

3. "The Devil Horse," directed by Fred Jackman, has been four months in production,首席 in the states of Montana and Washington. The company includes Edward McComel, Yakima Canutt and Robert Kortman, besides Rex and Lady, are preparing to leave the Roach studios again on a trek to some unknown scenic locale to make the elaborate feature, which is a story of Indian and pioneer days.

4. Lillian WOODS, Ziegfeld Follies beauty and playwright, in many musical stage diversifications, is a new discovery of the Hal Roach studios. She is cast in Clyde Cole's current comedy, "Chinese Democracy," and "patroons" shot down in anti-foreign demonstration. YELLOWSTONE PARK, WYO.—Strange pets adopted by Yellowstone Rangers. Even the despised coyote acts friendly for park guards. N. Y. CITY—Foundation laid for Nave of magnificent Cathedral. Notables address ceremonies marking important step in building of St. John's. A remarkable exhibition of his skill. FRISCO, CAL.—Golden rule search for city fathers. MIMLICO, MD.—Caster, 10 to 1 shot, wins $50,000 Mimlico Futurity in neck and tooth. GUNFIGHTERS worth millions destroyed by fire! Uncle Waddesdon's horse car crash and provide a thrilling spectacle.

**Pathe News—No. 92**

**WOODEN SHOES**

**Universal Serial**

**First Chapters**

**Loving is a big thing. If the first three chapters of "The Scarlet Streak" are any criterion, this is an exceedingly fine serial.**

With plenty of action and thrills, an interesting plot based on Leigh, and exciting action scenes, "The Scarlet Streak" is a surefire hit. The story of a Flying Circus and its nucleus of the world's best stunt flyers, it is sure to attract the crowds.是非

**Universal Serial**

**Let's Go Fishing**

**Third in the series of annual Dutch Flower subjects. At Dutch youth visiting his sweetheart leaves his wooden shoes outside the door. Tired of waiting, the shoes right about face and go for a stroll through Haarlem. The rest of the film is devoted to what the shoes have seen.**

**First they wander to a series of Dutch festivals and folk dances in which whole towns join in joyously. There is an un

**Let's Go Fishing**

**Second in the series of short films depicting this annual Dutch Flower show at Haarlem, Holland. This film is more in the nature of a travelogue, the titles in a conversational form, carrying out the idea that a traveler desires to go fishing, whereas his wife would rather go sight-seeing. There being no arguments in this family, they go sight-seeing through the canals and huge flower beds of tulip land. In addition to the scenes of Holland's principal industry, the raising of flowers, the quaint costumes of Dutch boys and girls are brilliantly out in detail. At the end of the tour, Mr. Angler must forego the pleasures of Izaak Walton, for the day is gone.**

**A PEACEFUL RIOT**

**LAVISHLY STAGED**

**Lavish set's, unusual in a two-reeler, are employed in the presentation of "A Peaceful Riot," a Blue Ribbon picture produced by Joe Rock. Part of the action is supposed to take place in Russia and it is in these foreign sequences that the elaborate settings are featured. According to Rock, it is the fastest action comedy he has yet produced as well as the most elaborate. Marcell Perez directed and Alice Ardell and "Slim" Summervile are featured.**

**"The Great Open Spaces"**

This is an Aecrop Film Fable which is as clever as the rest of the series. Set is a satire on Western cowboys and their ever-readiness to distribute gunpowder. The familiar cat, as a tough cowkid, kidnaps the mouse's gin and a forested light ensues. More crooked paths were never seen, and the many animal cowboys, racing down on horses at breakneck speed is good for a big laugh.
Production Booming at Century Comedy Plant

Julius Stern Supervising Studio Activities—Three Comedy Units at Work

The Hollywood studios of the Century Film Corporation are booming with early season activity, under the supervising eye of Julius Stern, president of that comedy producing organization. Coincident with his arrival at the Coast recently, three comedy units started work on the Spring releases of the Century Comedy schedule.

The first unit to go into production was the Buster Brown company, making the series of two-reelers adapted from R. F. Outcault's famous cartoons. After seeing the success of these comedies, as evidenced by the pre-release presentations of the first two in such theatres as the Granada, San Francisco; the Piccadilly, Rochester; the Allen, Akron, O., and the Colonial, Indianapolis, and their booking into such big rau accounts as Wurlowers, New York; Wanners, Pittsburgh; the Balaban & Katz circuit, the Saenger circuit, Lubainger & Trintz circuit and the Whitehurt circuit of Washington, D. C., Stern took the lid off the Buster Brown unit.

The next Century Star to begin work was Edna Marion, who during the summer had been loaned to Universal for an important role in "The Still Alarm." Miss Marian is scheduled to complete twelve releases for the 1925-26 market. Some of these already are completed. She was put to work under the direction of Francis Corby, a newcomer to the Century lot. The first Edna Marian picture made this fall is "The Big City," the funny adventures of a country girl on her first visit to a big city. This picture already has been completed and the little comedienne is now at work on her second, "Say It With Love," also directed by Corby. "The Big City" is for release early in February, 1926. "Say It With Love" will probably be a March release.

Wanda Wiley's comedy unit also has started work for the new season. Miss Wiley will contribute twelve two-reelers to the current year's output. Her unit, for her first picture was headed by Corby during the period between his Edna Marian pictures. Her first picture is entitled, "Playing the Swell." Virginia Bushman, daughter of Francis X. Bushman, played a part in this picture.

The Buster Brown unit is working on the seventh picture of the Buster Brown series.

JIMMY ADAMS STARTS NEW CHRISTIE COMEDY

Jimmy Adams is starring a new Christie comedy under the direction of William Watson. Adams will make "A Busy Bum." And for the first time in his cinema career, Jimmy will appear as a "Busker." "A Busy Bum" is the working title of the comedy. Molly Malone again appears as Adams' leading lady.

NEAL BURNS STARTS "THE MAN PAYS"

Neal Burns has started work on his latest Christie serial, "The Man Pays" under direction of Robert Thornby. Vera Steadman again appears opposite Neal in his production.

NEW PATHE SERIAL

"The Bar-G Mystery," is the newest Pathe serial in work. Dorothy Phillips and Wallace MacDonald are featured in this thriller which Robert F. Hill is directing. The La Aguerro Rancho in California, the largest stock ranch in the state is being used for location work.

"Ko-Ko’s Thanksgiving" To Play At 94 First Runs Day and Date

Edwin Miles Fadman, President of Red Seal, announces that "Ko-Ko’s Thanksgiving," a Red Seal Out-of-the-inkwell release, has been booked by ninety-four first run houses of the week of Nov. 22, with other bookings rapidly piling in.

After the success of "Ko-Ko Celebrates," the special Fourth of July film made by Max Fleischer and handpainted by Brock, Red Seal was asked by several prominent exhibitors to prepare an even more elaborate film for Thanksgiving Week.

Thus assured of many releases in advance, Max Fleischer set to and prepared "Ko-Ko’s Thanksgiving," which is being promised to exceed anything ever done by Fleischer and his famous clown. Then Brock, whose coloring played such an important part in "Ko-Ko Celebrates," was once more called on and has created an even more lavish display of colors, it is said, than before.

Among the famous theatres to play the film Thanksgiving Week are the Rivoli and Rialto, New York; Mid-Wilshire, Los Angeles; Finklestein & Ruben houses in Minneapolis, St. Paul, and Duluth; Krauman's Metropolitan, Los Angeles; Quimby, Fort Wayne; Vendome, Nashville; Capitol and Adams, Detroit; Newman, Kansas City, Wiscon-

"Springs of Steel" Nearing Completion

L. W. Hall, of Denver, Colorado, superintendent of the Colorado Division of the Bell System, collaborated with Henry McRae, director and William Lord Wright, head of Universal's Serial Department, in making "Springs of Steel." Hall is one of the few surviving veterans of the early days of the telephone and knew Alexander Graham Bell intimately. The picture has to do with the invention of the telephone and is now nearing completion at Universal. It co-stars William Desmond and Eileen Sedgwick.

Universal had the cooperation of the Bell System in making the picture. It was allowed access to the Bell Company's museum in New York City where the history of the telephone is told in photographs, drawings, old switch-boards, telephone and other historical data. Several interesting shots were filmed in the exchange room of the telephone company's main office in Los Angeles.
Offer Prizes for Shorts Exploitation

Century Comedy Heads Offer Cash Prizes For Exploitation

JULIUS AND ABE STERN, officials of the Century Film Corporation, announce a series of Cash Prizes to the Universal Exploitation men sending in the most Exploitation material on the Buster Brown Comedies between now and December 1st.

Four Prizes
The prizes total to $100. They are: First prize, $50; second prize, $25; third prize, $15, and fourth prize, $10.

This handsome prize offer is in line with the recent call for more exploitation pictures, stories and other material on Short Subjects. This material is greatly in demand by the trade papers and by the Universal Weekly.

Material Classified
In awarding the prizes, the various kinds of material sent in will be classified as follows:

- Photos will count for 35%
- Testimonial Letters 25%
- Newspaper Ads 20%
- Newspaper Reviews 10%
- Use of Throwaways, e.g., 10%

What to Send

Photos may be of marqueses showing special Buster Brown billing; Buster Brown lobby display material in use, stunts, window display tie-ups, billboard attention given to the Buster Brown comedies, or any other scene which shows exploitation of the Buster Brown Comedies. Send negatives, if possible. Where not possible to send negatives, send at least six prints of each picture. All photos should be captioned.

** Testimonial letters should be letters, authentic comments or statements by the exhibitor showing the advantage gained by exploiting the Buster Brown Comedies.

** Newspapers’ ads should be ads in which the Buster Brown Comedies are given more than the usual space allotted to Short Subjects in the exhibitor’s ads.

(Continued in third column)

Far be it from Exhibitors Trade Review to steal anybody’s thunder. This paper has plenty of its own. But being a “Human” sheet, because it has long recognized the fact that it is its duty to deal with humans, it has that human failing, self pride. When one of its pet ideas bears fruit, it is human enough to want everybody to know that it started right here in its original embryonic form.

Mary Jane helps herself to some of Kellogg’s Corn Flakes—one of the many tie-ups all set for the Century “Buster Brown” comedies.

Movement Following the Monthly Shorts Section Bears Fruit

WHEN the original body met, not so very long ago, to go through the details of the how and why of putting short subjects across, Mr. Willard C. Howe, Editor of Exhibitors Trade Review, was one of the leading factors in the proposal to stage a contest among exhibitors.

Mr. Howe favored a contest in any form, shape or kind, just so long as the producing companies could get something of a concrete nature to offer exhibitors, and to bring the matter before them in a way to command the most attention. He was especially in favor of a concerted action in this contest, if it was so possible to work; that is, to offer a prize for the best exploitation idea on any short subject, regardless of who the producer might be.

It was agreed that this was certainly the best way, but rather than to take the time necessary to work out such a scheme, the separate producing units went at it in their individual capacities.

The Universal contest on Buster Brown exploitation is the first to find its place in the consideration of exhibitors. Others will soon follow.

Buster Brown Contest
(Continued from first column)

Newspaper reviews should be those giving more than usual space to the Buster Brown Comedies, as compared with the usual attention given to Short Subjects. Get to work on the reviewers on this subject. Throwaways, etc., may include any additional material or methods used by the Exhibitor to exploit the Buster Brown Comedies.

** Stories Wanted, Too

A brief story should accompany each subject sent in. In case the stunt or material warrants, stories of any length may be written.
OLD CLOTHES
Metro-Goldwyn-Mayer Photoplay. From the story by Willard Mack, Directed by Eddie Cline. Length, six reels.

CAST AND SYNOPSIS
Max Ginsberg .................. Max Davidson
Mrs. Burke ........................ Lillian Elliott
Mary Rie .................................. Alan Forrest
Nathan Burke ....................... James Mason
Daeger Dan ............................... Timothy Kelly
Jackie Coogan

Ginsberg and Kelly, who made money in rags, lose it in copper. Kelly uses the certificates to paper his wall with. It's back to the rag wagon for them. Into their lives comes Mary Rie, who brings a ray of sunshine into the house. Kelly is knocked down by an auto, whose owner carries him home and falls in love with Mary. Burke's social-climbing mother refuses to sanction a marriage. A reversal of fortune for the Burke family begins, but when stock, the very ones that Kelly has on his wall, alters their respective positions, and when Kelly comes to the rescue with his stock, all ends well for Mary and Burke. All attribute their happiness to the prodigious little Kelly.

BY MICHAEL L. SIMMONS

BEFORE this one was half through, I mentally calculated, "Jackie has done it again." The completion of the story verified the prediction. You have here a characteristically interesting Coogan performance, and that means, by the same token, a chance for box-office returns that are characteristic of all Coogan productions. You Mr. Exhibitor, have a better than any one else just how much those chances are worth.

When we say a characteristic performance, we, of course, mean a production replete with all the premise wisdom of the star, the laughable antics and spriteliness which have brought Jackie fame in the first place.

If one wishes to rip a picture apart in order to find defects, these will be found, no matter how fine the performance is as a whole. In this respect, "Old Clothes" has its small share of absurdities, but never to the extent nor obtruding enough to detract measurably from the entertainment value of the picture.

It is when Jackie is launched forth to show his wares guided by the catalog of "The Whole Gamut of Human Emotions," that his director errs. Left to his own devices, the "kid" is a wonder, increasing his capability to give a striking performance with each new picture. For that reason, I like Jackie best when he scampers about in happy-go-lucky kid style, pulling clever, loveable tricks; and not when striking an attitude to register pathos in the sophisticated grown-up manner.

But that amounts to a trifle in "Old Clothes," for on the whole young Coogan carries the story along on a merry tempo of laughs, mixed with gags that will undoubtedly elicit the inevitable, "Isn't he cunning?" Humorously well-played, with the aid of titles, amplifies the entertainment appeal. And Max Davidson's portrayal of Ginsberg is notable.

THE EAGLE

CAST AND SYNOPSIS
Vladimir Dubrovsky ................... Rudolph Valentino
Mascha Troekouroff ................... Vilma Banky
The Czarina .......................... Louise Dreyer
Kuschev ............................... Albert Conti
Kyrilla Troekouroff ................... James Marcus

Dubrovsky, sentenced to death after flouting the Czarina's love, escapes and places himself at the head of a lawless band. His essential object is to kill a land-owner, who has cheated his father. He enters this person's house disguised as a French tutor to the daughter. He soon falls in love with her. He gives up his originally murderous purpose, and just when all seems well, he is arrested by the Czarina. As the key moment facing a firing squad, he receives the Czarina's pardon and is allowed to depart the country unmolested, with her love.

BY MICHAEL L. SIMMONS

I HAVE said elsewhere that at the New York premiere of this film, the crowds seethed against the box-office like ocean waves against a break-water. Now, having watched the door-pressing spectacle for several days, I can add that the human tide has been consistently high. So much for "Rudy's" box-office power!

Having won our way past the coveted doors, we, as a group, find ourselves walled in at a prize. A new "Rudy." One who has been given a story that does justice to his better graces. As fine a lover as ever. But less according to shiek standards. "Rudy" has been given (and he told me so himself) a freer rein, with the result that we have here a portrayal of an appealing lover; appealing to intelligent womankind.

1. Romantic? To be sure. But with a more pleasing technic. He is the man's man here as well as the woman's ideal. Brave, courtly and picturesque. Nor will he lessen any in the eyes of the idolizing "gum-chewing stenog." For he retains all of his masculine magnetism.

The big point of this new manner is that he will probably win new devotees. The kind that (excepting the widely accepted "Four Horsemen" and "Mons. Beaucaire") were wary of patronizing a sleek Valentino presented in blood and thunder doses. This "intelligentsia" should now be fair game, for Alexander Pushkin, on whose story the film is based, commands their wholesome respect.

The story is not particularly striking. It is quiet and restrained. But its arrangement on a colorful background of gorgeous settings is noteworthy. Clarence Brown has made much of the moments allowing for humorous touches, which quite frequently have the picture on the brink of broad comedy. One other thing. If the women have Valentino, the men have Vilma Banky. She is ever a delight to the eyes and an admirable contributor to the excellence of the film.

THE ROAD TO YESTERDAY
A Producers Distributing Co. Photoplay. From the play by Beulah Marie Dix and E. G. Sutherland. Directed by Cecil deMille. Length, 9,000 feet.

CAST AND SYNOPSIS
Kenneth Paulson .......................... Joseph Schildkraut
Malena Paulaton .......................... Malena Paliton
Foules ................................. Vera Reynolds
Reynolds ............................... William Boyd
Ferguson ............................... Dudley Page
Kelly ................................. Julia Faye
Tompkins .............................. Harry Beaumont
Harnett ................................. Tryste Friganza

Kenneth and Malena Paulton are on their honeymoon. Despite her love for husband, she has an unutterable fear of him and cannot bear his company. As this hotel is in Beth Tyrell, she meets Jack Moreland, a young minister, and falls in love with him, begging him not to marry a minister. By a strange coincidence, all find themselves on the same train to Chicago. The train is wrecked, and in a delirium Beth finds herself carried back an endless path in which Jack is revealed to her as a lover of old. Awakening from her recollection, she finds herself in his arms. Ken, in the meantime, rescues Malena, who has lost all fear of him. Happiness at last.

BY MICHAEL L. SIMMONS

FIGURE it out for yourself. Picture the premiere of this film, at which is present a mixed audience, mostly showmen, reviewers, press men and kindred members of the trade. Picture this audience rap in the quiet contemplation of a deMille spectacle. Then, like an army of marionettes at the approach of a storm, they may find a surging wave of emotion electroifying 1600 hands into a staccato symphony of applause!

Do you picture it? Picture it twice. That is the number of times the audience interrupted the film to give vent to tense, buoyed-up feelings.

The above is an attempt to play with words. It has a definite relation to my review of the picture. It is to give you the effect of "The Road to Yesterday" on one audience—a very critical one. It offers a graphic instance of how it may be expected to affect others—the ticket-buying kind.

My contention is that it will be enjoyed. Everywhere. That the train wreck scene will pull Tom, Ike and Larry forward in their seats in an awed wonder, just as it did the Monsieurs, Madames, and plain misters at the Embassy. That the beauty and romance of the story will find wide acclaim. That the work done by Joseph Schildkraut, Jeta Goudal, Vera Reynolds and William Boyd will satisfy mightily. Last, but not least, I believe that Cecil deMille will find additional devotees burning incense on the shrine of his genius. Glory be! If this film doesn't make money, plenty of it, then I'm ready to ride up and down Broadway on a nannycart!

The clergy are rather sensitive to participate in the exploitation of a film. But if they ever do it, very little trouble should be found in getting them to bear a track from the pulpit to the exhibitor's door on this one.
THE NEW COMMANDMENT


CAST AND SYNOPSIS

Rene Darcourt .... Blanche Sweet
Billy Morrisey .... William Morrow
Mrs. Patmore .... Vivian Eames
Marguiles de la Salle .... Effe Shannon
Countess Girard .... Virginia Grey
Picard .... Pedro de Cordova
Red .... William Gargan
Etzel .... Diana Kane
Hunt Darcourt .... Lucas Henderson

Rene Darcourt finds herself alone in Paris, when her father, whom she has accompanied there, dies. She is saved from the unpleasant consequences of a cabaret brawl by Billy Morrisey, a young millionaire. He falls in love with her. To prevent him from marrying her, her father, abetted by a scheming aunt, puts him in jail. Rene, waiting on the outskirts of the city, thinks Billy has deserted her. The war breaks in on the scene. Billy joins the colors and Rene, later, writes him a letter, saying that when he returns, she will be waiting in Paris, with which he falls in love. Together they plan to thwart Hurst. With a large force to exploit their advantage of numbers, they engage in a rousing conflict in which energy plays such a part. Finally, after a marvellous escape from death in a log jam, they effect the villain's defeat.

By Michael L. Simmons

FORTUNATE is this film in that it was produced under the able eye of "Bob" Kane and the skillful direction of Howard Higgin. Otherwise it might have been entirely swamped and lost in a theme that most folks have been trying for the last years to forget. . . . War! However, as it stands, with its adept touches of comedy relief, and the good acting of the principals, you have here what should prove very acceptable entertainment for most audiences.

The Broadway crowd appeared to enjoy it. Blanche Sweet and Ben Lyon looked so wholesome, so contagious with the spirit of underlying youth and shining hope that on this score alone, "The New Commandment" makes palatable entertainment.

It's quite possible that in some of the love scenes, the more squeamish of the spectators will make grimaces. But, if your house predominates with that kind of customer, it is easily remedied. A use of the scissors is all that's needed. I doubt, though, that overlong kisses and rapturous embraces really keep customers away.

On the whole, the two lovers make a very pleasing spectacle to the eye, and undoubtedly will implant an ambitious Eros in the breasts of those whose heart's blood isn't entirely congealed.

The cast, in its entirety, comes up as a rather measure-boxoffice asset. With such names as Blanche Sweet, William Morrow, Clara Eames, Effe Shannon, Dorothy Cummings and George Cooper, to augment the advertising appeal of Blanche Sweet and Ben Lyon, you have here a device that will justify widespread billing.

Your first exploitation angle is the local Post of the American Legion or any other post-war organization. The story offers a natural approach for a tie-up with agencies of this nature. Then, there is the inevitable bookshop angle; something you mustn't overlook, when it's known that the story is based on a novel by one who faced the music when shot and shell screamed their song of death.

"THREE PALS"


CAST AND SYNOPSIS

Betty Girard .... Marilyn Mills
Larry Wingate .... Larry Darmour
Col. Jefferson Girard .... Joseph Swickard
Major Peter Wingate .... Martin Turner
Uncle Luke .... Martin Turner

Colonel Girard and Major Wingate are two Southern friendly enemies, whose hobbies are their Kentucky horses and their daily chess game together. The Major's son, Larry, is a boyhood sweetheart of the Colonel's pretty thoroughbred daughter, Betty. A controversy over the merits of their respective horses and what might be done with their children Emerson and Darcourt as a rift in the late, with the Colonel interfering in the lives of the two men, causes them to make war.

Further controversy arises over an indebtedness, ending in the mysterious murder of the Major. Girard is accused and imprisoned. Betty, who has been in a finishing school abroad, returns, and with the aid of her sweetheart, two marvelous horses and a dog, discovers the real criminal and all ends well.

By A. Bernstein

IF your audiences love animals, such as horses and dogs that are almost human, and what audience doesn't—if they like to see a pretty girl and her sweetheart patch up their shattered home then if they want to see a corking horse race—they'll like this picture, despite the absence of a tremendous cast or a soul-stirring story.

The film contains a good element of mystery, worked out through the murder of Major Wingate and the false accusation against his friend, the Colonel; and clever work by "Star" and "Beverly." Betty's two favorite horses, in first hiding the revoler and bit of cloth which they took from the real murderer, the Major's secretary, and later bringing the clews to light at the opportune time, as Betty and the Colonel are about to be forced out of their home.

The scenes of the horse race, in which Betty rides "Beverly" and wins ten thousand dollars, thus repaying her dad for his sacrifices in separating them. Of his finishing school, are most excellently photographed by Robert DeGrasse. The shots are taken from a fast automobile in front of the horses and gives one the impression of riding with the racers. Miss Mills actually rides in this horse race, and rides well, as more than one close-up is shown of Marilyn and a rival jockey racing well and neck.

Joseph Swickard plays a misguided Southern gentleman of the old school in his sincere style, though the part is a severe and unsympathetic one. Marilyn Mills, the star of the picture, looks very attractive, wears clothes well, has dash and spirit and is reminiscent of Madge Bellamy in many shots. But it is "Star" and "Beverly" and that intelligent dog who steal the picture and send them away marvelling.

EXPLOIT this film with all lovers of horses and horse-racing, at tracks and country fairs. Create a horse-race atmosphere in your lobby and play up the names of Miss Mills and Joseph Swickard.

If your theatre is in a horse-racing locality, you can create interest with a catch-line herald, beginning "No Horse Racing This Year," and in smaller letters, "Will be as thrilling as that in 'Three Pals.'"

THE ANCIENT HIGHWAY

Paramount Photoplay. From the story by James Oliver Curwood. Directed by Irving Willat. Length, six reels.

Cliff Brant .... Jack Holt
Antoinette St. Ives .... Billie Dove
Capt. Darcourt .... Paul Panzer
Gaspard St. Ives .... Stanley Taylor
Major Girard .... Wingate
Ambrose .... William Carroll
Girard .... George Bolden

Cliff Brant, long thought dead, suddenly appears on the scene to challenge from Hurst's disposal of his father's timber lands. He meets Antoinette, who also is suffering from Hurst's swindling schemes, and with which he falls in love. Together they plan to thwart Hurst. With a large force to exploit their numbers, they engage in a rousing conflict in which energy plays such a part. Finally, after a marvellous escape from death in a log jam, they effect the villain's defeat.

By Michael L. Simmons

JAMES OLIVER CURWOOD'S brand of narrative offers good opportunities for the special talents of Jack Holt. With a chance to establish his character of a hard-hitting, square-dealing son of the lumber country in the very first few minutes of the first reel, action is quick and of the prime necessity. The film should be satisfactorily received in most houses.

This business of serving a climax so early in the picture is a rather clever device for catching audience interest right off the bat, and putting the spectators in the proper mood to appreciate the grim, inexorable fighting spirit of the hero.

And, oh, laddy, laddy, what a sweet shindig he stages with the villain. Of course, the advantage was with Jack right from the start, for his unwilling opponent was far too big around the girth to make a showing, whereas Jack was in the very pink of condition. Of course, the customers won't mind that in the least, and I can see them now wondering how many ambulances will be necessary to cart away the pieces of the battered villain. Certainly, he must have stopped more upper-cuts than Battling Nelson absorbed in his hole.

Holt is very convincing as the man who is as hard as the pine-knots he sleeps on, and just as admirable as he is hard. Billie Dove portrays a satisfactory role as Antoinette, who misunderstands and is frightened by the grim, primitive tactics of her lover, but who later comes to appreciate his fine, gentlemanly nature.

There are masterful shots of the forest regions, which show the regal glory of nature in all its grandeur. Scenes of log jams, and giant red-woods crashing to the earth, followed by the irrepressible hand of man, follow in an order that should divert and entertain.

Again, I might say that one of the strongest assets of the film is that it jumps into fighting action in the very first reel.

I once successfully exploited a picture of this kind by tying-up with a tourist agency, and furnishing stills of scenes of the beautiful Northwest, which were prominently displayed in the agent's windows, and used in such a fashion as to create much interest and comment. And, of course, there's the book tie-up, a good seller.
HEARTLESS HUSBANDS


CAST AND SYNOPSIS

Mary Elton ........... Glorla Grey
James Carleton ....... John T. Prince
Jackson Cain ........ Thos. G. Lingham
Mrs. Vale ............. M'c. Vale
Sonny ................ Albert Kingsley
(Walde Monetti ... Minnie Blake
Detective Kelly ...... L. J. O'Connor

Tired of the cramped quarters provided by family, misfits his wife and later secures a divorce on false grounds. Mrs. Cain dies, her baby, a newborn, alone in the world is adopted by a convict, but lovingly
ex-convict. He trains Sonny in his profession of safe cracking, but on being apprehended implores his son to forget his teachings. Sonny falls in love with a beautiful young girl, now the adopted daughter of Cain. A detective, who has beenounding Carleton upon his release from prison, interferes with Sonny's love affair by disclosing him as the ward of an ex-convict. Carleton, knowing Cain to be king of the fugers, and also desiring to secure papers in Cain's office establishing Sonny's legitimacy, robs Cain's safe. They are surprised at work; Carleton is shot by the detective, and is about to die. He discloses Cain's identity. Cain is forced to confess all, and everything ends well.

By A. BERNESTEIN

"HEARTLESS HUSBANDS" starts off with a brand of direction popular about twenty years ago, depicting in a crude way a domestic scene between husband and wife; the director even resorting to the device of having the father burn a hole in his unborn baby's clothes with a cigar, to establish his cruelty.

However, after the first reel, this picture develops into a cocky mystery melodrama. One of the chief episodes is that in which Carleton, the expert safe-blower, endeavors to teach his young ward the profession. In this there is a dog that depicts in dumb fashion great fear and apprehension of the young boy's future, trying also to delude Cain from his purpose. Moretti's work is notably weak, while Prince, the monocled gentleman of the old criminal school, steals the picture. Gloria Grey as the adopted daughter of Cain is sweet and appealing, and does all that is expected.

The final episode in which the truth-telling drug is employed to bring things to rights is especially interesting and full of suspense. That only in which the drug is administered and the confession obtained is very well handled.

State Right organizations handling this picture should find no trouble placing it in second run and neighborhood houses. It should make money for themselves, and exhibitors.

Exhibitors DAILY REVIEW prints brief reviews of all new pictures and they are honest reviews and fair criticisms in order that they shall serve as a safe guide for the booking of pictures.

Exhibitors Trade Review published Weekly contains all the new reviews in complete detail. Watch for them and read them, and consider them the best in the field.

NO MAN'S LAW


CAST AND SYNOPSIS

Dave Carson ........... Bob Custer
Marion Moore ........ Adylan Mayer
Monte Mallory ........ Bruce Gordon
Nick Albany .......... Robert Aldaow

Monte Mallory runs a gambling house and has "cold-decked" Donald Moore into huge debts. Donald's sister is entered into Mallory's office, where she is given a dishonorable alternative to cancel her debt by seducing Monte. She refuses, and is saved from a physical attack by a strong, physique woman to have an old score of her own to settle with the villain. The stranger secures Donald's life and destroys them. Mallory kidnaps Marion. The stranger goes in pursuit and after a terrific battle, rescues her, the villain meeting his death at the hand of retributive justice.

By MICHAEL L. SIMMONS

AS Westerns go, this has everything the lover of the wild and woolly features usually looks for—hard riding, straight shooting, bang-up fist fights, the villain folded and the handsome hero winning the girl.

The film has been made by a man who has long made a specialty of catering to the palate that desires its screen fodder gener-ally spiced with red-hot action, lively gunplay and sundry "No Man's Law" is that sort of offering. Straight-forward cooking for those who swallow whole the legendary stories of the untamed West.

The characters are generally in the hard-hitting, "be-man" style, the villain justifying all the hisses an excited audience will be able to muster, and the hero worthy of the rooting and feminine adulation that will probably fall to his share.

The picture, for the most part, is confined to one or two interior sets, there being very little attempt to weave the romance of the plains, or convey the epic nature of the background. The screen version applies itself almost wholly to the action of the plot, with a thrilling horse-chase giving some diversity to the setting.

Do not infer that this is a Western on a par with the Tom Mix or Hoot Gibson brand. It is fashioned on far less gorgeous lines.

There has been no attempt to ornament this film with any of the frills identified with "a better-than-thou meller." And, quite right, too, for in its place, gadgetry, chiffon and state, it will have a more direct appeal for those who like their Westerns in the unalloyed, "shoot 'em up" manner.

Bob Custer makes a good-looking, convincing gallant of the cactus, and Marion Moore tempers the roughness of the bar-room and gambling house settings with a certain amount of sweetness and charm.

Another word as to the thrilling horse chase. Rocky crags and sheer, straight cliffs are as nothing to these Western cem- tars, who scale these in a manner that will find hands clutching the sides of chairs with painful tensio.
### FEBRUARY

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Super-Lite Lenses
Periscope Projection

What is believed to be the most novel motion picture equipment in the world is that found in the ball-room of the New Mayflower Hotel, Washington, D. C.

In order to avoid the removal of very costly and beautiful chandeliers in their ballrooms, an ingenious system was installed by which light was periscoped from the balcony to below the chandeliers and then on to a screen 145 feet away. This engineering feat was accomplished by Mr. Roger M. Hill, engineer of the United States Army Motion Picture Service. In overcoming the loss of light through reflection, Mr. Hill had a pair of 4-inch diameter Super-Lite lenses made by the Projection Optics Co., Inc., of Rochester, N. Y. These are believed to be the largest and most powerful lenses ever used for projection purposes.

* * *

Stage Lighting Most Important

Now, when so many of the theatres throughout the country are putting on special numbers to augment their pictures, unique stage lighting plays an important part.

Mr. Eddie Altman, of the Capital Theatre Equipment Co., 636 10th Avenue, New York, in a statement made to the Exhibitors Trade Review, said in part:

"It is surprising and gratifying to see the tremendous strides being made in stage lighting on the part of the exhibitors. And what is more important, it is not the larger first run houses where this advance is being noticed. A great number of the smaller houses are putting on special musical and vocal numbers and are using lighting effects to help put over their program. It is not necessary to have a large equipment of spots, floods, etc., to secure very effective results—some of the exhibitors with cut small equipment are doing wonders by using their ingenuity."

Mr. Altman's firm is making some of the largest installations but they are also very much interested in the small houses and offer a unique service in aiding the smaller exhibitor to get the most out of his equipment. They also publish a complete catalogue.

* * *

Wurlitzer Organ Consignments

Buffalo sold Special Unit No. 1196 to Shea's North Park Theatre, Frontier Theatres, Inc.

Kansas City sold style 260, Unit No. 1173, to Newman Theatre Corp. (Famous Players Co.), 118 Main Street.

Detroit sold style B, Unit No. 1176, to Bijou Theatrical Enterprise Co., Dawn Theatre, 159 E. Elizabeth Street, Hillsdale, Mich.

November 14, 1925

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THEATRE EQUIPMENT
AND ACCESSORIES

Theatre Building Boom
Spreads Over Country

Construction Boom in Worcester

WORCESTER, Mass.—In addition to the new Poli Theatre which cost over $2,000,000 to complete, it was announced that three other theatres, costing about $3,000,000 in aggregate, will soon be under construction. These will all be ready within the year.

$175,000 Theatre for Oakland

Following the granting of a building permit for the new $175,000 theatre, the Oakland County Title Insurance Company, Oakland, Calif., plans were laid for rapid completion of the project.

$500,000 House for Fresno

FRESNO, Calif.—After paying a record price, $1,500,000, for a 99-year lease in the downtown section of Fresno, Alexander Pantages announced that plans are under way to build a new theatre on the site, involving further expenditures of over $500,000. This is the first time that a 99-year lease was ever consummated in Fresno.

Will Rebuild Burned Theatre

SONOMA, Calif.—George Fetter's, owner of Fetter's Spring, has laid plans to replace the theatre that was recently burned with another and a dance pavilion. It is his contemplation to make a complete amusement unit near his bath houses.

Blank Chain Increased

FORT DODGE, Iowa.—The A. H. Blank Theatre Enterprises have announced the acquisition of their second Fort Dodge cinema house. The Rialto Theatre was purchased from Wm. Johnson for $40,000. Johnson retains ownership of the building, which has been leased to the Blank interests for ten years at an annual rental said to be $8,000.

New Installations Reported

Mr. Dyer, of the Theatre Supply Co., of Cleveland, Ohio, reported the following new installations made by his concern recently:

New Palace Theatre at Toledo, Ohio: Two new Powers machines with mirror ark reflector lamp and a master gold fibre screen.

New Garden Theatre at Portsmouth, Ohio: One Multigraph de luxe projection machine with Mazda lamps and a Master bead screen.

Mr. Exhibitor: Ask at the Film Exchanges for the

Dramatic Mail Cash Sheet

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.
Classified Opportunities
Rate 2 Cents a Word—Cash With Copy

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FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Discounted stock, at a big saving.

EIGHT THOUSAND YARDS of government Standard Battleship Linen and City Carpets at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed good. Not less than one roll sold. J. P. REDDING & COMPANY, SCRANTON, PA.

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2 MOTIOGRAPH COMPLETE with motor-drive. 54 good 5-ply veneer chairs. 3 by 10 inches, blue-white enamel changeable letter sign. Rewind machine. Complete box office. Very cheap if taken at once. Mrs. LeVitt, 6201 Woodlawn Ave., Chicago, Ill.

USED THEATRE CHAIRS; Picture Machines. Low prices. C. G. Demel, 843 South State, Chicago, Ill.

FOR SALE—Ornate, machines, fans, booths, new and used chairs. Western Pennsylvania Amusement Company, 1012 Forbes Street, Pittsburgh, Pa. e-tf

FOR SALE: 1 SEEBUG ORGAN, 225 chairs, 3 power machines, 4 16-ts, A. C. base-110 V., 60 cycles, 1 Lyric sign and several motors. F. H. Scarp, Capitol Theatre, Delphos, Ohio.

MARCHANT CALCULATING MACHINE—Al-condition; late model. Don't miss this chance to get a real machine for $75.00. Box M. O., Exhibitors Trade Review, New York City.

FOR SALE—UNDERWOOD TYPEWRITER, 16-inch Carriage, perfect condition. Can be used for Billing and Making Out Reports. Price $60.00. Box H. S., Exhibitors Trade Review, New York City.

INTERNATIONAL ADDING MACHINE. Recent Model. First class condition. A real bargain at $75.00. Act quickly. Box R. R., Exhibitors Trade Review, New York City.

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CHINESE FILMS WANTED. Great Studios, Box 1939, Honolulu.

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TWO RIVERS In theatre business whose lease expires shortly will be at liberty about December 1st. Position wanted in theatre or cinema. If there is an opening for two young fellows who grew up in the theatre business it will be worth your time to investigate. Address: Box R. T., Exhibitors Trade Review.

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For brilliancy on the screen make sure you have Eastman Positive Film in the projector. It is identified by the words “Eastman” and “Kodak” in black letters in the film margin.

Eastman is the film that is unrivaled for carrying the quality of the negative through to the screen.

EASTMAN KODAK COMPANY
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HAL ROACH presents
CLYDE COOK
in
"Should Sailors Marry?"

He was a good sailor but not on matrimonial seas.
He was used to all waves save those which were permanently stormy.
He located a bride through a Matrimonial Agency, and when he had got hitched found that he was supposed to assume the alimony she was paying to her first husband; that the first husband was to be their boarder and proposed to personally see that the alimony was paid.
The fun in this one is side-splitting. The laughs come fast and furious. It is one of those pictures that your audience thank you for showing, even those with ribs fractured from laughing.
It would make a dog laugh.

F. Richard Jones, Supervising Director

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